PREVIEWS OF WORKS FOR SALE AT UPCOMING SHOWS COAST TO COAST

JUNE 2018 **ISSUE 152**

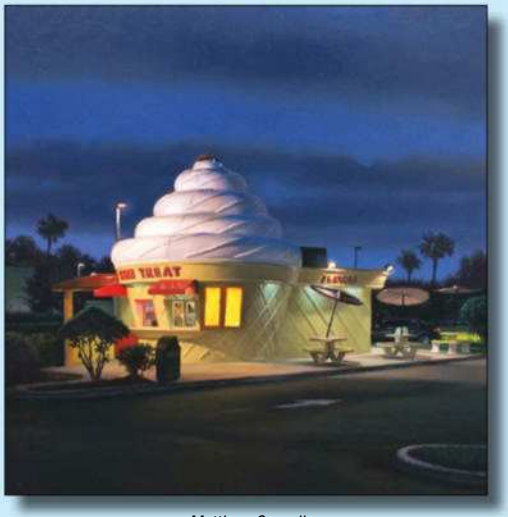
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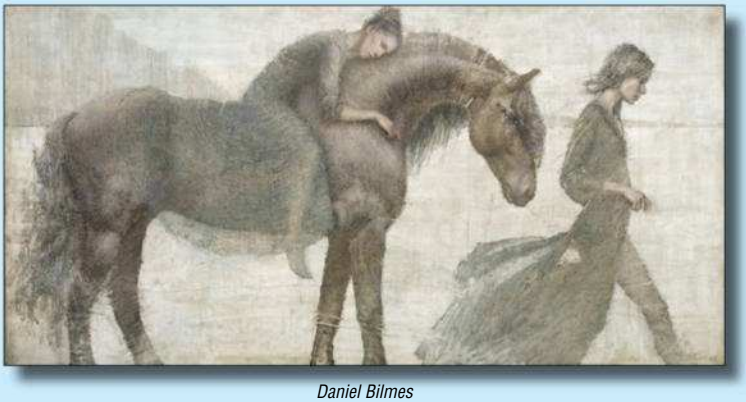
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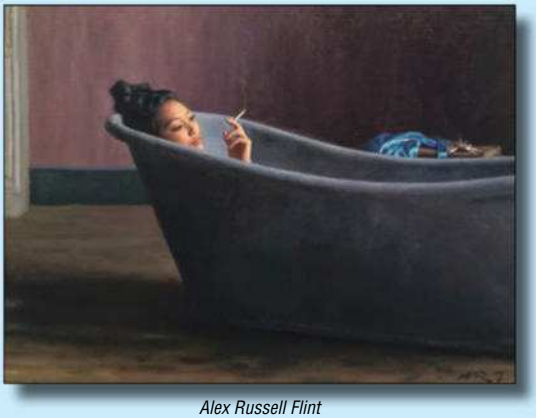
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Art and the City

Readers of this magazine know that ever since issue No. 1 we have spent a great deal of time and effort profiling cities from coast to coast in relation to the galleries collectors can find there. There are so many wonderful art destinations in this country and we want art collectors to experience them just as we have. So early on in the history of the magazine we came up with something called the Art Lover's Guide. In this section, we have made collectors aware of all the wonderful art regions and destinations across America, places like Charleston, Santa Fe, Texas, Colorado and Scottsdale. And we do so by providing profiles of the major galleries and artists in those areas, as well as the events and other cultural institutions.

I'm glad to say that we've taken this concept to a whole other level. You've probably already seen them popping up in the magazine over the last year. We call them our Art City Focus, and this time we are shining the art spotlight in a way that has never been done. Yet again.

We will still be doing our Art Lover's Guide but now we have also created our Art City Focus. In this new section, we go down even deeper and offer our collectors a real glimpse into the art and culture one city has to offer. We talk to gallery owners, tourism professionals, museum curators, collectors and artists themselves to bring these innovative and vibrant sections to life. And for the first time, we don't stop at the art. We also give recommendations on where to stay, where to eat and what attractions to visit to offer a complete and comprehensive package so collectors can take full advantage of all the amenities these art cities have to offer. All beautifully designed by our art director Tony Nolan.

So far, we have profiled Park City, Utah; Louisville, Kentucky; Healdsburg, California; Richmond, Virginia; and Chattanooga, Tennessee. Look for others in the months to come. We are very excited about this new section so please let us know when you visit and what you thought of your journey! Like everything else we do, We also make sure to include a map that lists all relevant and can't-be-missed spots for your travels.

Sincerely,



Joshua Rose
Editor

P.S. Do you know of a city you think should be included in this new special section? If so, contact me at editor@americanartcollector.com and let me know. We are always looking for new places to cover.



ON THE COVER

Nick Alm, *Study for Down the Stairs*, oil on canvas, 27 x 17". Available at Arcadia Contemporary.

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Jean Lefort | Timothy Lotton



Lefort, "Beach Afternoon," 23 x 38", Oil on Canvas



Lotton, "Mango Bleeding Hearts Magnum Sphere," 8 x 9", Blown Glass



Lefort, "Sisterly Love," 12 x 10", Oil on Canvas

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Peter Quidley

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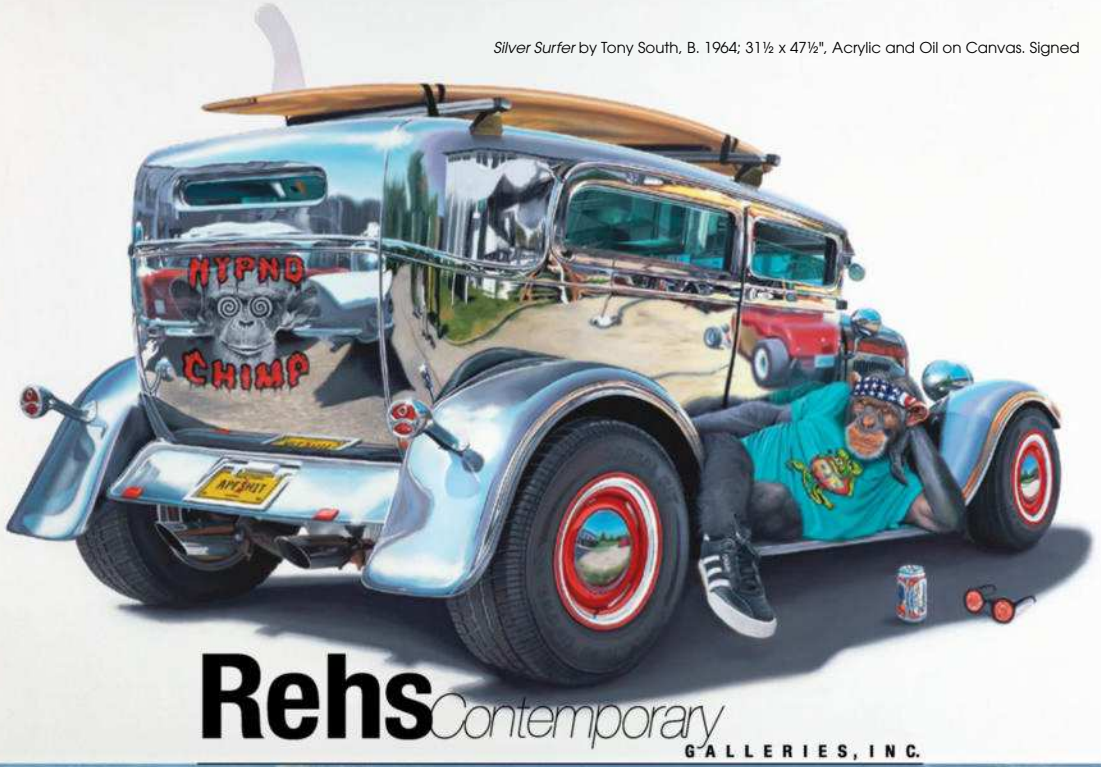
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Silver Surfer by Tony South, B. 1964; 31½ x 47½", Acrylic and Oil on Canvas. Signed



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Independence, Wayne City Landing by John Stobart, B. 1929; 14 x 20",1842 Oil on Canvas. Signed and dated 1977

EVERYDAY PEOPLE:
MOMENTS IN TIME



Elaine Coffee, Reflecting on the Masters, oil on canvas, 36"x 48"



Gwen Marcus, **Daydreams**, bronze, 25"x 13"x 11"



Kim English, Umbrella Blue, oil on canvas, 14"x 14"

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"Fallow Ground Fallow Heart," 36 x 48" Oil on Linen on Panel

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JULIE FILIPENKO

EVERY LIE I SAID WAS TRUE





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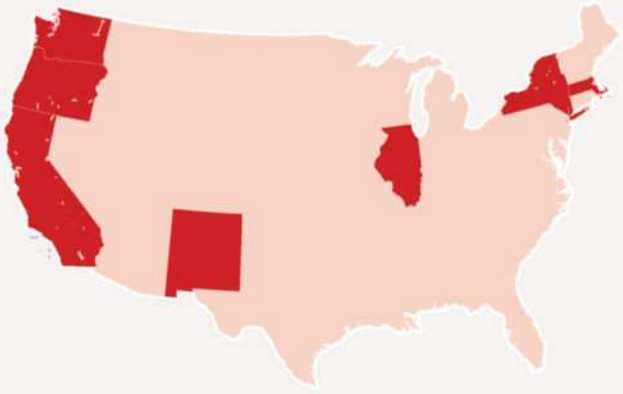
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UPCOMING SOLO & GROUP SHOWS



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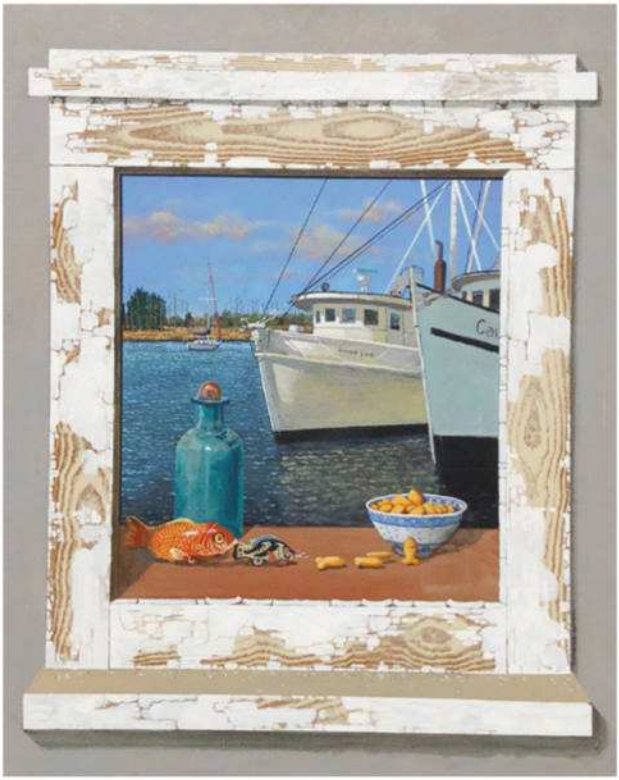






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Emil Milan
Midcentury Master

The first publication dedicated to the artist, designer, and woodworker who was at the forefront of midcentury modern design.



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TOP: Emil Milan, 1983. Photo: Leighton Johnson. ARTWORK: Emil Milan, *Small Bird*. Collection of Tina and Albert LeCoff. Photo: John Carlano

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Margaret Bowland, *White Fives* (detail), 2012, oil on linen

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Formae (Lithos), detail, 2018, oil on panel, 48" x 48"

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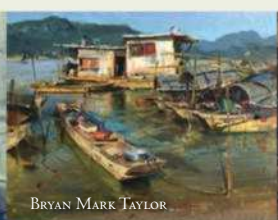
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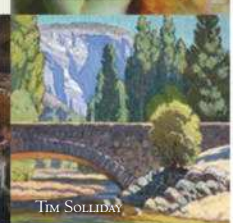












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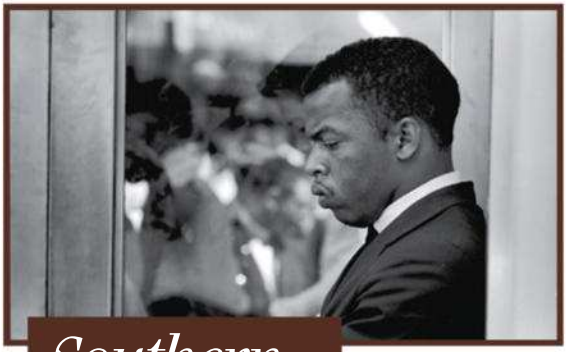
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All Too Human

Through August 27, Tate Britain will celebrates renowned and rare works by Francis Bacon, Lucian Freud and others in *All Too Human*. The art provides a raw glimpse into the 20th century, exploring the layers of reality that are uncovered when painting the human figure.



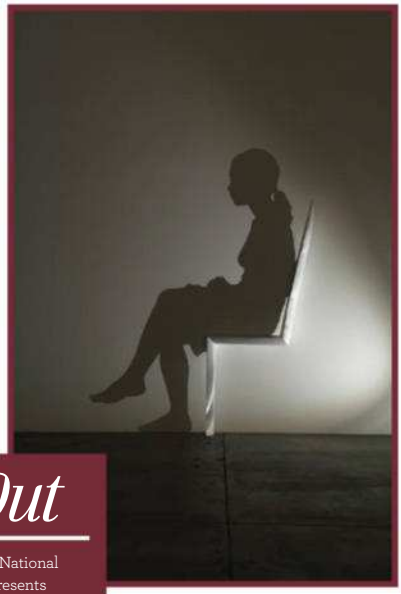
Jenny Saville, *Reverse,* 2002-3, oil on canvas, 84 x 96". © Jenny Saville. Courtesy the artist and Gagosian.



Southern Civil Rights

In *Danny Lyon: Memories of the Southern Civil Rights Movement*, the Delaware Art Museum highlights the work of Lyon, a giant of postwar documentary photography and film. During 1963 and 1964, he traveled the Southern and mid-Atlantic states documenting the civil rights movement. The exhibition opens June 30 and remains on view through September 9.

Danny Lyon, *John Lewis in Nashville*, 1963, gelatin silverprint, 11 x 14". © Danny Lyon, New York & Magnum Photos, New York / Courtesy Edwynn Houk Gallery, New York.



A shadow sculpture by Kumi Yamashita.

Black Out

The Smithsonian's National Portrait Gallery presents *Black Out: Silhouettes Then and Now*, focusing on the seemingly unknown historical and present takes on the silhouette art form. The exhibit captures the likeness of those "blacked out" from historical narratives such as same-sex couples and enslaved people.

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City in Purple with Gray, 2018, oil on canvas, 50 x 60 inches

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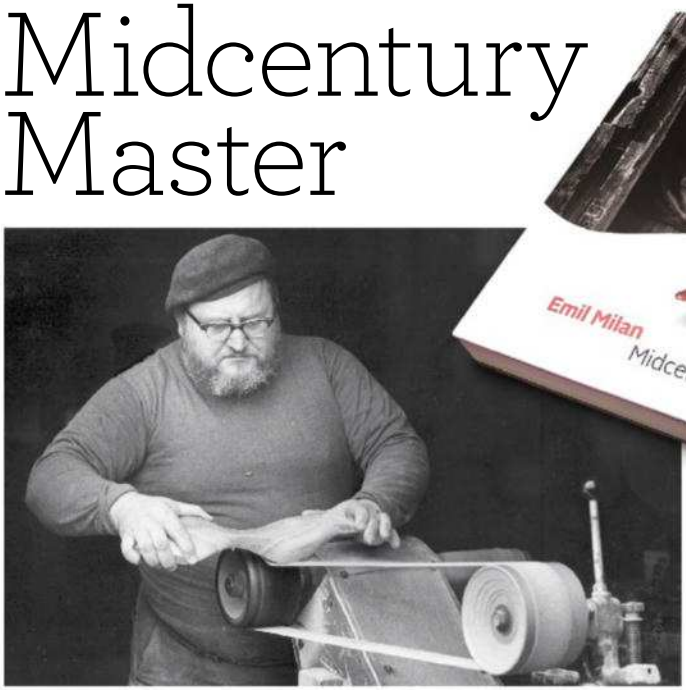
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EMIL MILAN: MIDCENTURY MASTER
By Craig Edelbrock with Norm Sartorius, Phil Jurus and Barry Gordon (The Center for Art in Wood, May 2018). 272 pages.

Midcentury Master



1

1
Emil Milan using the "Emil Machine," a combination slack belt and drum sander designed and built by the artist. Photo by William Wellman.

2
Pair of Birds, jacaranda, 10 x 8 x 6". Collection of Morris Baker. Photo by John Carlano.

Aesthetically simple artwork filled with sleek and smooth forms has become a defining hallmark of the midcentury modern design movement, which spanned predominately from the 1940s to early 1960s. Along with furniture makers and architects there were a number of fine artists exploring this style primarily in three-dimensional works. A new illustrated biography—by Craig Edelbrock with Norm Sartorius, Phil Jurus and Barry Gordon—shines a spotlight on an artist who was at the forefront of the movement but has since slipped into obscurity.

Emil Milan: Midcentury Master, published by the Center for Art in Wood, focuses on the life and work of the artist who studied at the Art Students League of New York and played a role in the emergence and growth of the American Craft Council. Along with photographs and other ephemera that place context into Milan's world, the trajectory of both his functional and sculptural wood pieces are brought to life in vibrant color images. They show off his bowls and trays, as well as his series of birds and other art in wood. There also is a focus on his craftsmanship and the tools he created to perfect his artwork. The closing section, "Circle of Influence," spotlights artists trained, influenced and inspired by Milan.

In the closing of the introduction to Part 1, readers are set up to embark on a journey of the man, the art and the history of the period. It reads: "Emil's life story is a unique and compelling one. It is the story of an individual embedded in his times, as we all are. But it reflects as well the experiences of a generation and a nation during a period of dynamic change. To learn about him is to glimpse how fine craft, particularly art in wood, developed in America in the second half of the century just passed."



2

Ray Crane



Timeless Essex Riverscape, O/C, 16 x 24"

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art SHOW CALENDAR

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25 JUN 2018



Daniel Buren, *Voile/Toile – Toile/Voile*, 1975-2005. Photo © DB-ADAGP Paris.

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www.walkerart.org
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1

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2

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3

LOS ANGELES, CA
HAMMER MUSEUM
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www.hammer.ucla.edu
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8

OMAHA, NE
DOWNTOWN OMAHA
Omaha Summer Arts Festival
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www.summerarts.org
Through June 10

10

LOS ANGELES, CA
NATURAL HISTORY MUSEUM OF LOS ANGELES COUNTY
California Art Club's 107th annual Gold Medal Exhibition
California Art Club returns to the Natural History Museum of Los Angeles County for its annual gala and exhibition.
www.californiaartclub.org
Through July 1

16

BUFFALO, NY
ALBRIGHT-KNOX ART GALLERY
Robert Indiana: A Sculpture Retrospective
The exhibit explores over 60 years of Indiana's often misunderstood artistic vision of pieces incorporating numbers, letters, circles and stars to more well-known sculptures and prints.
www.albrightknox.org
Through September 23

21

WASHINGTON, DC
SMITHSONIAN AMERICAN ART MUSEUM
Trevor Paglen: Sites Unseen
Paglen blends the elements of art, science and investigative journalism in his early photographic series and his new sculptural works in *Sites Unseen*.
www.americanart.si.edu
Through January 6

NEW YORK, NY
WHITNEY MUSEUM OF AMERICAN ART
Sibyl Kempson: 12 Shouts to the Ten Forgotten Heavens
Kempson's exhibition includes a dance performance to mark each solstice and equinox through December 2018, creating a new ceremonial calendar and sense of mythology.
www.whitney.org
Through December 21

23

CHICAGO, IL
MCA CHICAGO
I Was Raised on the Internet
The exhibition explores how youth spanning from 1998 to the present day are shaped by the internet and the impact it has on how people experience the world.
www.mcachicago.org
Through October 14

27

BOSTON, MA
INSTITUTE OF CONTEMPORARY ART BOSTON
We Wanted a Revolution: Black Radical Women, 1965-85
The museum focuses on black women artists, who use multiple mediums to unveil the stories of women who lived through radical art and social movements.
www.icaboston.org
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Antonio is well known in the worldwide artist community for his lectures and demonstrations. He is currently serving as the President of the American Watercolor Society, the oldest and most prestigious watercolor society in the country.

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Guillermo Muñoz Vera:
The Fallen Angel

Through May 25, Forum Gallery in New York City presents *Analogies & Dichotomies / Analogías & Dicotomías*, an exhibition of new paintings by Spanish artist Guillermo Muñoz Vera that explores the dualities of life. The artist says, "*Analogies & Dichotomies* suggests a unifying reflection which speaks of universalities without ignoring the peculiarities: it transforms the clash of frontiers into geographical vicinity, not a confrontation of insoluble opposites."

In *The Fallen Angel (El Ángel Caido)*, Muñoz Vera depicts a 19th-century bronze against a nocturnal skyline of present-day Madrid. It illuminates the contrast of old and new, while the sculpture of the fallen angel, to the artist, implies "disgrace, an unexpected shift from light to darkness."

The Fallen Angel (El Ángel Caido), oil on canvas mounted on panel, 48 x 71"

EDITOR'S NOTE: *Sarah will scour the country for the best and brightest emerging artists on the scene and then interview them about their work. Sarah has a wonderful eye, and I'm sure you will enjoy what she is able to discover. Artists, if you want your work considered, hashtag all your social media posts #tobeannounced #americanartcollector.*

Interview with Fred Stonehouse

By Sarah Elise Abramson

The first things you notice are the proportions then the very direct yet simultaneously ambiguous text and the smooth, almost perfect brushstrokes with a harsher, rawer undertone. Then it goes deeper. You notice all the symbolism and the repeated themes that carry throughout his body of work, such as masks or disguises, so as to say that this particular character is hiding his true self in some way or another. Nothing exists in the paintings that doesn't serve a purpose. The text and the figures play off each other without one overpowering the other. These curious paintings are the life and work of Wisconsin-based artist and teacher Fred Stonehouse.

Stonehouse appears to be doing something different; something painfully refreshing. He creates these paintings that undoubtedly come from a genuine place. His art employs a sort of physicality. Engaging and odd, his work is prolific, each one saying more than the last. I wasn't surprised to find out that the artist considers himself to be a pretty sensitive guy. In many of his paintings the intentionally expressed emotion(s) maintain an openness that engage the viewer and allow for projected interpretation. Yet, at the same time, these emotions are very concentrated and almost palpable. There are layers of complexity to Stonehouse's work. You can find many juxtapositions and dualities within them.

What's your background in art?

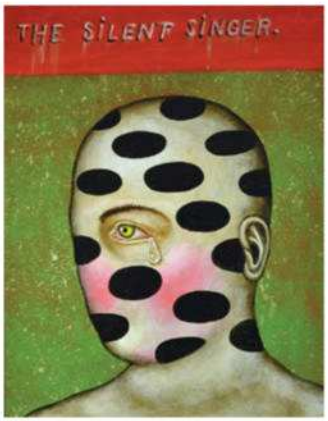
I grew up in a family of people who painted and drew. My grandma was an amateur painter, my mom could draw and my dad drew comics for fun. I had an aunt who painted. She was pretty awful, but it never slowed her down. Art was something that we all did for pleasure. It wasn't until my senior year in high school, a technical school for boys where I was training to be an auto mechanic, that I began to think seriously about trying to be an artist. I was going to classes the first half of the day, and then going to a job as a mechanic from noon to 6 p.m. every day. I always enjoyed working on cars and motorcycles until I had to do it as work. That took all of the fun out of it and I realized that if this was my future, I was going to hang myself.

So sometime in February, I went to my guidance counselor and told him that I was thinking maybe I should go to college. When he asked me what I was interested in studying I had no clue. When he asked me what I liked to do, I told him I like to paint and draw. He said, "You could study art." I had no idea that art was something you could major in at the university. I was vaguely embarrassed to admit to my parents that I was planning to pay money to attend college to study art, so I lied and told them I was intending to study architecture. That seemed more respectable somehow. I think I was in my third year before they realized their son wasn't going to be an architect.

By the time I received my BFA, I was married and owned a house in a pretty sketchy part of Milwaukee, but I had a tidy basement studio and a pretty painless job as a security guard where I could read and draw all day. Just about a year after graduating from UW Milwaukee in 1982, I had my first small solo show in Chicago. I've been exhibiting pretty much nonstop since then.

In our conversation earlier, you spoke of the tension in your work between illusionistic rendering and something more raw. What is this "more raw" aspect you're referring to and can you go into a bit of detail on this subject?

When I'm working more illusionistically, the process is tighter, and slower. That delivers a certain kind of focused result that can be very satisfying, but the making is kind of arduous. Sometimes, it feels necessary to work looser, faster, flatter, and the result tends to feel that way. That's what I mean by "more raw." Those works tend to be more about the joy of the materials, the immediacy of the mark and the



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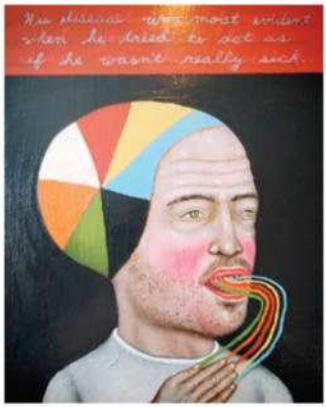
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1 *The Silent Singer*, acrylic on panel, 10 x 8"

2 *Keeping time*, acrylic, 10 x 8"

3 *His Disease*, acrylic, 10 x 8"

4 *Baby Bear*, acrylic on wood, 10 x 8"



3



4

beauty of the surface. These approaches are not really clearly separated for me, but exist as poles between which I'm always sliding.

Can you also talk a bit about the underlying duality in much of your work that pertains to the fact that they seem to portray both a scrawled or urgent feeling mixed with something created with time, care and tenderness?

Some sentiments can't wait to come out and other times, they must be carefully coaxed into being. I'm a pretty emotional guy, and I think that I feel things very deeply. I'm also very impulsive. I have no problem sharing my feelings, but at the same time, I can get quite defensive when I feel threatened. I open up, get banged around, then (in the past at least) I would lash out at the people or situations that I made myself vulnerable to. It's a way of being that brings about tremendous insights into human behavior and psychology, but at a cost. I think the real content of my work is about how the desire to experience the joy of emotional tenderness and connection leads almost inevitably to the pain and sadness that is the result of letting down one's guard. Maybe it's not possible to experience real joy without having experienced real sadness. But I also believe that it is possible to find the beauty in pain. Sometimes it's all you have, and for me, it is the only reason I've survived.

As I go through more and more of your work, all of these juxtapositions keep appearing. This is something you clearly aim for and are interested in. How do you find some of the best ways to do this besides the ones mentioned above and why is this so important to your work?

I use tears a lot in my work. One of the reasons I love tears is because they are so ambiguous. They might be tears of sadness, certainly, but they could be tears of joy or maybe they are tears caused by physical pain. But sometimes the tears are really sweat, or blood. I think they are a really great way to represent intense feeling of one sort or another. I know I overuse them, but I don't care. Besides, I like the way they look. Maybe it's helpful to not see my characters as crying all of the time, but "leaking." That's the term I prefer. My characters "leak."

Who were some of your earliest influences?

Early on I was influenced by the magic realists like John Wilde, George Tooker and Jared French, the Chicago Imagists—Jim Nutt, Karl Wirsum and Christina Ramberg in particular—H.C. Westermann, Philip Guston, Frida Kahlo, surrealism in general, old comics, outsider and folk art, hand-painted signs, medieval art and the early Renaissance art of Italy and northern Europe. Other stuff, too, but that's most of it.

Who and what are you influenced by today?

I find inspiration everywhere. Lately, I have been looking at medieval engravings of strange creatures, the comics of Fletcher Hanks, Giotto and a lot of scruffy abstraction. I'm also influenced by my students.

Where do you enjoy exhibitions the most?

I like to show anywhere the audience is engaged. The audience in Milan was super animated, but maybe that's a general Italian thing. I liked that in Mexico they refer to artists as "Maestro." New York is really well informed; New Orleans folks love to have fun; LA is probably the most cool; and I love having an excuse to escape the Midwestern winters. I guess I like everywhere for what it has to offer.

What can we expect to see from you in the future?

I have shows coming up in Milan, New Orleans, Milwaukee, Seattle and maybe LA soon. I'll be showing the new *Ping Pong Paddle Portraits* in Italy, and I've been getting the itch to do large-scale wood cutouts. Still not quite sure how those will work. I've been painting a lot of single figures lately so I'm definitely going to be making more complicated narrative works with multiple figures in them and weird scale shifts I think. Totally unrelated to my art, I've been getting the urge to perform. I love telling stories and while I don't think I have what it takes to get up in a comedy club, I've been thinking about "The Moth" and how that might be fun. Maybe video or radio. Just something I play around with in my head. I sometimes wonder what I would do if I were suddenly blinded. I like to entertain the idea that I could be like Homer...a blind storyteller. I would need to find some way to scratch my creative itch and I'm not musical, though I've also been considering buying a marimba because I do like to pound on things.

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@fstoney1960

Sarah Elise Abramson is a contemporary fine art photographer based in San Pedro, California—a mysterious post-industrial enclave whose offbeat countercultural history and proliferation of unusual sights, sounds and citizens is tailor-made for Abramson's obsession with everyday surrealism. In both her own photography and in her curatorial and editorial approach to exhibition projects and independent publications, her emphasis is on discovering the eccentric beauty in the things most people overlook. Found objects, hidden messages, secrets of the universe that hide in plain sight—throughout her studies at Parsons The New School for Design and Brooks Institute of Photography, and later at LaChapelle Studios, her work has evolved from finding to intuitively creating original daydreams and shared cosmologies. www.sarahelisephotography.com @slow_toast



PLEIN AIR EASTON
When: July 15-22, 2018; July 14, 7-9 p.m., Meet the Artists Dinner; July 20, 7-9 p.m., Collector's Preview
Where: Various locations around Easton, Maryland
Information: www.pleinaireaston.com

Maryland Mainstay

The 14th annual Plein Air Easton features 58 juried artists painting the historic Maryland city.



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For the past 13 years, *Plein Air Easton* has gathered artists and collectors together to experience the historic city of Easton, Maryland, through the culture of the place and the creation of artwork. The event—with its 14th annual outing from June 15 to 22—is a competition of 58 juried artists who will create new works throughout the week.

"It is important to know that *Plein Air Easton* is an immersive experience that is quite different from simply attending an exhibition of finished work," says Marie Pierre Nuthall, coordinator of the event. "It is about directly experiencing geography, history, nature and culture while also seeing how the artist interprets these subjects. The multifaceted nature of plein air painting combined with the interactive nature of how visitors experience the setting, the creative process and directly connect with the artist during the moment of creation, gives depth and context to the finished work."

Dr. David C. Levy, formerly CEO of the Parsons School of Design and once director of the Corcoran Gallery of Art, selected this year's participating artists, which includes a number of returning artists and the largest number of new painters in the history of the event. Among them are past participants such as Leonard Mizerek, Ken DeWaard, Suzie Baker, Tina Bohlman, Elaine Lisle, Kathie Odom, Lori Putnam, Ray Hassard and Hai-Ou Hou. Newcomers include Jay Brooks, Aimee Erickson, Kathleen Hudson, Craig Reynolds, Jeffrey Schwenk and Nancy Thomas, to name a few.

Competing artists arrive to Easton on July 13, while the festivities for the week kick off the next day, July 14, with the ticketed Meet the Artists dinner from 7 to 9 p.m. at the home of Wayne Hockmeyer, Kirby's Wharf Farm. "The 58 competition artists produce work during the party on a summer evening with cocktails, live music and a lavish dinner for patrons," shares Nuthall. "The evening culminates with an exhibit and sale of the day's work. The evening is a chance to celebrate nature and art as they did in the gilded age of impressionist era painters, when patrons and collectors would explore an exquisite landscape while artists fashioned masterpieces in their midst."

Artists will continue to paint the town throughout the week leading up to the exhibition where their plein air paintings will be showcased and collectors will be able to purchase pieces. On July 20, from 7 to 9 p.m., is the Collectors' Preview Party at the Academy of Art. As the event explains, "After six days of intense painting en plein air competitors select their two best pieces to be judged in *Plein Air Easton*'s premier event." At 7:45 p.m., awards judge, artist Jill Carver, will make the announcement of the winning pieces, which will remain on view through the weekend.

Plein Air Easton, run by the nonprofit Avalon Foundation, will also include a Quick Draw on Harrison Street on July 21, with more than 200 artists painting from 10 a.m. to noon followed by an exhibition and sale from noon to 2 p.m. Then, on July 22, in the library at the Armory, is the Small Painting Sunday Exhibit and Sale, where 58 6-by-8-inch works by the juried artists will be available to purchase from 10 a.m. to 3 p.m. On the same day and at the same location, from 2 to 3 p.m., Carver will host a judge's talk where she will discuss her selections for the prizes.

1
Collectors enjoying the Meet the Artists paint-out and exhibition.

2
Many of the paintings are still wet so, collectors are assisted by volunteers when they are considering a painting for purchase.

3
Festivalgoers enjoying the excitement of *Plein Air Easton's* Quick Draw event.

4
Competition artist Olena Babak surveying the scene for this waterfront painting.

5
The Meet the Artists dinner is an arts experience reminiscent of gilded age paint-outs on the great estates of that time.

PHOTOS BY TED MUELLER.


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Unveiling spotlights a recently completed portrait commission, figurative work or exhibition from some of the best and most active members of the Portrait Society of America. This month Christine Egnoski, Executive Director of the Portrait Society, interviewed Everett Raymond Kinstler at the opening of his exhibition, America Creative: Portraits by Everett Raymond Kinstler.

Everett Raymond Kinstler: America Creative

BY CHRISTINE EGNOSKI

In March, a new exhibition of work by renowned portraitist Everett Raymond Kinstler opened at Vanderbilt University Fine Arts Gallery in Nashville, Tennessee. The exhibition, *America Creative: Portraits by Everett Raymond Kinstler*, boasts an incredible selection of 31 portraits painted over Kinstler's 70-year career. As you walk through the gallery, you might recognize a few familiar faces, as Kinstler has painted many well-known public figures, including presidents, politicians, actors, musicians, authors and his fellow artists. The portraits, chosen for the show by gallery director Joseph Mella and curator Margaret Walker, highlight people associated with the creative aspects of American life, including a small pencil drawing of Katharine Hepburn, life studies for a portrait of John Wayne and one of Kinstler's most iconic works—a portrait of sculptor Alexander Calder in his studio. With paintings from the artist's private collection, as well as loans from the National Portrait Gallery, the National Academy Museum, the Butler Institute of American Art and many other institutions, this exhibition provides a rich survey of Kinstler's body of work.

In conjunction with the show, Kinstler gave a lecture and demonstration during the opening weekend, regaling the audience with tales from his career while painting a likeness of former Tennessee Titans running back Eddie George. At the start of his demonstration, Kinstler talked about how he prepares for a commission by "doing his homework," explaining that he spends time studying a person's movements, their mannerisms and expressions, however subtle. He commented, "I don't think it's my role to judge. In other words, in my portraits I'm not trying to make a statement of like or dislike. I hope what comes across is something honest." One way Kinstler achieves this honesty is by putting his sitters at ease with his jovial nature and quick wit, which became clear as he kept his audience and George laughing throughout his demonstration.



1
Paul Jenkins in his Studio, oil, 60 x 50"

Kinstler's style has been described by some as "impressionistic" and comparable to the work of legendary figures, such as William Merritt Chase and John Singer Sargent. While these valuations are true, they hardly convey the real success of Kinstler's works, namely, the way in which his portraits convey an elegant balance between simple formal arrangements and psychological complexity. With thoughtful poses, careful coloring and skillfully executed brushwork, Kinstler brings his subjects to life, offering viewers an intimate glimpse into his sitter's character. At 91 years old, Kinstler continues to paint and push the boundaries of his field, while also making time to share his wisdom with a new generation of portrait artists. With more than 50 donors contributing their support to the show and the accompanying catalog, it stands as a true testament to Kinstler's influence and legacy. If you are traveling to the Nashville area, this show will be on view until July 14; and will then travel to the Morris Museum of Art, August 11 to November 4.

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Timeless Treasures

The Curlee collection in Savannah, Georgia, features art and furniture that celebrates history and the artists who made them.

BY **JOHN O'HERN** PHOTOGRAPHY BY **FRANCIS SMITH**

1
Hanging above a Greg Guenther mahogany and exotic burl wood demilune table are, from top, an untitled oil by Julyan Davis and *Pin Point Rowboat* by Jo Gabeler (1931-2017). The bronze on the table is by Susie Chisholm.

Isle of Hope near Savannah, Georgia, was first settled in 1736. It was originally known as L'îsle d'Espérance and was thought to be a place where pirates stashed their booty. The historic United Methodist Church was used as a hospital during the Civil War, and the soldiers carved their names in the pews. In more recent times, scenes in the films *Glory*, the original *Cape Fear* and *Forrest Gump* were filmed on the historic and scenic island.

Savannah investment manager Lane Curlee grew up on Isle of Hope where he and his wife raised their family and live today. Their home is redolent of history despite its 20th-century ranch style. Ludwig Mies van der Rohe declared, "God is in the details." The Curlees have added moldings and fine period furniture to their home, which gives it a feel of ageless comfort.

A practical nature guided their acquiring antique chests and other furniture. Curlee felt the pieces had withstood the test of time and would never need to be replaced. He has always had a love for wood and its beauty, which is as important as the design of the pieces in their home. Many of the pieces have intricate inlays and carvings that add to their aesthetic appeal.

He recounts that his grandmother was an artist, stating, "I was always interested in looking but not drawing. There must be some residual genetic interest in art from my grandmother."

Curlee has always been interested in the history of the island and of the Savannah area. The offices of his company are in a restored building in downtown Savannah.

The woodworker Greg Guenther operated out of the building next door. "I knew he had restored the building and was working on other restoration projects as well as building furniture," Curlee says. Guenther's period reproductions rival the quality of their historic originals. The Curlees saw a demilune table in his shop and purchased it for their home. To balance the room they had renovated from their children's playroom, they commissioned Guenther to build a bow front table for the opposite wall. He constructed the top from a favorite piece of mahogany he had been keeping in his shop. Its spectacular grain is a highlight of its design. The wood itself took precedence over historic design in a table they commissioned from Guenther. Its oak top is in an organic form.

The art of craft also appears in the Curlee home in a wrought iron stair rail with a crane and marsh grass motif. On a visit to The Sanctuary at Kiawah Island Golf Resort, the couple saw and admired the gate and railings designed and built by John Boyd Smith. They asked for a more simple and relaxed design than

1



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what they had seen. "He sent me a rough sketch, and it was exactly what I thought I wanted," Curlee says. Smith has been honored by the American Institute of Architects especially for his work in the Savannah area.

Ironically, Curlee learned that when Smith was working in Savannah he "was renting a little historic building from my father and his partner's CPA firm."

Another fortunate happenstance occurred at The Sanctuary when they discovered the murals of Karen Larson Turner. Known for her landscapes, she says, "There are countless images before us wherever we go; the curve of a road, the fleeting shadows on a porch, a formation of clouds. Those scenes which cause us to stop and stare, if only for a moment, those things that inspire awe or contemplation...grand or humble...these are worthy to be remembered." Her painting *After the Storm* hangs in the master bedroom.

One of the first pieces of art that attracted them was a watercolor by Jo Gabeler that they saw at a local marina. Another thing Curlee noticed was the lighting. He resolved that when they renovated their home they would have proper lighting for the art to bring out its beauty, explaining, "I wanted to be sure we had directional lighting to be sure I had the ability to show them in the right light."

Tom Nielsen is a native of Iowa now settled in Georgia. He was elected a Signature Member of the American Society of Marine Artists and has served on its board of directors. In 2004, then-Georgia Gov. Sonny Perdue presented each of the world leaders attending the G8 Sea Island summit with one of his coastal paintings of the Marshes of Glynn in Georgia. His painting *Ocean at*

2
In the background is a portrait of Curlee's daughter, Cameron, by Betty Skinner, who was the first president of the nearby Landings Art Association. It hangs above a flat front English chest of drawers, circa 1850, in mahogany with satinwood inlays. In the foreground is John Carroll Doyle's oil on linen *Blossoms from the Magnolia Ball*, which hangs above an English mahogany bow chest with burl drawers and floral inlays.





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Julyan Davis' oil on canvas *The Fishing Club* hangs above the mantle, which displays a wood-turned vase by John Diamond.

4
An oil on canvas by Becky Frame hangs above a late 18th-century English writing desk in mahogany. The wood-turned vase is by John Diamond.

5
Joe Saffold's oil on canvas *Last Great Cloud* hangs behind the sofa.



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6
A painting by C. Walker hangs above a custom designed iron railing by John Boyd Smith.

7
Preston Russell's *Gillon Street, Charleston*, 2001, hangs above an early/mid-19th century Empire chest of drawers in Cuban mahogany.

8
Hanging in the master bedroom is *After the Storm*, an oil on linen by Karen Larson Turner. On the right is *Humming Birds*, a hand-colored lithograph by John Gould (1804-1881). Gould was an ornithologist who produced some of the most important prints of birds.

9
In the dressing room is an oil, *Shrimping by Moonlight*, by Ray Ellis (1921-2013). The large painting is of a shrimp boat, *Vertell W*, by Jo Gabeler (1931-2017). The painting on the right is *Still Standing* by Douglas Grier.

Night hangs in the family's kitchen.

"I want to be sure the paintings are of the same quality as the antique chests," Curlee says, "so your eye doesn't jump from one to the other." He also seeks quality in contemporary woodworking as in the pieces by Guenther. There are also several wood-turned vases by John Diamond who lives on Hilton Head. Diamond discovered woodturning after retiring from an international management consulting firm. He recalls saying, "I want to do that!" while attending an exhibition of the master woodturner Fred Dean. His skill for and care of the wood he uses rivals the work of the 18th-century cabinetmakers whose pieces grace the Curlee home.

Although he might consider "trading up" at some point to raise the quality of the collection, Curlee is not above cherishing a signed limited-edition print by the great maritime painter John Stobart. He trusts his eye and, so far, his eye has brought together a cohesive and comfortable environment that is at home in the history of the region.

Entrepreneur and philanthropist Eli Broad said, "Collecting is more than just buying objects." The Curlee collection exemplifies that idea, celebrating the history of the pieces and honoring the people who made them.

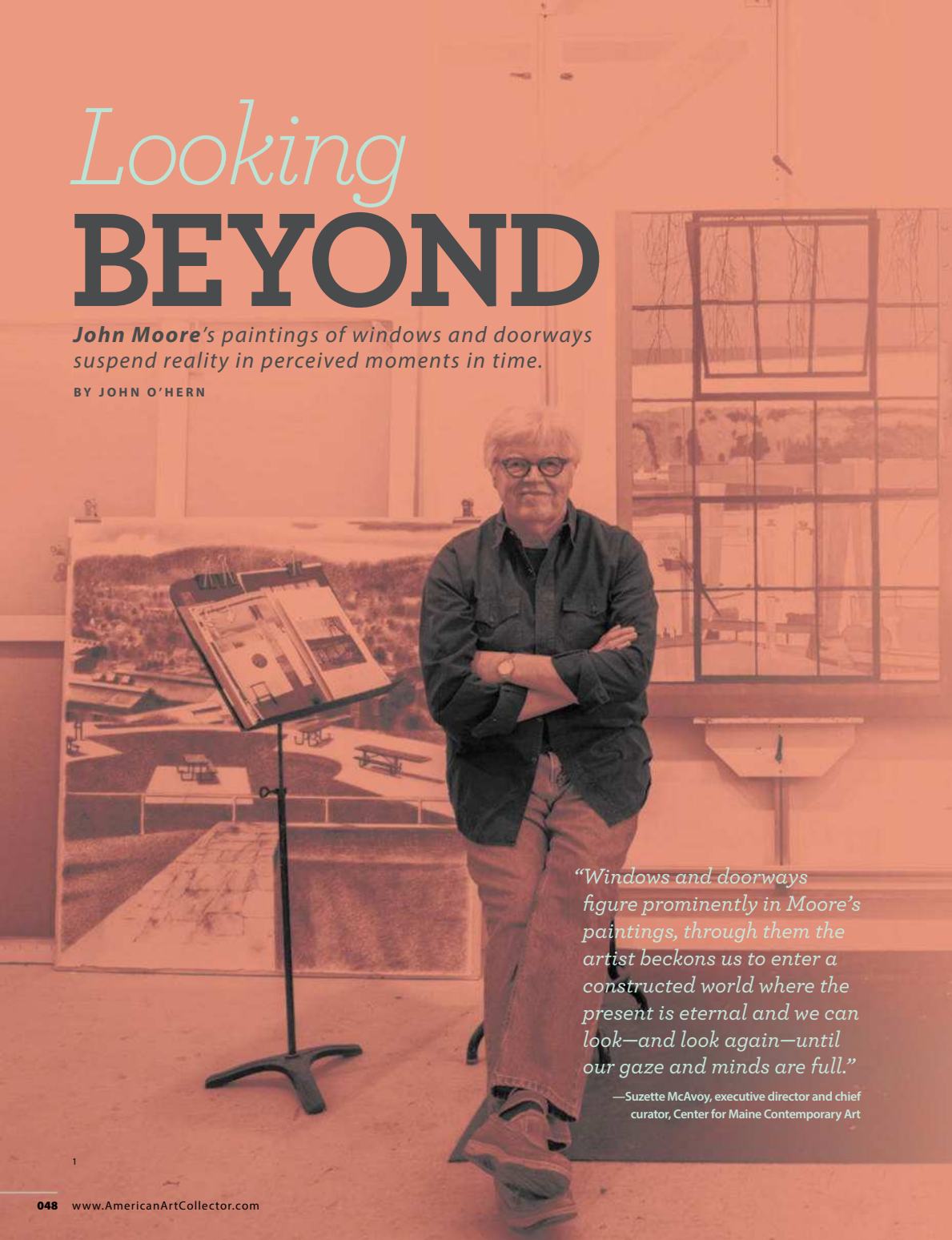


John O'Hern, who has retired after 30 years in the museum business, specifically as the Executive Director and Curator of the Arnot Art Museum, Elmira, N.Y., is the originator of the internationally acclaimed Representing Representation exhibitions which promote realism in its many guises. John was chair of the Artists Panel of the New York State Council on the Arts. He writes for gallery publications around the world, including regular monthly features on Art Market Insights and on Sculpture in *Western Art Collector* magazine.

Looking BEYOND

***John Moore**'s paintings of windows and doorways suspend reality in perceived moments in time.*

BY JOHN O'HERN



"Windows and doorways figure prominently in Moore's paintings, through them the artist beckons us to enter a constructed world where the present is eternal and we can look—and look again—until our gaze and minds are full."

—Suzette McAvoy, executive director and chief curator, Center for Maine Contemporary Art

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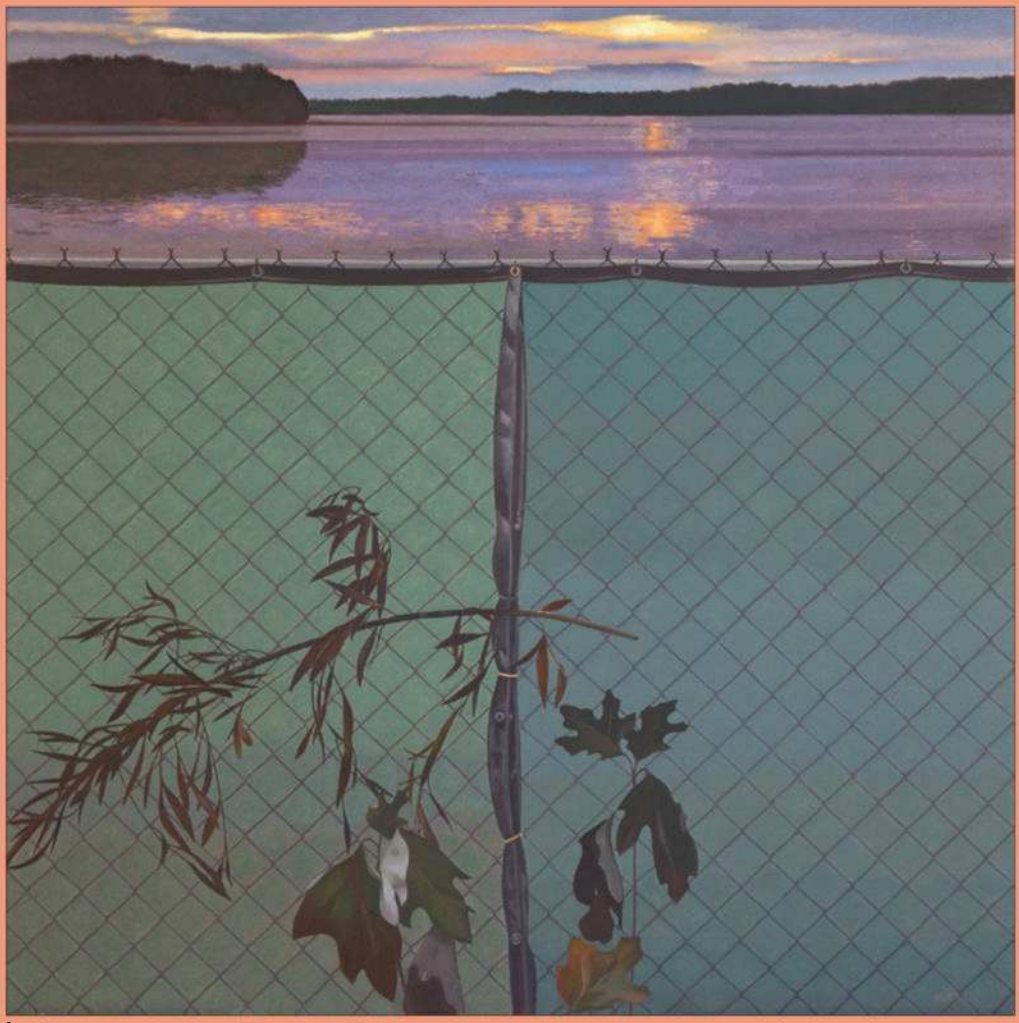
John Moore recalls Joan Miró's painting *The Farm*, 1921-22, now in the National Gallery of Art in Washington, D.C. Within a few years of painting the scene of his family's Catalonian farm, Miró (1893-1983) would be painting surrealist abstractions. Each year, however, he returned to the farm from his studio in Paris. He told a journalist, "*The Farm* was a résumé of my entire life in the country."

Moore's childhood experience was among the factories of St. Louis. The beauty and history of their decaying geometry continues to inspire him. As a grad student at Yale he looked out the windows of Paul Rudolph's Art and Architecture Building and saw the campus from a different perspective. He began to combine his sketches from the Rudolph building with sketches he made on campus and started his practice of painting scenes of urban landscapes that combine bits and pieces into something new. He began, as he says, "to conflate memory, imagination and reality."

"About 10 to 12 years out of school I went to Coatesville, Pennsylvania, in Chester County to see where Demuth, Sheeler and Crawford had painted. I felt like I was stepping into my past," he says. Later, he had a studio in the old Globe Dye Works in Philadelphia where he would paint for seven years before moving permanently to Belfast, Maine, several years ago. He is now retired from the University of Pennsylvania, where he was chair of the Department of Fine Arts from 1999 to 2009.

1
John Moore in his studio. Photo by Lynn Karlin.

2
Turnstile, oil on canvas, 70 x 68". Courtesy the artist. Photo by Will Brown.



3

His paintings of Philadelphia and Maine are in the exhibition *John Moore | Resonance* at the Center for Maine Contemporary Art in Rockland through June 15. It is his first solo exhibition in a Maine museum.

In the catalog essay, Christopher B. Crosman writes, "...the Globe Dye Works in Philadelphia, which became the image bank and main inspiration for many of his paintings, including those painted more recently in Maine. These are not the pristine, dynamic, mechanically charged images by Demuth, Sheeler and Crawford whose progressive icons of the machine age celebrated America's industrial hegemony. Instead, Moore's paintings allude to post-industrial loss and decline, the beginning of a process that is arguably central to present day middle-American malaise and political disruption." Crosman is the former director of the nearby Farnsworth Art Museum and founding chief curator at Crystal Bridges Museum of Art in Bentonville, Arkansas.

Moore celebrates the patina of age, the layers of dirt built up over time. "There is a memory of something that was," he says. "There has been a life in something. I'm drawn to that."

His paintings are composites—the view from a Philadelphia window could be a scene in Maine, a certain light from one location can animate another. Yet, the finished painting is a convincing reality.

Moore often leads the viewer through a space or spaces, as he experienced through Paul Rudolph's windows at Yale. Until that time, his work had been

3
Lake St. George Evening, oil on canvas, 46 x 46". Courtesy the artist. Photo by Matt Wheeler.

4
Balcony View, oil on canvas, 46 x 36". Courtesy the artist. Photo by Matt Wheeler.

4





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"landscape-based abstraction," but looking out those windows, he "got interested in specifics."

His painting *Six O'clock in Mill Town*, 2014, is quintessential Moore, with many "specifics." The windows are rectilinear framing devices. The group of windows at the Globe Dye Works is an expanse of glass blocks inset with two louvered windows. The fully opened window on the right leaves a pattern of green lines from the iron oxide in the glass. The partially opened window on the left changes the color of the scene outside when seen through the green glass. The glass blocks create tiny abstractions of the scene outside.

Moore has been summering in Maine for more than 30 years. He now lives permanently on the banks of the Passagassawakeag River in Belfast. Locals overcome the river's name by calling it the Passy.

He admits, "I haven't really got into the visual culture of Maine" and often seeks out the area's industrial scenes. When he was photographed in his studio, the work behind him was the underpainting for a scene of the Front Street Shipyard in Belfast—through the windows of his Philadelphia studio. Percolating in the back of his mind is the thought that "the Skowhegan Water Works are incredibly dramatic."

Bay View is the scene outside his home and studio, across the bay to the Route 1 bridge, with modifications. The vertical lines of the porch railing are replaced by trees, one reaching the end of its life with its gnarly bark and the other smooth and youthful. The clouds echo the shapes on the surface of the older tree seemingly bringing them into the same plane. The light pole echoes the trees and branches, conflating the natural and the man-made. Moore's neighbors have been angling to have the light pole removed and the wires run underground, but "it works for me," he says.

Another composite scene of natural and man-made is a view from his son's summer home, *Lake St. George Evening*, 2017. "There was beautiful light that evening," he says. "The screening is actually in Belfast and hides a water processing plant. I like its geometric order and its juxtaposition with the sunset. It brings an implication of imperfection."

5
Six O'clock in Mill Town, oil on canvas, 50 x 62". Courtesy Hirschl & Adler Modern. Photo by Kevin Johnson.

6
Bay View, oil on canvas, 54 x 50". Courtesy the artist. Photo by Matt Wheeler.



6

In the catalog preface, Moore explains, "The works are all studio constructions" and cites poet Wallace Stevens who wrote about "'the incessant conjunction between things as they are and things imagined.'" Poetry also comes into the exhibition with the inclusion of Vincent Katz's poem *Frankford Station* from a series of poems inspired by Moore's paintings.

Moore acknowledges that one of his favorite poems is by a former Boston University colleague, three-time U.S. Poet Laureate, Robert Pinsky. "The Destruction of Long Branch, N.J." is in his first collection, *Sadness and Happiness*. Moore calls him a "poet of place."

"Poetry is a distillation," he says, "just as painting is a distillation. The paintings refer to the truth of the moment. They're fiction. But painting is fiction."

Fictional and poetic, his paintings glow with the luminosity of layers of underpainting. They also glow with the reminders of generations of human presence, stories compressed into a moment.

JOHN MOORE | RESONANCE

When: Through June 17, 2018
Where: Center for Maine Contemporary Art, 21 Winter Street, Rockland, ME 04841
Information: (207) 701-5005, www.cmcanow.org

Fool Me Once

Twenty artists participate in Robert Lange Studios' first-ever Trompe l'Oeil exhibition.

BY ROCHELLE BELSITO



1
Sharon Moody,
Featuring The Trickster!,
oil on panel, 16 x 16"

The tradition of Trompe l'Oeil painting has long intrigued artists and viewers, as the works suspend reality with their unique perspectives and hyperrealistic details. June 1 to 30, Robert Lange Studios in Charleston, South Carolina, will present *Fool Me Once*, its first exhibition of the genre with pieces from 20 artists on view. Imagery will range from comic books and characters to wildlife and postcards, creating a display that shows the reach of the artists' imaginations.

Sharon Moody has always been drawn to the attention of detail and surface textures in still life painting, and has found Trompe l'Oeil to be an elevated version of these elements. "The challenge of making a two-dimensional surface look three-dimensional is fun to pursue," she says. "Making the viewer see things jumping off the canvas, the excitement of fooling the eye, is rewarding when it succeeds."

Over the years, Moody has found her niche painting comic books in various configurations—sometimes their covers and other times scenes from their pages—against stark backgrounds, placing the emphasis entirely on the colorful imagery before her. In the exhibition she presents *Featuring The Trickster!*, a Flash comic with The Trickster on the cover, which seemed to be an appropriate subject for her because of the humor and play on words derived from the character and the meaning of Trompe l'Oeil.

Another work with a comic book character in the show is Anthony Mastromatteo's *Non-Vitruvian Man*, which places Batman into the classic Leonardo da Vinci configuration. The inspiration for the work, however, came from the William Blake quote of *To God*: "If you have formed a circle to go into, go into it yourself and see how you would do."



SHARON MOODY 2017



2

2
Patrick Nevins, *Perception is Key*, oil on panel, 12 x 16"

3
Patrick Kramer, *Unveiled*, oil on linen, 14 x 11"

4
Marina Dieul, *Conciliabule*, oil on panel, 8 x 8"

5
Omar Rodriguez Jr., *Showers in Season*, oil on panel, 10 x 8"

6
Anthony Mastromatteo, *Non-Vitruvian Man*, oil on canvas, 48 x 36"

Mastromatteo elaborates, "Blake radically confronts not only God but the entire classical tradition that would have the mechanisms of universal order ruled by geometry and number. The ultimate visual expression of this classical understanding is the Renaissance image of a nude male inscribed in the purest of geometric forms, the circle and the square. That image is Leonardo da Vinci's *Vitruvian Man* wherein he adopts the proportional prescriptions of Vitruvius to give to the human form its nobility by virtue of the fact that it can be shown to fits into the system of numerical proportion and geometry. I painted *Non-Vitruvian Man* because I sympathize with the problem Blake has with the system...with inscribing reality into the classical system of proportion and geometry."

As a self-proclaimed perfectionist, Patrick Kramer enjoys the technical chal-



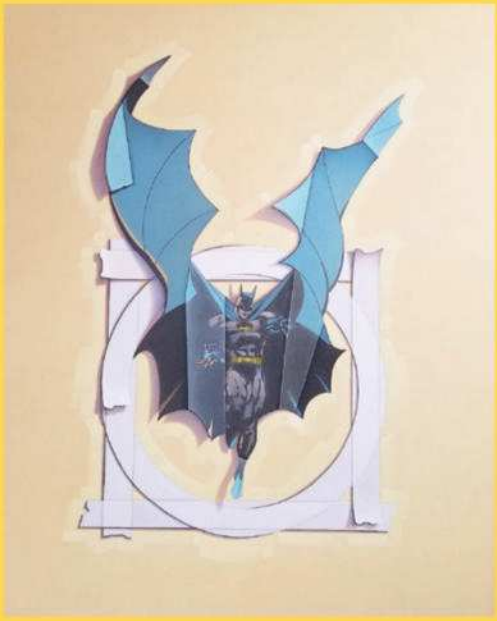
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lenges of rendering a painting that "fools the eye" and beckons the viewer to take a second look. In the show is his painting *Unveiled*, depicting a figure staring out behind torn cardboard.

Kramer says, "My idea for *Unveiled* originated as a sort of tribute to Bouguereau, a way to emphasize the beautiful eyes of one of his muses. (The figure is from *Breton Brother and Sister*.) My work frequently juxtaposes graceful and gritty elements, as the tension between the two creates a subtle drama that I enjoy. In this piece, I wanted that contrast between the figure's somber stare and the scuffed, torn cardboard—an unveiling unworthy of the masterpiece beneath."

Omar Rodriguez Jr. was led to painting in the Trompe l'Oeil style because of the love his parents invested in him. "Growing up, my father was the best storyteller, mostly about his childhood in Cuba. His stories were always so detailed and passionate and would draw me in like I was actually there with him," says Rodriguez. "With that in mind, I as an artist now enjoy creating the same sense of illusion in my paintings to cause the viewer to feel like they are part of a story."

In his painting *Showers in Season*, a woman in a black-and-white photo holds an umbrella, while in a cutout above the photo is a cloud storming down on her. "The concept for painting *Showers in Season* comes from an encouraging passage in the Book of Ezekiel, 'I will send down showers in season; there will be showers of blessing,'" shares Rodriquez. "At first impression, flashing clouds seem frightful; in reality, deep refreshment and showers of blessings often come from the darkest beginnings."

Patrick Nevins takes a cue from the definition of Trompe l'Oeil with his painting *Perception is Key*. The idea for the work "arose from the idea of pairing a Rorschach inkblot test with a realistic depiction of one of the more popular responses given when looking at the inkblots," says Nevins. "The inkblot chosen is an image of card No. 1 with one of the frequent answers being a butterfly. The key was a late addition as the painting seemed to be lacking something. It also aided in the titling of the piece. In addition, the title is a little play on words as not everyone will see the same thing in a Rorschach test. So perception really is key."

Marina Dieul has always found realism to be an art of illusion, with Trompe l'Oeil being the pinnacle of realism. "I'll always remember that unexpected and exhilarating moment when I showed my first Trompe l'Oeil commission to my collectors and saw deception on their face, transforming slowly into surprise then delight and excitement as they came closer to the painting," recalls Dieul.

In the show will be her painting *Conciliable*, translating to secret conversation, depicting a bird, snails and a butterfly. "Since I started including animals in my Trompe l'Oeil, I can't imagine going back to painting objects only while animals offer such a playful potential. I like to explore inter-species relationships, particularly prey/predator relationship," she says. "Recent advances in ethology shows us that those relationships can be far more complex than we previously thought. For this composition, I chose a cedar waxwing for his funny look with his crest and black mask, and added few potential preys, or maybe little friends, who knows? I prefer leaving the freedom to the viewer to invent his own storytelling whether it's from a naturalist point of view or a more 'Beatrix Potter' point of view."

Fool Me Once will also feature work by artists such as George Ayers, Ted Polomis, Jay Davenport and Natalie Featherston.

FOOL ME ONCE

When: June 1-22, 2018; June 1, 6-8 p.m., opening
Where: Robert Lange Studios, 2 Queen Street, Charleston, SC 29401
Information: (843) 805-8052, www.robertlangestudios.com







2

Indicative & Allusive

An exhibition exploring the enduring power of the figure is on view now at Delaware Contemporary.

BY ROCHELLE BELSITO

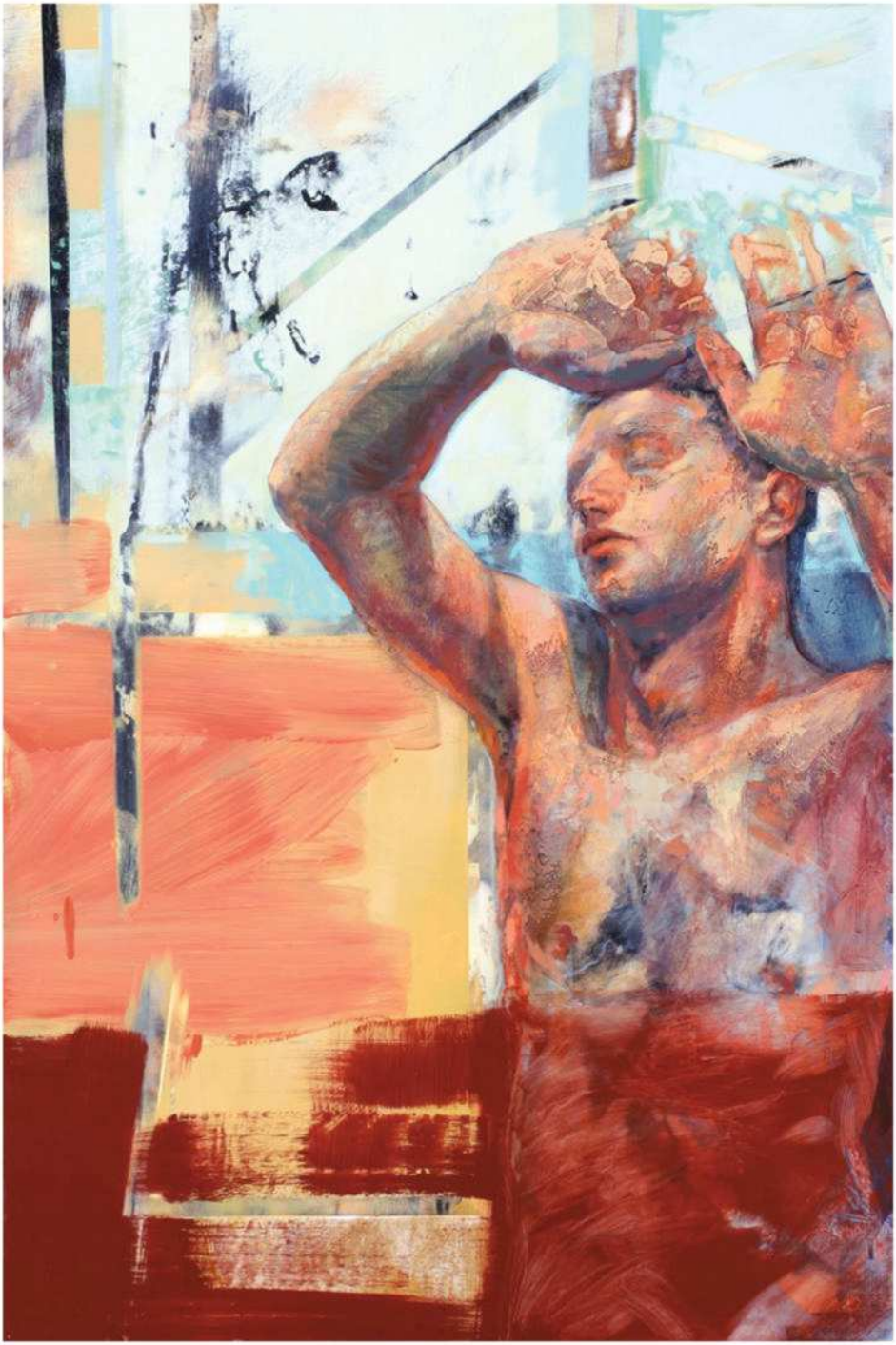
One of the most classic subjects in art is the human figure. It is known intimately by artists and often studied in great detail through anatomy and life drawing classes. Each artist has their own vision when it comes to the figure, capturing its beauty in various styles and mediums. The narratives and shapes they can weave in their figurative art are endless. Some derive from everyday life, while others are from the depths of their minds—imagined and yet based on reality.

Through August 26, the Delaware Contemporary in Wilmington will present the exhibition *The Figure: The Indicative & The Allusive*, with 22 artists answering the question of what it means to

1

1
Alex Kanevsky, *Walk-in Closet*, oil on panel, 36 x 36"

2
Vicki Vinton, *Felix and Felix*, mixed media on board, 36 x 41". Courtesy Somerville Manning Gallery.



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be human. Organized by Kathrine Page, the museum's Gretchen Hupfel Curator of Contemporary Art, the show will explore the figure as both subject and object and ranges from realism to abstraction.

"*The Figure: The Indicative & The Allusive* examines what it's like to live in one's own skin—that thin veneer of genetic inheritance manifest as perfect or flawed," Page says. "It examines the external, cultural experiences that inform artistic expressions of the body. It delves into body image, identity and self-expression. It seeks to peel the layers of self-absorption, aging, gravity or body narratives. The spectrum of physical materials used by the artists is meant to represent the human body as both physical and sexual, how it moves, how it creates, what it carries, sheds or leaves behind."

Among the artists with work in the exhibition is Alex Kanevsky, whose "unexpected compositional arrangements in his paintings juxtapose the natural world with the oft-times fractured human form [to] provoke a myriad of narrative interpretations," explains the museum. On view is his painting *Walk-in Closet*, which depicts a couple intertwined between rows of clothing.

3
Bruce Herman, *persistence of vision*, oil and gold leaf on wood, 48 x 36"

4
Douglas R. Giebel, *Standing Figure*, oil on canvas, 24 x 18"



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Carson Zullinger, *Cassowary Dream*, archival pigment print on polyester substrate, 60 x 48 x 18"

6
Lynda Schmid, *Part/Counterpart*, archival pigment print on Museo paper, ink, 27 x 19½"

7
Noel Sylvester, *Suppertime Redux: Wanda's Scrapbook*, 35 mm polychrome film prints, 8½ x 11"

The view is gazing in and seeming to capture a private moment that is not meant to be seen by the outside world. The artist's combination of abstract and realistic elements creates a sense of movement and energy throughout the work.

Bruce Herman's paintings have a similar energy, as the figures he depicts seemingly come alive on the canvas through distinct movements. He says, "In the realm of optics, *persistence of vision* refers to the illusion of movement created by rapid succession of images containing slight alterations—like a 'flip book' that we enjoyed as children where a figure moves across the page as you rapidly flip the pages. Our eye and brain literally retain the succession of images for a fraction of a second, leading to the feel of a figure moving through time and space."

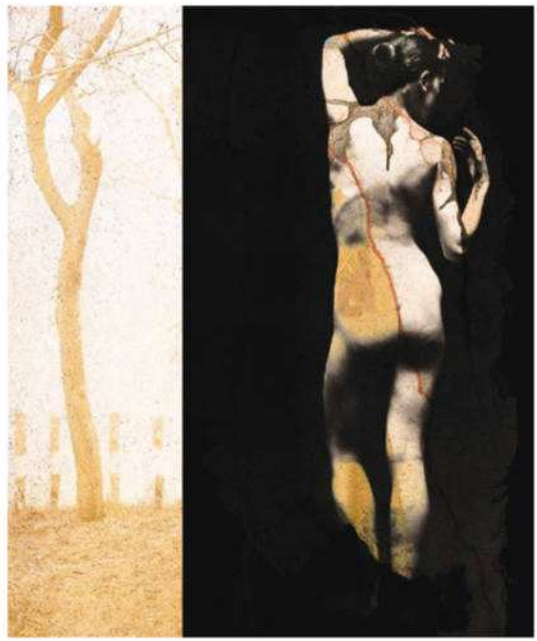
He continues, "There is no specific narrative intended in this painting—but I have a sense of someone having struggled greatly, even in fatal combat, and then reaching a place of balance and peace. The viewer's own eye and imagination are, however, more important to me than my own interpretation."

Abstract mixed-media artist Vicki Vinton's figurative pieces explore a different aspect of time—the reflection of how a person changes throughout their life stages and experiences. "Humans are mysterious creatures," she says. "There are innumerable ways a life can go."

Her piece *Felix and Felix* shows the same man in two different moments of his life. His skewed outlooks and perspectives of the world can be interpreted from his changed expressions. Vinton shares, "*Felix and Felix* is about transition. In this case from open-eyed childhood innocence to adult apprehension...time has passed, the outcome is allusive. There is a story here."

Photographer Noel Sylvester's portraits, too, capture moments of life. In particular, they document a family of 13 in western New York state that had been given a HUD trailer to live in after being flooded out of their homes by Hurricane Agnes in 1972. Three generations consolidated to one place. The series began when Sylvester and his wife moved to the area and, while regarded as "outsiders" by many, Wanda and her family befriended them.

In the show is *Suppertime Redux: Wanda's Scrapbook*. "I think this intimate portrait reflects the underpinning of humanity we all have, but sometimes lose touch with," says Sylvester. "Poverty stripped away most everything this family had. Nonetheless they reached out,



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not looking for a handout, or even for a hand up, but just to be seen, recognized, respected and loved where they were. They let me be part of their family."

Other works in the show, such as those by Lynda Schmid, are reflective of the human connection to the surrounding world. According to the museum, Schmid "explores surface manipulation and the power of photography to evoke a sense of time and memory. Layering mixed media attenuated with ink, paint and transparencies appeal to ethereal realms of time and space." Depicted in her piece *Part/Counterpart* is a tree shed of its leaves on one side and a bare woman on the other, with the bends and curves of each mimicking one another.

Of her art, Schmid says, "I'm interested in exploring ideas related to human relationships with the natural world and the ways in which plastic attitudes toward physical beauty has transmogrified over time."

In many of Douglas R. Giebel's paintings, the figure is in direct relationship with the landscape, exploring not just the form itself but also the surrounding world. For this exhibition, two of his works will be on view: *Standing Figure*, 1984, set in a studio, and a 2010 painting titled *Three Bathers.*

Religion has an underlying role in Giebel's art and is another thread he connects between nature and the human form in his compositions. He says, "[T]he most persuasive reason for my painting the figure is theological. In Biblical terms, humankind is God's image-bearer, the very crown of creation. The artistic exploration of the human figure celebrates our true humanity, created in God's image."

Also on view will be works by Tara Booth, Gina Bosworth, Katee Boyle, Moe Brooker, Ellen Durkan, Tendai Johnson, Ken Mabrey, Michael Jones McKean, David Page, Lydia Panas, Stephen Tanis, Brad Vanneman, Simone Welsh, Christina A. West, Peter Williams and Carson Zullinger.

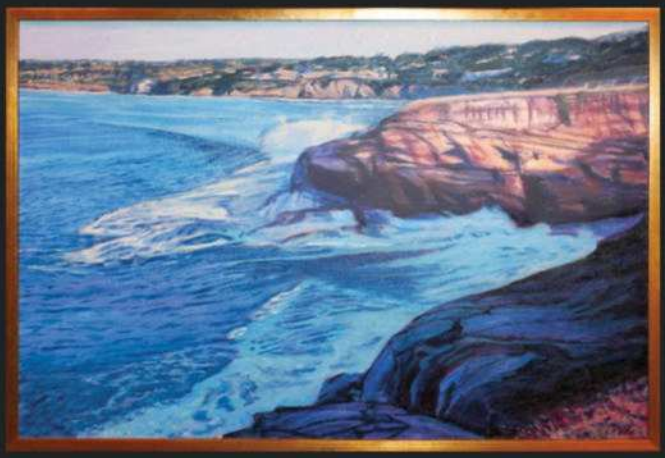
"As you view the work and identify the wide range of expressions of the figure, I encourage viewers to come to their own conclusions about each piece," shares Page. "Whether empathy, confusion, joy or inspiration, it is my hope this exhibition inspires you to reimagine what it means to be human; that it instills a desire to engage in a more thoughtful cultural discourse on the human figure. Consider as well how our collective beings have entered a period of political and social uncertainty accompanied by accelerated and complex technology. It's ever more important to reassert our physicality, our humanness and ponder our identities, values and place in the cosmos."

THE FIGURE: THE INDICATIVE & THE ALLUSIVE

When: Through August 26, 2018
Where: The Delaware Contemporary, 200 S. Madison Street, Wilmington, DE 19801
Information: (302) 656-6466, www.decontemporary.org

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"Sunlight on the Cliffs – Algrave Coast, Portugal," 30 x 30" Acrylic on Canvas

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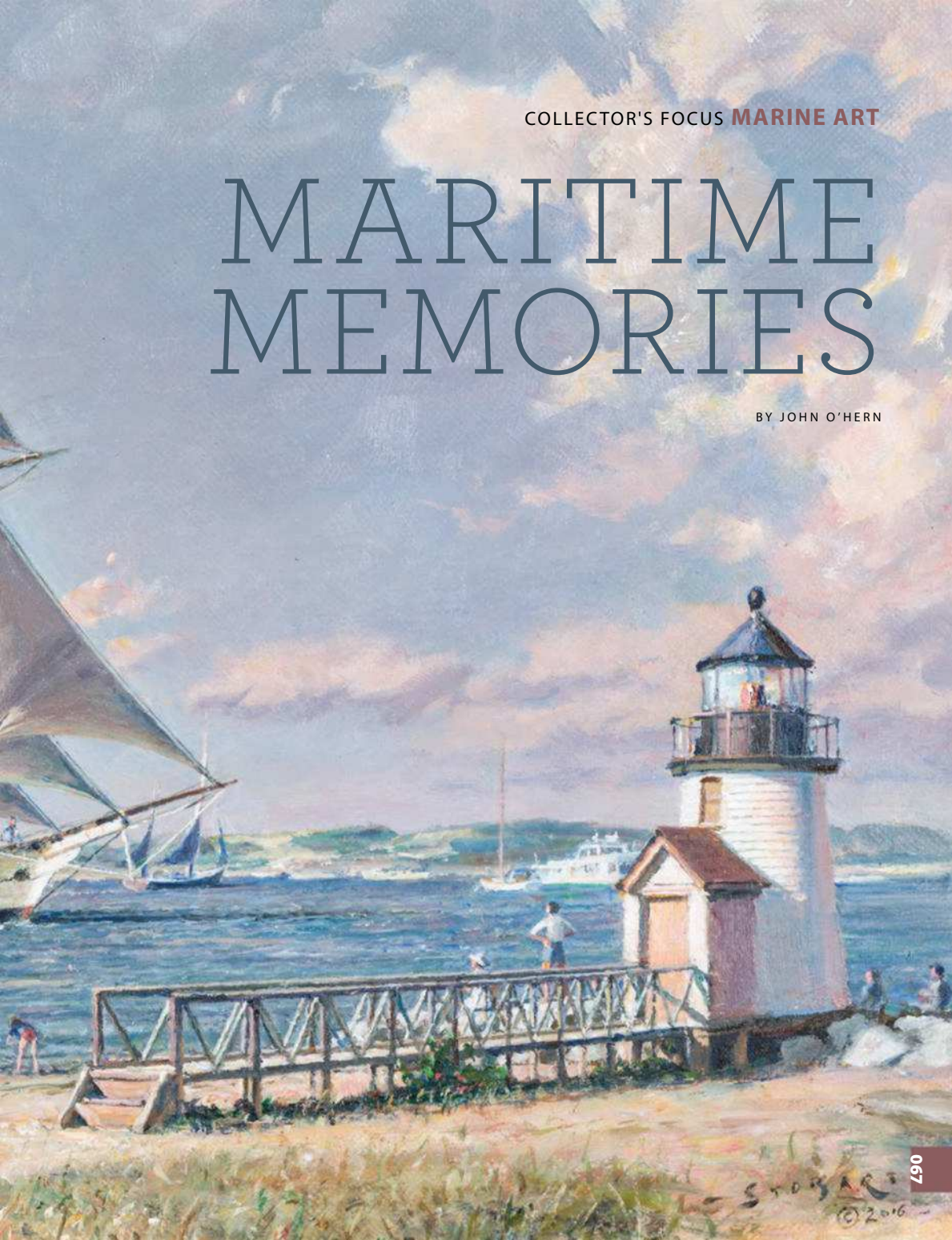
Also Participating In The 2018 Laguna Beach Plein Air Invitational, October 6-14



1. **Rehs Contemporary**, *Nantucket Arrival – "Shenandoah" Off Brant Point*, oil on canvas, 12 x 18", by John Stobart.

MARITIME MEMORIES

BY JOHN O'HERN



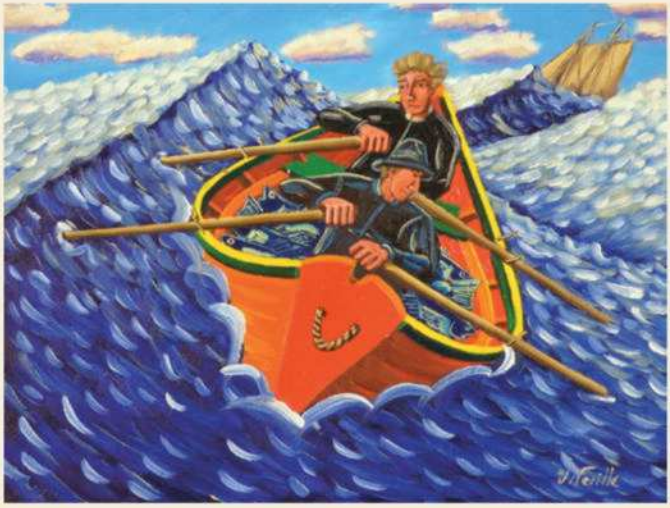


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2. Addison Art Gallery, *The Blue Ocean*, oil on linen panel, 20 x 24", by Frank Gardner. **3. Quidley & Company**, *Adventure*, oil, 9 x 12", by Michael Keane (1948-2015). **4. Gleason Fine Art**, *Breezing Up*, oil on canvas, 12 x 16", by John Neville. **5. The Gallery at Tree's Place**, *Wooden Ships*, oil on linen, 20 x 30", by James Wolford. **6. The Gallery at Tree's Place**, *Clear Morning Passage*, oil on panel, 9 x 12", by Ken Salaz. **7. The Gallery at Tree's Place**, *Remedy*, oil on linen, 36 x 48", by Antonia Tyz Peeples.



4

If you grew up along any of the country's coasts, your first taste of adventure may have been sailing in a sturdy, broad-beamed sailboat with just the wind in the single sail for propulsion. **Michael Keane** (1948-2015) was born near the coast of Massachusetts and lived the last 20 years of his life at the headwaters of the North River, one of the country's major shipbuilding locales in the 18th and 19th centuries.

Keane's first drawing, done at the age of 4, was of a boat. During his career, he painted boats of all sorts from sleek sailing yachts to the humble catboat. The title *The Age of Adventure* may conjure images of swashbuckling sailors on the high seas, but for children learning to sail in a catboat, at high water in the protection of the salt marsh, there's little difference. Keane wrote, "Like good music, art lifts you, it changes you, it alters your state of consciousness. That's what exhilaration is."

John Stobart has always loved boats and when his mother sent him off on a tram to the port of Liverpool at the age of 8, he recalls, "I was totally overwhelmed. It permanently boggled my mind." Fortunately, for us, he un-boggled his mind and has created scenes of historical ports and vessels with extraordinary accuracy and detail. The ship in *Nantucket Arrival –"Shenandoah" Off Brant Point*, 2016, is a contemporary vessel, a replica of a 19th-century square topsail schooner. It plies the waters of southeastern New England and, here, is entering the harbor at Nantucket.

Sailing in vessels on the sea isn't all pleasure. Sturdy working boats like *The Blue Ocean* are part of a dwindling fleet that sails from ports like Provincetown, Massachusetts, to harvest scallops, lobster and various fish. **Frank Gardner** plays with and pushes color, making each blue of *The Blue Ocean* have its own character—the deep blue of the harbor, the lighter blue of the sky and the chipped blue paint of the well-worn boat.

Gardner says, "I am drawn to fleeting light effects and color while sometimes sacrificing detail. A controlled chaos or loose spontaneity is my favored look, although each color and stroke is well thought out and carefully placed. My goal is to convey to the viewer my feelings about the scene through my use of color and brushwork."

He continues, "I not only brush paint on, but lift it off, or smear it with a finger or paint rag. It is often the lifting off of the paint or moving it around after it is on the



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canvas that gives the look I am after."

Just as the catboat is in the ubiquitous pleasure and learning craft, the traditional dory is the sturdy work boat. **John Neville** grew up in a fishing and shipbuilding family in Nova Scotia. He began his art life as an etcher but turned to oil painting in the 1990s. His highly colorful, strongly patterned and nearly abstract paintings often feature a red dory, beached or besting the high seas with sturdy hands and arms at the oars.

In *Breezing Up*, a bit of seaman's understatement, two men with their catch of bluefish battle the swells, no less in peril than the sailing vessel in the distance.

Van Gogh wrote, "The fishermen know that the sea is dangerous and the storm terrible, but they have never found these dangers sufficient reason for remaining ashore."

From historic vessels to boats at the harbor, this special section presents artwork by some of the leading artists of the maritime genre. There are also insights from dealers on the genre, as well as inspirations as shared by the artists themselves.

Located in Orleans, Massachusetts, on Cape Cod, the **Gallery at Tree's Place** is home to a number of artists who create maritime-themed artwork. Among them are **Antonia Tyz Peeples**, **Ken Salaz** and **James Wolford**.

Peeples' *Remedy* is one of her works that studies the ocean and its surface patterns, while Wolford's *Wooden Ships* shows his fascination with the beauty of wooden sailboats. Wolford's painting focuses on the sailboats but the harbor background offers a sense of perspective and distance.



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8. Quidley & Company, *Cutter of Sankaty Head Light*, oil on panel, 8 x 10", by William Davis. **9. Quidley & Company**, *"Maria" Off Sandy Hook, 1861*, oil on canvas, 30 x 40", by Tim Thompson. **10. Ray Crane**, *Rounding West Point, on the Hudson*, oil on canvas, 10 x 20" **11. Quidley & Company**, *The Spanish Treasure Fleet Departs the Florida Coast for Spain*, oil on canvas, 30 x 40", by Tim Thompson. **12. Ray Crane**, *Inner Harbor, Gloucester*, oil on canvas, 8 x 14" **13. Ray Crane**, *Evening off Boston Light*, oil on canvas, 12 x 16" **14. Terry Elkins**, *Owls Head Light*, pencil on collage, 27 x 24"

Salaz's *Clear Morning Passage*, was inspired by a visit to a hidden lake in Montana. "The lake is very hard to access because it is located on an Indian reservation, and in order to enter the land, you need permission from the tribe. After obtaining permission from a friend, I arrived around 4 in the morning, prepared to paint the sunrise and its effects on the water and surrounding mountains," he says. "To my great surprise, the entire area was illuminated beautifully by the rising sun and the whole landscape came alive with the vibrant colors of the morning."

With gallery locations also near the coasts, **Quidley & Company** represents artists such as **Tim Thompson** and **William Davis**, whose paintings feature historic sailboats and yachting scenes.

Thompson spent his childhood in the Channel Islands and established his career with nautical themes that included America's Cup races and yachts. "Thompson's work is characterized by his use of traditional oil techniques," explains the gallery. "Placing layer upon layer of translucent wash on canvas, he procures a luminosity rarely seen in contemporary marine paintings."

Born in Somerville, Massachusetts, and growing up on Cape Cod, Davis is a self-taught artist who began his career as a dealer and collector of 19th-century American works. Inspired by his collecting, Davis began painting full time and eventually he became enamored by plein air



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painting. "Davis continues to be inspired by the natural beauty of his native Cape Cod's pristine coastlines," the gallery says, "and by the forests and mountains of northern New England."

Growing up in the Northeast, **Ray Crane** has been inspired by the beauty and history of coastal New England and the Hudson River Valley, which he says provide an endless variety of scenes and subjects for his work—both historic and contemporary.

"My painting of the *Inner Harbor, Gloucester* is a timeless image that could be today—or a hundred years ago," he says. "Schooners are still a familiar sight here, against the backdrop of the venerable Paint Factory of 1863, now a whale research center."

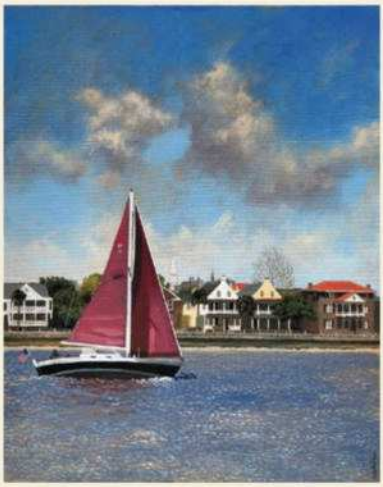
In *Evening of Boston Light*, he shows a schooner about to pass Boston Light on Little Brewster Island, which is home to what is considered the first lighthouse in America built in 1716. Then, *Rounding West Point, on the Hudson*, is an image of a classic Hudson River steamer with the Academy building barely visible in the distance.

"In my paintings I bring the past to the present, showing scenes as familiar today as they were long ago," Crane says, "and serving as a reminder of the heritage that stays with us even as times change."

When **Terry Eklins** moved to Bridgehampton, New York, 30 years ago, one of the first things that caught his attention were the local baymen launching their dories into the surf. "It evoked another time, now sadly lost, a special part of East



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15. **Terry Elkins**, *The Flying Dutchman*, oil on linen, 24 x 30" **16.** **Richard A. Johnson**, *Red Sail*, acrylic on canvas, 30 x 24" **17.** **Richard A. Johnson**, *Near Georgetown*, acrylic on canvas, 30 x 24" **18.** **Terry Elkins**, *Fishers Island*, pencil on collage, 22 x 33½" **19.** **American Society of Marine Artists**, *Sunset on the Driftway*, oil, 18 x 30", by Sergio Roffo. **20.** **Lisa Gleim**, *A Boat of Many Colors*, pastel, 11 x 14" **21.** **Lisa Gleim**, *Boat House*, pastel, 14 x 18" **22.** **Jacobina Trump**, *Serenity*, oil on linen, 18 x 34"

End life where men put to sea to maintain themselves, a time now destroyed by the commercialization of the fishing industry, by huge offshore fleets, by pollution and the crunch of the late 20th century," he says. "The dory became a symbol for a disappearing way of life, an era. They now lay empty, overturned and unused.

"About that time I also found a set of nautical charts from Long Island to Maine," he continues. "They oriented me to my surroundings. I started using them as collage and then drawing on them, superimposing the image over the chart to complement or amplify the idea. That led to other ideas and littoral imagery."

Richard A. Johnson developed an interest for sailing while attending the Ringling School of Art and Design in Florida when he got his first sailboat by trading a painting for it. Years later, his brother Don had a 52-foot, old wooden schooner that he enjoyed sailing on while getting ideas for new paintings.

"*Summer Sail* and *Red Sail* both were a result of sailing off the coast of Charleston, South Carolina," says Johnson, while his newest work is called *Near Georgetown* and depicts two boats anchored across from where his brother docked his boat. "I really liked the way that the light was hitting the trees behind the boats."

The **American Society of Marine Artists**



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23. **American Society of Marine Artists**, *Good Things Come*, oil, 18 x 36", by Lisa Egeli. **24.** **Jacobina Trump**, *Blazing J*, oil on linen, 24 x 30" **25.** **Jacobina Trump**, *After the Start J's*, oil on linen, 22 x 36" **26.** **Karen Ann Hitt**, *Crescendo At The Marsh*, oil on linen, 12 x 24" **27.** **S L Johnson**, *By the Dock*, oil on canvas, 14 x 18" **28.** **Nancy Balmert**, *Santa Maria della Salute*, oil on canvas, 30 x 40" **29.** **Nancy Balmert**, *Venice Remembered*, oil on canvas, 20 x 16"

was founded in 1978 by a small group of professional artists whose purpose was to recognize, encourage and promote marine art and maritime history. As the organization celebrates its 40th anniversary in 2018, ASMA has stayed true to its mission, but not without enormous changes taking place over a four-decade span.

"With nearly 500 members through the U.S. and abroad, the focus of marine art has broadened to include anything related to water, including what lives in it and around it," says Kim Shaklee, president and fellow of the organization. "Traditional maritime art is still alive and well, but many artists have become interested in portraying water subjects, endangered species and environmental issues that pertain to each of us. The possibilities are endless. Artists have become bolder in presenting unusual vantage points to their paintings, or obscure watercourses; many different nuances are sought out to individualize these artists."

"Appreciation for marine art is often directly shaped by an individual's life experiences and feelings. Marine artists embody the passion to create, while the collector must make a personal connection to the mysteries that live within our hearts."

— Kim Shaklee, president and fellow, American Society of Marine Artists.

Atlanta-based artist **Lisa Gleim** works in both pastel and oil, achieving two very different styles. She is particularly interested in capturing the beauty of light and how it affects the landscape. Painting on location as often as possible, her destinations of choice are generally coastal scenes of the Lowcountry that remind her of her childhood summers at Pawleys Island, South Carolina.

"My advice to collectors is buy a piece of art that you love, that evokes a memory or reminds you of something special," Gleim says. "Art is very personal and it should make you feel something when you look at it."

Nautical painter **Jacobina Trump** could sail before she could cycle. Her father built their first wooden sailboat in their living room and from the beach they would sail on one of the inlets close to home. Growing up surrounded by water and living below sea level, made her aware of the beauty and the danger that always lie dormant in the forces of nature.

"Drawing and painting sharpens your observational visual skills. Once at sea this comes in handy as a photographic memory of the waves and colors," says Trump. "The sea is in motion and cannot



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be photographed as this would be a frozen picture. Water is not frozen and it does not stand still, ever."

Award-winning and nationally exhibiting artist **Karen Ann Hitt**, who has also come to be known as "An Original Hitt," says "As an artist, the passion is to reflect light, life [and] land as genuinely experienced at that moment."

Among her newest works is *Crescendo At the Marsh*, which was inspired by "the evening's grand performance, demanding attention and focus," she says. Originally at the docks to paint the working boats, the sky's effects on the waterfront captivated her. She did a small field sketch to capture color notes, bringing that with her to complete the work in the studio. Hitt adds, "As artists we can only hope to capture a shadow of the divine unfolding before us, but it is a passion and energy that cannot be ignored or denied, and simply must be painted."

S L Johnson is always drawn to the sea. "The incredible play of light at that one moment before the sun sets reminds me of the beauty around us all the time if we care to notice," she says. "It inspires me to savor life and let difficulties slip away with the tide.

"I like paintings that invite you into them or speak to something inside you," continues Johnson. "Each message is unique to the viewer and can change with the day or prompt a memory that encourages a smile of fond remembrance and nourishes the soul."

In February **Nancy Balmert**'s floral paintings were recognized in Venice, Italy, where she received the Tiziano Artist of Nations Award. "The last time I was there was in the middle of the summer, when the weather was beautiful," she says. "This time—in the winter—there was rain; because of tidal flooding St. Mark's Piazza was underwater. It even snowed one day! But even in winter weather, Venice is so beautiful and fascinating. I'm a water person, and in Venice water is the essence of the city. Everything seems to happen on the water, and, of course, there are the gondolas!"

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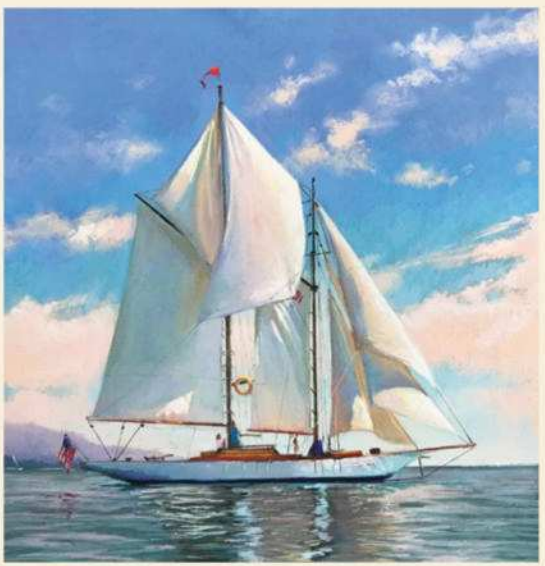
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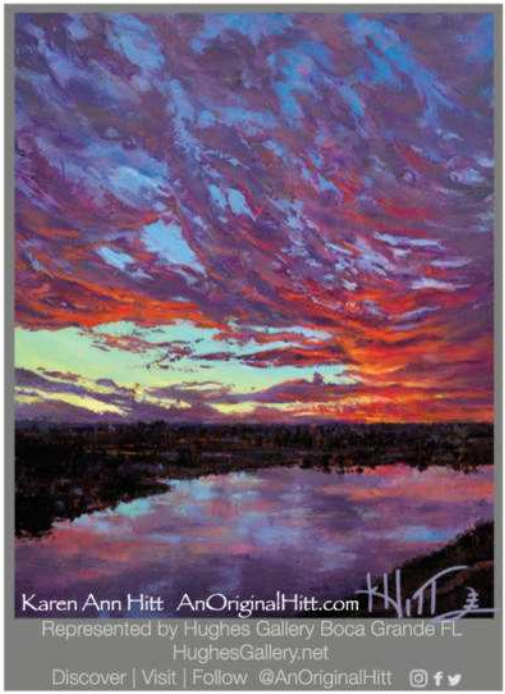


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Summer Night's Rose, 24 x 20" Oil on Canvas

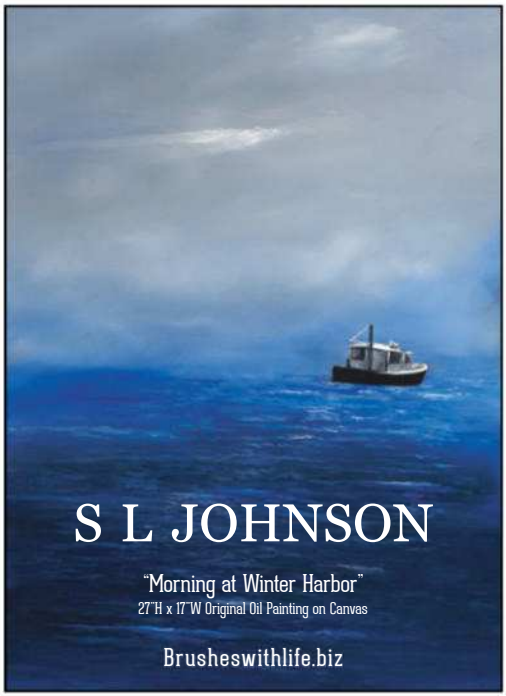
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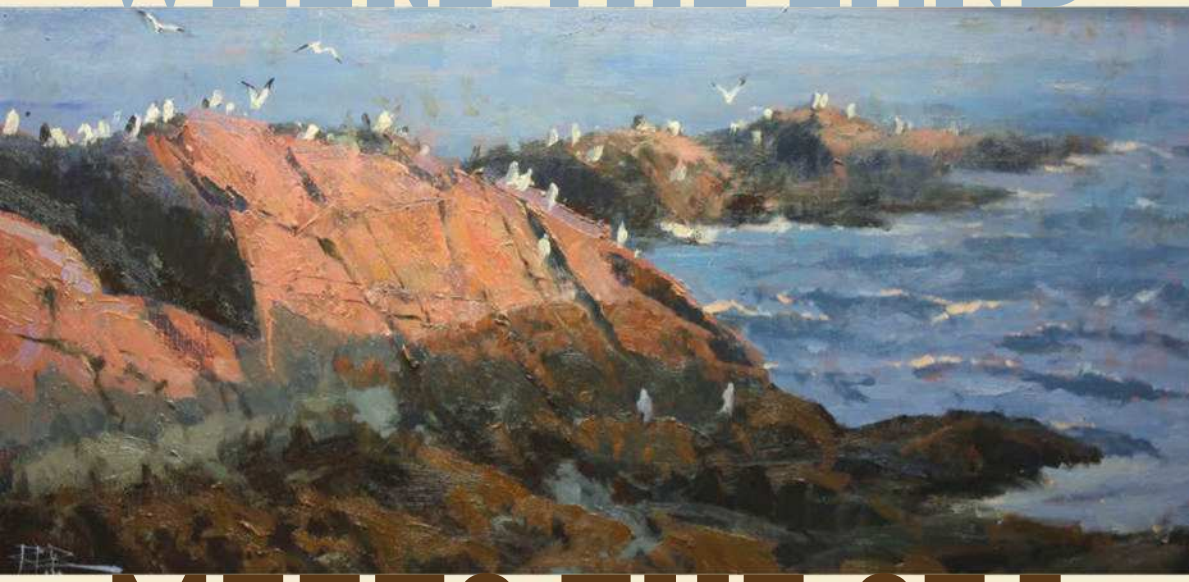
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WHERE THE LAND MEETS THE SEA



BY JOHN O'HERN

It seemed a safe question, not one that would kill the cat: "How long is the U.S. coastline?" The answer is, "It depends." And it's all complicated by subtle distinctions between shore and shoreline and coast and coastline.

California's coastline is 840 miles long according to the Congressional Research Service and Maine's is 228. The National Oceanic and Atmospheric Administration takes into consideration tidal inlets and islands and lists Maine with 3,478 miles and California with 3,427 miles. For Mainers, that 51 miles is a point of pride.

The variety of the U.S. coastline can be seen in the paintings of **Woody Gwyn** and **Roger Dale Brown**.

The Pacific Coast Highway (California SR 1) hugs the coast for most of its nearly 700 miles. Gwyn emphasizes the horizontality of the landscape in wide, almost abstract compositions such as *Coastal Highway III, 2008-09*, with its stripes of ocean, shore, cliffs and highway. Gwyn either reminds us of the beauty in the commonplace or introduces us to it, depending upon our state of awareness. Overcome by the vertiginous view of the Pacific as we drive along Highway 1 we may not consider the continuous battle of sea and land and man and nature. Gwyn reminds us of the delicate balance.

1. **Haynes Galleries**, *Basking in the Last Light*, oil on canvas, 20 x 40", by Roger Dale Brown.

U.S. Route 1 in Maine rarely has a view of the ocean as the state's peninsulas jut irregularly out into the Atlantic not quite touching its many islands. The rocky coast and its islands have attracted artists for generations, painting it in fog and sunshine, barren or throbbing with life.

Brown's *Basking in the Last Light* depicts gulls settling on a rocky shore in the warm glow of sunset. His thick impasto of paint forms the angular rocks as well as the flowing seaweed that has anchored to it below the tide line. Brown says, "The artist's ultimate aim should be to evoke the mood of a strand of time. I use the scene as a platform to create from, instead of being literal to it. God made us creative. If we are being literal to a scene and do not interpret with our own voice, we are depriving ourselves of using the talent given to us to its greatest capability."

Tom Curry moved to Maine more than 20



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2. **LewAllen Galleries**, *Coastal Highway III, 2008-09*, oil on panel, 4½ x 12¾", by Woody Gwyn. 3. **Gleason Fine Art**, *Evening Light*, oil, 36 x 43", by Tom Curry. 4. **Koplin Del Rio**, *Shipwreck*, ink, acrylic and collage on panel, 24 x 24", by Josh Dorman. 5. **Clark Louis Gussin**, *Even Song*, oil on linen, 18 x 24" 6. **Clark Louis Gussin**, *Clam Digging on the Tred Avon*, oil on panel, 9 x 12" 7. **Clark Louis Gussin**, *Sandhill Crescendo*, oil on panel, 12 x 16" 8. **George Billis Gallery**, *Color Codes*, oil on canvas, 30 x 40", by Mark Beck. 9. **George Billis Gallery**, *P.C.H. Sparkle*, oil on canvas, 12 x 22", by Michael Chapman. 10. **George Billis Gallery**, *East Hampton Surf Diptych*, oil on canvas, 24 x 56", by Richard Orient.

years ago and paints the landscape he lives in. He has done more than 60 paintings of a tiny island off the coast near his home, an infinitely inspiring speck in the vastness of sea and sky—yet within easy rowing distance of the shore. He says, "I fell in love with the idea of a place I couldn't get to. The vastness of the water terrified me." The island became metaphor: "island as escape and entrapment, island as longing and memory, island as sanctuary, island as self in a sea of turmoil." *Evening Light* is the island in the almost surreal calm of the Golden Hour.

The coastline is often treacherous for sailors. Its harbors are havens. **Josh Dorman** sets the clichés on their head in his collage *Shipwreck*. The sheltering bay holds the sinking ship as well as the detritus of all mankind. It would be impolite to say Dorman surrounds himself with detritus, but he does have a seemingly endless supply of "stuff" upon which he can draw for his compositions. The base of *Shipwreck* is a scrap of piano roll whose horizontal perforations suggest the regularity of waves approaching the shore. Inspired first by the shape of a cove where the water meets the land he let the inspiration take over. He says, "The themes in my work are subconscious. I think most people know I'm not supposed to provide any answers. I have faith that it has meaning and inherent emotional power and have no interest in analyzing it or understanding it."

The poet Alfred, Lord Tennyson wrote:

Break, break, break,
On thy cold gray stones, O Sea!
And I would that my tongue could utter
The thoughts that arise in me.

Poets and artists speak of the timeless meeting of sea and shore and inspire us to pause and experience it ourselves.



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In the pages of this special section are works of art that range from rocky shores to waves rippling at the beach. They reflect coastlines all around the world, allowing viewers to reflect on memories or dream of being in that place. There are also insights on the inspirations and techniques of those who create these captivating works.

Being a bicoastal gallery with locations in New York City and Los Angeles, **George Billis Gallery** features a number of artists who paint the coasts. "Works by noted West Coast artist **Michael Chapman** and his quintessential images of the Pacific Ocean and West Coast culture, to the Atlantic Ocean seascapes by **Richard Orient** of Long Island's famed Hamptons' beaches [are featured]," says gallery owner George Billis. "Seascapes and coastal imagery has always been sources of inspiration for artists throughout art history, and still a contemporary subject and inspiration for many realist as well as abstract painters."

Also at the gallery are works by **Mark Beck** and **Margery Gosnell-Qua** that show architecture juxtaposed with the nearby waterways. Pieces such as these put into context the bustling world that surrounds the calm and captivating sea.

Having lived near the Southern California beaches for most of her life, **Anita Lewis** has found no two waves to be alike but they have similarities in their physicality. She reflects these elements—the shore breaks and wave energies—in her paintings.

"I concentrate on the immediate wave, not the horizon," Lewis says. "My eye goes more earthbound, where the water meets the land. The reflection in life is the attention to the immediate, the moment in time that we experience, and how we experience it tells the story of our life. That moment is



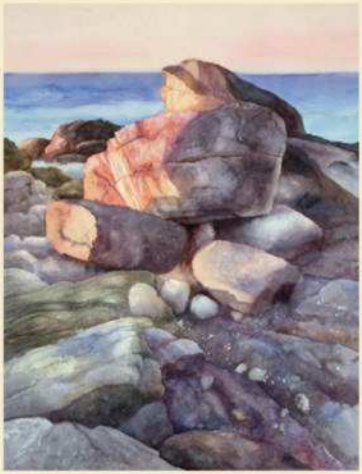
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11. **Christopher Gerlach**, *Summer Storm Passing – La Jolla*, acrylic on canvas, 24 x 36". Photo by Stephen Thompson. 12. **Christopher Gerlach**, *Sunset on Butterfly Beach – Montecito*, acrylic on canvas, 30 x 40". Photo by Stephen Thompson. 13. **Christopher Gerlach**, *Morning Sunlight – La Jolla Vista*, acrylic on canvas, 30 x 40". Photo by Stephen Thompson. 14. **Evelyn Dunphy**, *Color of Sky and Stone*, watercolor, 42 x 36" 15. **Evelyn Dunphy**, *Reflections on the Bay*, watercolor, 30 x 38" 16. **Jerome Weber**, *Ireland's Coast*, oil on panel, 10 x 20" 17. **Henry Isaacs**, *Across the Pond #2*, oil on panel, 50 x 40" 18. **Henry Isaacs**, *Willard Beach Boathouses*, oil on panel, 8 x 10" 19. **Henry Isaacs**, *Sailing, Fort Georges, Portland Harbor*, oil on panel, 12 x 12" 20. **Christine D'Addario**, *Just Breathe*, oil, 12 x 9" 21. **Evelyn Dunphy**, *Path to the Sea*, watercolor, 24 x 26"
22. **Jeff Sewell**, *Emerald Bay*, oil, 8 x 12"



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all we have; the past is gone, and the future is not here."

Coasts, shores and beaches all around the United States and Europe have been inspirational to artist **Christopher Gerlach**, who loves to paint the light and color of nature. Being one of his favorite subjects, he finds these waterways offer a "chance to paint landscapes that are accessible, often familiar and always filled with interest and often dynamic lighting and motion of waves, clouds and weather."

As an avid outdoorsman and landscape painter, **Clark Louis Gussin**'s travels since moving west to California have given him many enriching experiences while living on Indian reservations, cattle ranches and developing long-lasting friendships. He is a naturalistic painter in the classic tradition of portrait, landscape and still life, with some of his most dynamic scenes being of the seaside.

Even Song, by Gussin, depicts what he considers to be one of the most beautiful seasides: Point Lobos California State Preserve. He also paints the locale in *Sandhill Crescendo*, where the color and lighting effects of sunset are highlighted. "In art school I learned how this place was an early inspiration for the photographers Ansel Adams and Edward Weston," he says. "I was hooked when I first visited and it has been one of my favorite places to paint."

Gussin also turns to the East Coast with *Clam Digging on the Tred Avon*, which was inspired by the colonial town of Oxford, Maryland, on the Chesapeake Bay where his mom decided to retire.

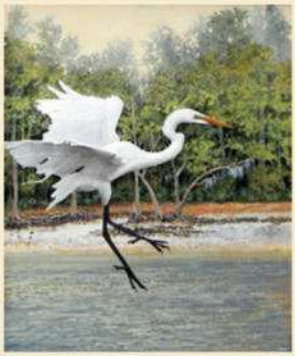
Evelyn Dunphy believes, "Painting out of doors is the ultimate in the artist experience. It can be frustrating, challenging, stimulating, joyful, meditative. Most of all, it creates an awareness of being immersed in all five senses. The scent of cedar and moss, seaweed and salt water; the soughing of pine boughs overhead, a squawk of gulls, the putt-putt of a lobster boat out in the bay. We look with our artist's eye to truly 'see.' The act of painting is the icing on the cake."

Until recently, **Henry Isaacs** has lived year-round in the Cranberry Islands several miles out in the gulf of Maine from Acadia National Park. His island—accessible only by a mailboat when the weather is opportune—has less than 100 people living on it and it often has dayslong power outages. This culture has appeared on his canvases, reflecting the ideals of the place.

All of Isaacs' paintings start on-site, as he prefers the "direct opportunity to respond to a landscape familiar to me for almost 40 years," he says. "I cannot work from photography—it lacks the means to see how we see. It captures only a small box of vision. My intense work is done in my studio playing with my memory but especially the paint allowing invention, emotion and a quest to make a two-dimensional reality out of an experience of place."

In one of her newest paintings, **Christine D'Addario** combines the figure and the sea. Titled *Just Breathe*, the work depicts a peaceful and windswept moment as a woman stands at the edge of the shore. D'Addario, who lives in Locust Valley, New York, says, "To provide the viewer with a sense of calm, joy or awe through my work is the greatest reward of all."

Two things that Laguna Beach, California, artist **Jeff Sewell** loves to do most are painting and surfing. He often combines his interests by bringing his art equipment with him on surfing trips to places such as Indonesia, Fiji and mainland



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23. **Richard A. Johnson**, *Cumberland Angel*, acrylic on canvas, 36 x 30" 24. **Anita Lewis**, *Wave Escape*, oil on canvas with gold leaf, 36 x 72"

Mexico. Many of the trips include his wife and their six children. The coastal region surrounding him in Laguna Beach also is influential.

"[*Emerald Bay*] was created on location during an evening visit to the beach," says the artist. "The waves, at high tide, were in a very joyful spirit. The ocean had lots of water moving, and the shore break waves were full of energy. I love to capture these fast-changing moments in paint, connecting me to my lifelong relationship with the Pacific Ocean."

Jerome Weber paints landscapes and scenes of places he's been or would like to visit, such as with his work *Ireland's Coast*. "I would hope that anyone buying my paintings would feel they have actually been there," Weber says. "A great landscape painting is more inspiring than any photograph."

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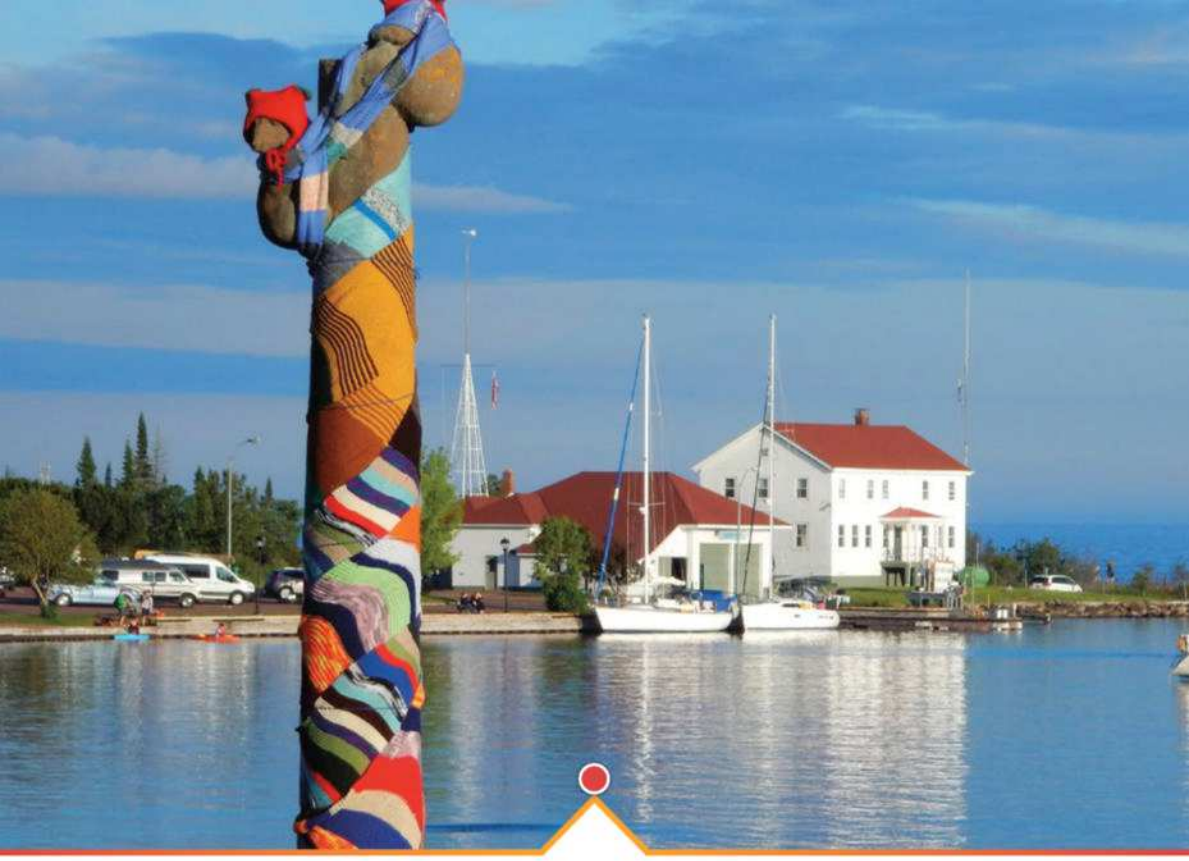
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Summer Art Towns in the

MIDWEST

Throughout the 12 Midwestern states, there are a number of major fine art hubs, including Chicago, Indianapolis and Detroit. In each are nationally recognized museums, art districts with galleries and events, as well as yearly fine art fairs and festivals. These metropolises find visitors flocking to their streets and engaging in the community and culture of the place. However, it's not just these hotspots that are brimming with the arts, there are small towns and communities across the states that are culturally rich and known for their art scenes.

Door County, Wisconsin, is a made up of 19 communities across 300 miles of shoreline that has attracted painters, sculptors, performers and more through its rural beauty. There are a number of fine art establishments throughout, including Miller Art Museum in Sturgeon Bay, the Peninsula School of Art & Guenzel Gallery in Fish Creek and the Sievers School of Fiber Arts in Washington Island. There are also galleries and artist studios, allowing patrons the chance to view completed works and experience demonstrations firsthand.

Art walks and plein air festivals are another hallmark of the region. May 26 to 27 is the Sturgeon Bay-based 20th annual *Fine Art Fair*, featuring more than 100 juried artists specializing in sculpture, glass, paintings, photography and more. July 22 to 28, artists will take to the streets for the ***Door County Plein Air Festival***, with the exhibition and sale running July 28 to August 11. Four women-owned studios and galleries in Egg Harbor will host the annual *Progressive Art Crawl* on August 2, from 4 to 8 p.m., while the city of Ellison Bay boasts spring and fall art crawls each year. Another must-attend event is the *Door County Festival of Fine Arts* on August 11 in Sister Bay.

Known as "the art coast of Michigan," the cities of Saugatuck, Douglas and Fennville have roots going back 100 years to when the Ox-Bow School of Art was established by the Art Institute of Chicago. Dozens of working artists and fine art galleries call the region home, as well as the Saugatuck Center for the Arts







that supports and enriches the communities through exhibitions, concerts and independent film showings. The Saugatuck Douglas Art Club also services the arts of the area. The Club hosts two art fairs each year: June 30, from 10 a.m. to 5 p.m., at Cook Park is the *Waterfront Invitational Art Fair*, while the *Village Square Invitational Art Fair* happens July 28, 10 a.m. to 5 p.m., at the Village Square.

Also in Michigan is the inaugural six-day plein air festival *Paint Grand Traverse*, hosted by the Crooked Tree Arts Center in Traverse City. The fair, taking place August 13 to 18, features 44 artists and has a quick draw competition set for August 15. In Glen Arbor is the *Plein Air Weekend* event from August 2 to 4, which includes the 10th annual Paint Out on August 4 where 65 artists will create works of art.

One of America's original art colonies, Brown County, Indiana, began in the late 1800s and early 1900s, when artists, including T. C. Steele, flocked to the region for its endless inspirations. Considered the "Art Colony of the Midwest," the area is one of six communities in the state designated as a Cultural District. There are a plethora of art events and festivals, including the *Fourth Friday Art Walk* in the Village of Nashville from April to October. The 40th annual *Indiana Heritage Arts* exhibition and sale features 130 of the state's artists exhibiting their works from June 9 to 30. September 7 to 9 is the fourth annual *Brown County Art Colony Weekend* that includes the 30th annual Great Outdoor Art Contest, a Villagescape Paint Out and more.

The Grand Marais Art Colony in Minnesota "provides services to artists, promotes art education and nurtures art in our community through an environment of creative excellence." The colony provides services to artists—including residencies, studio access and mentor series—that help to connect them with the community at large. There are a number of events they host yearly, such as the *Arts Festival* from July 14 to 15. Featured are 70 artists booths showcasing art and the new benefit called "An Artful Evening on the Harbor: Art Colony Benefit" on July 14. They also host spring and fall *Art Along the Lake* gallery tours that include art activities, demonstrations and gallery tours throughout Cook County. The fall event will happen September 28 to October 7.

Among the galleries and artists calling the area home are **Lotton Gallery** in Chicago; **Dawn Stafford's Peachbelt Studio** in Fennville, Michigan; **Shawn Krueger** in Grand Rapids, Michigan; and **Carol Strock Wasson** of Union City, Indiana.

1.
The Grand Marais Art Colony hosts its annual *Arts Festival* in July. Courtesy Visit Cook County.

2.
The Main Street of Fish Creek, Wisconsin, in Door County. Courtesy Door County Visitor Bureau.

3.
Brown County, Indiana, is considered to be the "Art Colony of the Midwest." Courtesy Brown County Visitors Center

LOTTON GALLERY

900 N. Michigan Avenue, Level 6
Chicago, IL 60611, (312) 664-6203
www.lottongallery.com

Located on Chicago's famous Magnificant Mile, Lotton Gallery has entered its 20th year in business. Established in 1998, the glass collection is mainly created by the **Lotton Family**, which is made up of three generations, starting with grandfather **Charles Lotton**.

The painting collection represents worldwide living artists including **Tang Wei Min**, **Dmitri Danish**, **Frank Gonzales**, **Simon Balyon**, **Gyula Siska**, **Francesca Strino**, **Gelena Pavlenko**, **Mary Alayne Thomas**, **Yana Movchan**, **Marina Marina** and **Aydemir Saidov**.

The gallery has continued to thrive, with gallery director Christina Franzoso stating, "The economy is growing and booming. We definitely can see that here in Chicago. We have had an influx of a renewed sense of buying and collecting art. It's an exciting time!"

In the month of July, the gallery will present new works by Canadian artists **Ashley Anne Clark** and **Isabelle Lafargue**, who are both in their second years on the gallery's roster. Scheduled for August, Lotton Gallery will host a one-man show for Georgian artist **Vakhtang**. In September, a much-anticipated show for Italian maestro **Gianni Strino** will take place.



1

"We have had an influx of a renewed sense of buying and collecting art. It's an exciting time!" —Christina Franzoso, director, Lotton Gallery





3



2

1
Lotton Gallery features the glass collection of the Lotton Family as well as paintings by artists around the world.

2
Lotton Gallery, *Jewel Tones Butterfly Large Candleholder*, hand-painted porcelain, 2¼ x 8 x 8", by Isabelle Lafargue.

3
Lotton Gallery, *Ray of Sunshine*, oil on canvas, 16 x 16", by Gianni Strino.



1



2

1
Featured Artist Shelby Keefe at the sunset paint out in Fish Creek. Photo by Peninsula School of Art.

2
Featured Artist Eric Jacobsen painting the Door County shoreline. Photo by Dennis Connolly.

3
At the 2017 *Door County Plein Air Festival* Jane Hunt's painting *Sunset on Q* received First Place.

DOOR COUNTY PLEIN AIR FESTIVAL

Peninsula School of Art
P.O. Box 304, 3900 County Road F
Fish Creek, WI 54212, (920) 868-3455
events@peninsulaschoolofart.org
www.peninsulaschoolofart.org

For over 100 years, Door County, Wisconsin, has been known as haven for artists, creatives and art appreciators, and Peninsula School of Art (PenArt), located in Fish Creek, is part of this vibrant arts community. Since 1965, the nonprofit arts center has been providing exceptional education programs, exhibitions and events, including the annual *Door County Plein Air Festival*.

Now in its 12th year, the *Door County Plein Air Festival* will be held from July 22 to 28. The event celebrates the tradition of outdoor painting with some of the finest painters from Door County and across the country. Thirty-nine invited artists will put brush to canvas, capturing the summer light over the waters and fields of Door County. Painting from life and the landscape has long been a Door County tradition, and one that has endured evolving styles. The festival's painters bring a fresh eye to the changing lights and colors and a variety of styles that draw from the rich traditions of plein air painting.

The festival kicks off with free events located in scenic destinations throughout the county on Monday through Thursday, July 23 to 26, from 11 a.m. to 2 p.m. Attendees are encouraged to speak with the artists about their art and inspirations, while watching them at work at their easels.

Among the artists' events are a sunset and nocturne paint out in downtown Fish Creek on Wednesday evening, and on Friday, the Collector's Preview and Gala Auction at PenArt, which offer the first rights of purchase of the festival paintings. A number of events occur in Sister Bay's Waterfront Park on Saturday the 28th. Spectators may view the Featured Artists' Quick Paint, with a live auction at noon of the paintings created that morning. The public exhibition and sale of festival works runs July 28 through August 11. All proceeds from the sale of Festival paintings benefit PenArt's art education programs.



3



1
Dawn Stafford's Peachbelt Studio is housed in a little red schoolhouse formerly known as the Peachbelt Schoolhouse, circa 1867.

2
Dawn Stafford, *Peaches II*, oil on canvas, 20 x 24"

3
Shawn Krueger, *Morning: Linden Road*, oil on panel, 5 x 7"

t

DAWN STAFFORD

Peachbelt Studio, 6292 124th Avenue
Fennville, MI 49453, (269) 561-5561
dawn@peachbeltstudio.com
www.peachbeltstudio.com

One of the summer art destinations along the Art Coast of West Michigan is artist-owned Peachbelt Studio—housed in an iconic little red schoolhouse formerly known as the Peachbelt Schoolhouse, circa 1867. There, art enthusiasts, collectors and everyday visitors can often find oil painter **Dawn Stafford** working at her easel in the middle of her relaxing light-filled studio.

"I don't have many visitors compared to most downtown galleries, but the people who stop often stay a long time to browse, talk or wander into the shade of my backyard garden," she says. "The little schoolhouse is a gift I like to share. A nostalgic step back into time, and yes, you can ring the school bell! Together with my art it is a calming respite from the outside world."

A career spanning almost 20 years finds her original oils in private and public collections both nationally and internationally. Stafford's subjects include, but are not limited to, classical genre favoring still life, floral and landscape. Most captivating are her intuitive sense of color and her careful process of discovering what is essential in her subject. One collector described her work: "Like the surface of a lake, her paintings have a depth not apparent at first glance. At the outset, it appears simple: a still life of fruit, for example. But the longer you look at it the more you see. It's incredibly intoxicating."

Peachbelt Studio is located on a rural crossroad just 6 miles south of the popular summertime art and resort towns of Saugatuck/Douglas, Michigan, and 2 miles east of the beautiful Lake Michigan shoreline.

SHAWN KRUEGER

407 College Avenue SE, Grand Rapids, MI 49503, (616) 581-9753
shawnkruegerfineart@gmail.com
www.shawnkrueger.com

Shawn Krueger is a contemporary landscape painter whose work sits comfortably in both the American tonalist and Arts and Crafts traditions. Krueger received a Bachelor of Fine Arts degree from Calvin College. Upon graduation, he traveled frequently to the UK and painted in nearly every corner of Great Britain. Over the course of his career, Krueger has shown his landscape paintings with galleries in the Midwest, East Coast and Southeastern United States.

In 2016, Krueger juried into the highly reputable Roycroft Artisan Guild (RALA) based in East Aurora, New York. His work has garnered a number of awards over the years, and his pieces are in dozens of private and permanent collections. The artist's continuing focus in his studio and plein air work has been to identify the poetry within a given landscape while seeking to discover a sense of his own place within it.

June 23 to 24, Krueger will participate in the *Roycroft Summer Festival* in East Aurora and August 14 to October 7 his work will be on view in the invitational plein air show *In Open Air* curated by Justin Vining at Butler University in Indianapolis. He has two 2019 solo shows scheduled at galleries in East Aurora and Asheville, North Carolina.



2



3

CAROL STROCK WASSON

Strock Wasson Studio and Gallery
317 N. Columbia, Union City, IN 47390
(937) 459-6492
carol@strockwasson.com
www.carolstrockwasson.com



1



2

Carol Strock Wasson is a signature member of American Women Artists, Pastel Society of America and a Master member of Chicago Pastel Painters. She is dedicated to plein air painting and is always looking for new areas to paint. She is focused on capturing the effect of light on the landscape with the purity of the pastel medium by juxtaposing analogous colors of similar value onto the sanded board.

"I like to focus on the rural beauty of disappearing landscapes: old barns, fence rows, marshlands, small farms," says the artist. "My source of inspiration is the sensation of light and how it changes an ordinary landscape into a work of art."

Strock Wasson has won many awards in national plein air shows, including the *Door County Plein Air Festival*, where she will exhibit this year from July 22 to 28. August 13 to 18, her work will be on view in the inaugural Traverse City, Michigan, *Paint Grand Traverse* presented by Crooked Tree Arts Center. Her work is featured in *Painting Indiana* and *Painting Indiana II*, published by Indiana University Press.

1
Carol Strock Wasson, *Spring Light*, pastel, 16 x 24"

2
Carol Strock Wasson, *Spring Song of the Red Wing Blackbird*, pastel, 18 x 24"



SHAWN KRUEGER

OIL LANDSCAPE PAINTINGS IN THE AMERICAN TONALIST TRADITION



"AUTUMN: UNDERHILL ROAD," 6 X 6" OIL ON PANEL: 2018

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"Spring Call" by Julio Cesar, 20 x 24", Oil on Canvas

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Song of the Red Wing Blackbird, 18 x 24" Pastel

CAROL STROCK WASSON

PSA AWA CPPM

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Union City, IN 47390

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carol@strockwasson.com

Hoosier Salon Gallery Exhibit
Carmel, IN
"Rural Light" 4/14/2018-5/5/2018

Paint St. Louis Plein Air Festival
Invited Artist
5/18/2018-5/20/2018

Door County Plein Air Festival
Featured Artist, Fish Creek, WI
7/22-7/28/2018

Paint Grand Traverse
Invited Artist, Traverse, MI
8/13/2018-8/18/2018

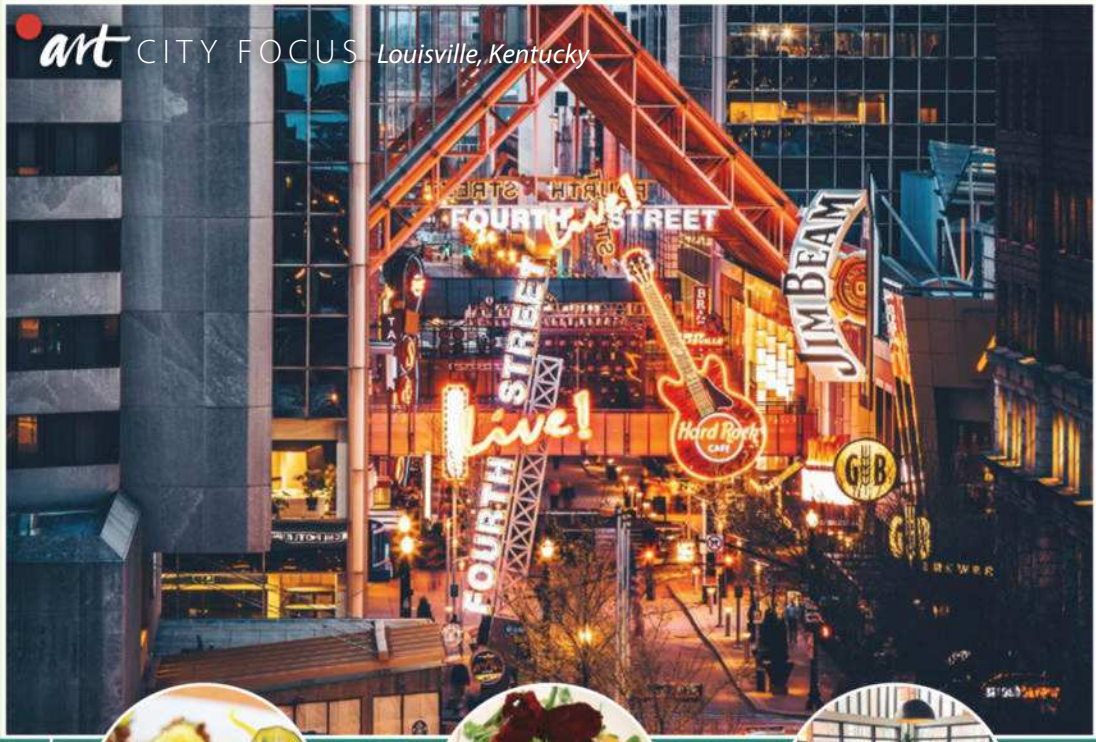
By Kelly Skeen

Louisville, Kentucky, is a historic river city born from the steamboat industry in the early 1800s. Its prime location at the Falls of the Ohio made it an important trade center for both northern and southern waterways. The city's growth has since been characterized by the rise of the Kentucky Derby and its rich history of bourbon distilling; the unique limestone water is said to be the key factor in both its strong racehorses and superior spirits. Over the past decade, however, Louisville's arts and culture commitment has given the city another economical boost and exciting appeal. Now, its creative community is flourishing due to innovative, high-caliber art institutions, a thriving arts and culture district, dedicated community arts funding and key voices committed to engaging Louisville in national art dialogues—and in many respects, the conversation is just beginning. Just last year the city announced a new cultural plan, Imagine Greater Louisville 2020, to bridge connections between museums, artist communities and art organizations to fulfill an inclusive and accessible vision for Louisville's artistic future. "We're focusing on the impact of art, not just the art itself," says Christen



LOUISVILLE

Kentucky



EAT



PROOF ON MAIN
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MAYAN CAFÉ
Chef Bruce Ucán is a Mayan Indian from Mexico's Yucatan Peninsula serving authentic Mayan cuisine in the NuLu neighborhood.



PORCH KITCHEN AND BAR
Louisville's newest restaurant serving comfort food—think Southern fried chicken and crab hush puppies—in a spirited atmosphere.

Boone, president and CEO of Fund for the Arts, who facilitated the plan. "We know that arts and culture creates a stronger community. It's the sparkle that draws people to the area, and then once they get here, it's the glue that holds us together."

Louisville's sparkle shines brightest in the heart of downtown on Museum Row—where a double-size, golden replica of Michelangelo's *David* landmarks the **21c Museum Hotel**. This dominating sculpture by Turkish conceptual artist Serkan Özkaya is part of Laura Lee Brown and Steve Wilson's adventurous contemporary art collection; the Louisville locals developed 21c with the concept that art should be both accessible and engaging. Their dynamic institution houses a contemporary art museum with 9,000 square feet of exhibition space, a boutique hotel and eclectic restaurant all under one entity. Site-specific installations and interactive exhibitions fill the building, encouraging guests to engage playfully with contemporary art. Housed in a conglomeration of renovated tobacco and bourbon warehouses, 21c's property speaks to the community's history while revitalizing the Main Street façade. It has expanded to seven regional locations since its Louisville opening in 2006.

Also on Museum Row is **KMAC Museum**, an institution that began 35 years ago as a foundation to support local crafters and folk artists. KMAC is still an advocate for local artists, but has since redefined its mission and renovated its four-story cast-iron building. Now an accredited museum and sophisticated contemporary art space, KMAC hosts intellectually challenging and dynamic exhibitions that redefine "craft" within a contemporary context. Shows for process-based artists spark local interest in national and international art trends, thus inspiring Louisville artists by exposing



1 **1619 FLUX**
1619 W. Main Street, Louisville, KY 40203
www.1619flux.org

2 **849 Gallery at the Kentucky College of Art + Design (KyCAD) at Spalding University**
849 S. Third Street, Louisville, KY 40203
kycad.spalding.edu/849-gallery

3 **Craft(s) Gallery & Mercantile**
572 S. 4th Street, Louisville, KY 40202
www.craftslouisville.com

4 **Cressman Center for Visual Arts**
100 E. Main Street, Louisville, KY 40202
louisville.edu/art

5 **First Light Gallery**
1009 E. Main Street, Louisville, KY 40206
www.firstlightgalleryky.com

6 **Flame Run Gallery**
815 W. Market Street, Louisville, KY 40202
www.flamerun.com

7 **Gallery at the Brown Hotel**
335 W. Broadway, Louisville, KY 40202
www.brownhotel.com/shop-at-the-brown

8 **Galerie Hertz**
1253 S. Preston Street, Louisville, KY 40203
www.galeriehertz.com

9 **garner narrative**
642 E. Market Street, Louisville, KY 40202
www.garnernarrative.com

10 **Hite Art Institute at University of Louisville**
104 Schneider Hall, Louisville, KY 40292
www.louisville.edu/art/

11 **Huff Gallery at Spalding University**
853 Library Lane, Louisville, KY 40203
spalding.edu/huff-gallery

12 **Koi Gallery at the Galt House Hotel**
140 N. 4th Street, Louisville, KY 40202
www.koibydelanor.com

13 **KMAC Museum**
715 W. Main Street, Louisville, KY 40202
www.kmacmuseum.org

14 **Louisville Visual Art**
1538 Lytle Street, Louisville, KY 40203
www.louisvillevisualart.org

15 **Moremen Moloney Contemporary**
939 E. Washington Street, Louisville, KY 40206
www.moremenmoloneygallery.com

16 **Paul Paletti Gallery**
713 E. Market Street, Louisville, KY 40202
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17 **PYRO Gallery**
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18 **Revelry Boutique Gallery**
742 E. Market Street, Louisville, KY 40202
www.revelrygallery.com

19 **Roanne H. Victor Gallery at Actors Theatre**
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www.actorstheatre.org

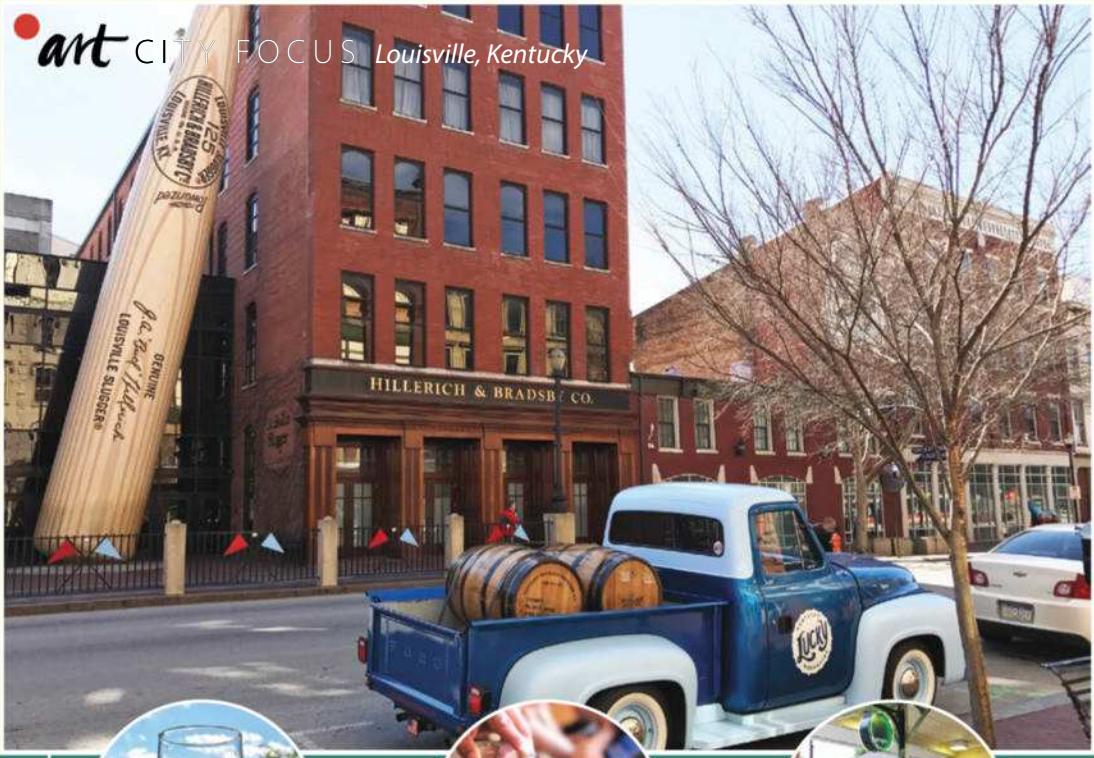
20 **Speed Art Museum**
2035 S. Third Street, Louisville, KY 40208
www.speedmuseum.org

21 **Swanson Contemporary**
638 E. Market Street, Louisville, KY 40202
www.swansoncontemporary.com

22 **Tim Faulkner Gallery**
1512 Portland Avenue, Louisville, KY 40203
www.timfaulknergalleryart.com

23 **Zephyr Gallery**
610 E. Market Street, Louisville, KY 40202
www.zephyrgallery.org

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SIP



THE KENTUCKY BOURBON TRAIL®

Start at the Frazier History Museum with a tour of The Kentucky Bourbon Trail® Welcome Center, then adventure through the countryside and visit up to nine historic distilleries.



WHISKEY ROW

This stretch on Main Street is the historic home of the bourbon industry. Slated for demolition in 2011, its 19th-century façades have recently reopened as an urban bourbon destination.



GARAGE BAR

A former auto service garage now serves as NuLu's summertime hotspot. Check out Jonathan Schipper's commissioned sculpture out front, *Slow Inevitable Death of American Muscle*.

them to the art world at large. In addition to a ground level active community space and two stories of rotating exhibitions, KMAC boasts a permanent collection that includes cutting-edge work by artists such as Wendell Castle and Simone Leigh. KMAC executive director Aldy Milliken directed a contemporary gallery in Sweden before moving to Louisville to lead KMAC's evolutionary shifts. His transition from the art market to the museum world means continued collaboration with living artists, but Milliken's sales pitch has changed a bit. "What I'm selling now is that contemporary art is good for the community, it's good for our brains and it's good for artists," he says. "It's a way for Louisville to grow."

Louisville's oldest institutional gem is **Speed Art Museum**, which reopened in 2016 after a three-year renovation project that doubled the square footage of its original structure. Considered to be the largest art museum in the state, the Speed's three-story, modern building now includes a 138-seat cinema, an airy glass atrium and large open-concept exhibition space. Its permanent collection ranges from African and Native American art and artifacts to American and European painting and sculpture; the latter includes an exceptional collection of Dutch and Flemish art. The Speed's growing contemporary collection is particularly strong due to organized collector groups, who over the years have developed trained eyes and important dealer relationships on behalf of the Museum. Original members of these groups are now leaders in Louisville's art community, making major acquisitions for the Speed and supporting other institutions and galleries across the city. "We



STAY



21C MUSEUM HOTEL

For the art adventurist—book a night in *Asleep in the Cyclone*, a contemporary art installation by Jonah Freeman and Justin Lowe that doubles as a functional hotel room.



OMNI LOUISVILLE HOTEL

The Omni opened this spring and features 31 Kentucky artists throughout the hotel and in the Local Art Gallery on the first floor.



MARRIOTT DOWNTOWN

Home to Louisville's newest restaurant, Porch, this Marriott has a modern aesthetic and convenient downtown location.

want to encourage a sense of community ownership over our collection," says museum director Stephen Reily. Opening this month at the Speed is *Picasso to Pollock: Modern Masterworks from the Eskenazi Museum of Art*.

Outside of the institutional realm is NuLu, or "New Louisville," which over the past 10 years has sprung up as the city's premier arts and culture district. Galleries, artist studios, boutiques and restaurants make what's also referred to as the East Market District a lively, hip part of town. **Swanson Contemporary** and **Zephyr Gallery**, both representing forward-thinking artists who work in a variety of mediums, were NuLu's pioneers and continue to be strongholds for the district. Other NuLu galleries include **Revelry Boutique Gallery**, a multi-format art space and boutique emphasizing local artists and crafters, the artist collective **PYRO Gallery** and artist-owned **garner narrative**. NuLu is buzzing during Louisville's first Friday art hop where trolley tours connect the district to other art locations like Museum Row.

Contrasting NuLu's clustered consortium of galleries is "old Louisville," where industrial spaces from the steamboat era are transforming into artist studios and galleries. Overlooked and abandoned for most of Louisville's recent history, Portland is shaping up to be the city's next creative haven. It's home to the multifaceted **Tim Faulkner Gallery**, whose 26,000-square-foot building encompasses an exhibition space, a concert venue and 11 artist studios. Across the street is **Louisville Visual Art** (LVA), a nonprofit whose mission is art education, outreach and artist support. Portland's large and affordable warehouse studios also provide individual artists with opportunities to collaborate and grow their studio practices.

BEST TIMES TO VISIT

Spring as excitement builds with events and festivals for the opening of the Kentucky Derby in May.

Fall for the citywide *Photo Biennial*, www.louisvillephotobiennial.com, and spectacular fall foliage on countryside bourbon tours.



Louisville's institutions and galleries give the city its shine, but it's the individual artists, students, curators and educators that make up its arts infrastructure. These individuals are committed to elevating Louisville's art dialogue and critical view, an area where many mid-size art cities comparatively fall short. Great Meadows Foundation, for example, is a grant giving foundation launched by local collector and philanthropist Al Shands who has recently sparked an initiative to bring national notable critics to Louisville for studio visits. Great Meadows' travel grants also ensure that Louisville's art influencers have worldly perspectives, which in turn raises the caliber of Louisville's "local" art. University of Louisville's Curatorial and Critical Studies program also plays a key role in fostering the critical dialogue alongside Great Meadows' initiatives.

"The arts are developing at such a rapid pace here," says curatorial studies professor Chris Reitz, who also directs University of Louisville's **Hite Art Institute**. "But the amazing thing about this town is that you can participate in national conversations while remaining committed to local producers and culture. And that rarely coincides."

In addition to visual arts, Louisville is home to the Actors Theater, as well as an opera, orchestra and ballet. Learn more at www.gotolouisville.com.



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2018
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OCTOBER
NOVEMBER
DECEMBER



art

Show Previews

OUR EDITORS TALK TO ARTISTS ABOUT THE WORK IN THEIR LATEST SHOWS

Margo Selski, page 116



JUDY NIMTZ

Fabric and Flesh

For her newest work, California painter Judy Nimtz went big. Life-size big.

"I've always loved the larger-scale paintings, the society portraits by John Singer Sargent, Thomas Eakins and even earlier with Anthony van Dyck. I'm not so much painting society portraits, but I loved that scale of the figures," Nimtz says from her Venice Beach studio, adding that she's creating works as tall as 72 inches and beyond. "It was nerve-wracking going that large. Even physically, just getting your arm to the top of the painting is a new thing for me. It's very physical painting that big. And the brushstrokes that would work on a small painting don't work anymore on a large canvas. They don't convey the energy, so you have to translate everything you do to a bigger piece. It had a learning curve, but it was worth it. I came out of the studio thinking I could paint anything."

Nimtz will show her new, large figurative work beginning June 7 at Koplin Del Rio in Seattle. The paintings feature female figures, with many of them in dramatic poses in coastal scenes. Nimtz, who was born in Taiwan and raised in Hawaii, says she has always been obsessed with the anatomy of the human form. "Muscles and flesh and bone...these are the reasons I love painting dancers in motion because you get to paint all this wonderful anatomy. I feel like I'm sculpting in paint," she says. "I'm drawn to the emotion of the figure, which is often quite melancholic. I was aiming for this moment right before or after they've made a decision on something, a more celebratory emotion, but also one that's more lighthearted, but also more wild."



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In her new works, Nimtz paints women in swimsuits, which allows her to show off the anatomy of her subjects—toned arms and legs, milky-white skin, delicate facial features—as well as women in long flowy outfits that essentially hide all of their anatomy. These clothing choices, particularly a long, hooded dress in a black-and-white striped pattern, allow Nimtz to drape the fabric over her subjects' bodies and to capture anatomy in an entirely different way.

New works include *Crescendo*, showing a figure holding a gymnast-like pose amid ocean spray on a coastal rock; *Levitas*, another dramatic pose, this time on top of a rock that calls out to Michael Heizer's *Levitated Mass* installation at LACMA; and *Formae (Lithos)*, its main subject wearing a striped dress that permeates with a Zen-like quality, like freshly raked sand in a rock garden. Many of the works have Latin titles that reveal deeper meanings in the translation: *Līneae*, which relates to linen threads, plumb lines or even boundaries; *Litore*, which means beach; and *Littoral*, the title of the show and one of the works, meaning something that takes place near the shore.

"I love this idea of exploring and venturing out into words," she adds. "I keep several things near me in the studio: a Latin dictionary, a Greek dictionary and a thesaurus. As I'm painting I can go down into this little wormhole to find different meanings that excite me as I paint."

Koplin Del Rio, 313 Occidental Avenue South, Seattle, WA 98104 • (206) 999-0849 • www.koplindelrio.com

1
Crescendo (detail), oil on panel, 32 x 16"

2
Litore II, oil on panel, 72 x 36"

3
Formae (Lithos), oil on panel, 48 x 48"

Images courtesy the artist and Koplin del Rio, Seattle, WA.



AARON WESTERBERG

Interludes of Color

In 2003, filmmaker Lars Von Trier challenged fellow director Jørgen Leth to remake his film *The Perfect Human* five times, each with a various challenge, or obstruction, cast over it. The obstructions were, at times, devious: one version must be shot in the "worst place in the world," another must be made of shots that last no longer than 12 frames, and another must be animated. Obstructions, the reasoning went, allowed an artist to see artwork from a fresh perspective, and to challenge the artist in ways that were meant to be uncomfortable and existentially compromising.

In his California studio Aaron Westerberg has been painting with obstructions. "I've been doing these color studies, these little exercises that I do to expand my understanding of color. I do them at the end of the day, and they're usually small," he says. "They're meant to help me push my color so I give myself a rule—no blending. I have to use intermediate steps to get the colors where I want. There are no shortcuts, and it's like a little puzzle I need to solve. I'll typically start with a colored gel light. In one I use a plastic skull and the light-colored plastic really reflects the light, so much that you can really see the color vibrations and harmony. The studies are really informing what I can do with the paint."

These small studies are also informing larger figure works with vibrant and almost shimmering colors—candy-flavored pinks, deep scarlet reds and cool metallic blues—that will be unveiled June 16 at NOH/WAVE in Los Angeles. "I'm doing two types of works right now: the color studies and then also more 19th-century realistic figurative paintings," Westerberg says of his new work. "I'm just having fun with color, which is why you're going to see these great pinks and reds. One of my models put on this pink kimono recently and she stood under a skylight in my studio and it just blew me away. The light, the color, the shadows...it was something I wanted to get again, that color harmony and those light effects."

Westerberg admits he's been obsessed with color lately—he's been studying fugitive colors, and researching hues with names such as quinacridone violet and alizarin crimson—and it shows in his new works, many of which feature that pink kimono that so transfixed him in his studio. In *Immersion*, a female figure wears the pink garment in front of a Himalayan tapestry, which creates an abstract layer immediately behind the figure's calm and peaceful expression that glances off the canvas to the right. In *Rivi in Black* and *Rivi with Fan*, the female figure has a milky complexion with almost translucent skin, which contrasts with the shadowy



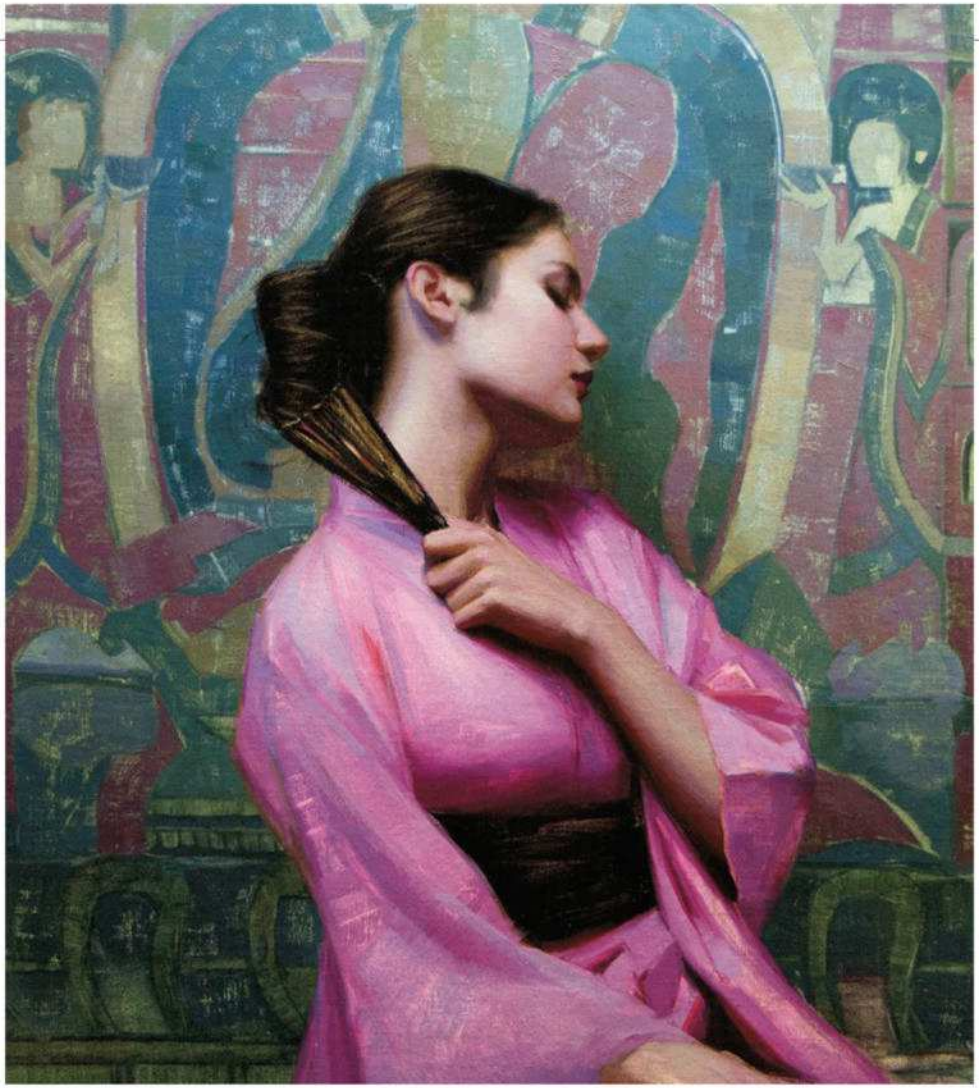
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settings of each work. *Reclining Nude* again features pink, this time as a blanket or sheet that serves as the background for the female figure, her body turned away in a twisted knot.

"My heroes are William Merritt Chase and John Singer Sargent, and that's where I first saw kimono paintings. Right then I knew I wanted to do it...something with that combination of Eastern and Japanese culture," he says. "Japanese furniture is especially beautiful, with its simplicity and style. And a kimono has similar properties, with these harsh angles and folds. It pairs great with the feminine form."

Other works in the show include a series of self-portraits, which Westerberg has grown comfortable with over recent months. "For a long time I didn't want to do them because I never thought I looked very cool in there. I grew a beard and put on a funny hat and it was more fun. They are also records of where I was and who I was at that exact moment," he says. "They bear witness to who I was then, and people can respond to that and have a shared emotion with it."

NOH/WAVE, 420 E. Third Street, Los Angeles, CA 90013 • www.nohwave.co

1
Heartstrings, oil on panel, 36 x 24"

2
White Fur, oil on panel, 12 x 9"

3
Reclining Nude, oil on panel, 9 x 12"

4
Immersion, oil on panel, 24 x 22"

PETER QUIDLEY

Surveying a Career



1

There is a luminous quality to Peter Quidley's paintings. The word comes from the Latin *lumen*, meaning "full of light," and is related to the Latin *lucere*, which translates as "to shine." It is a phenomenon related not only to the surface of things but also to a light emanating from within.

In his figurative paintings, women are dressed most often in white, which doesn't bring color to a scene as much as it reflects it. The figures suggest a more peaceful and innocent time, a time of promise. Nevertheless, they are timeless and could be scenes from today. The narratives are from Quidley's memories of his youth before becoming a combat photographer in Vietnam and, later, a television news director.

Essentially self-taught, it was his artist grandmother who got him started in painting. Although he studied engineering, he knew he wanted art to be his career.

His paintings are built up with layers of paint and glazes most often on a highly burnished, gessoed panel. The physical qualities of his technique allow light to penetrate the layers and to reflect off the white panel, animating the layers of color above it. Yet, Quidley creates an inner light in his subjects as well,



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a light that suggests hope and confidence, a light that, perhaps, he saw extinguished too frequently in Vietnam.

Working on Cape Cod, Massachusetts, since 1980, Quidley also paints marine scenes with full sails propelling boats in races. His success in marine art has been recognized by a jury of fellows of the American Society of Marine Artists who elected him as a Signature Member.

In his retrospective exhibition at Quidley & Company on Nantucket, opening June 29, there is a painting of the ocean itself. *This Side Up* depicts a section of turbulent sea, translucent, reflective on the surface of its fathomless depths.

Quidley & Company 26 Main Street, Nantucket, MA 02554 • (508) 228-4300 • www.quidleyandco.com

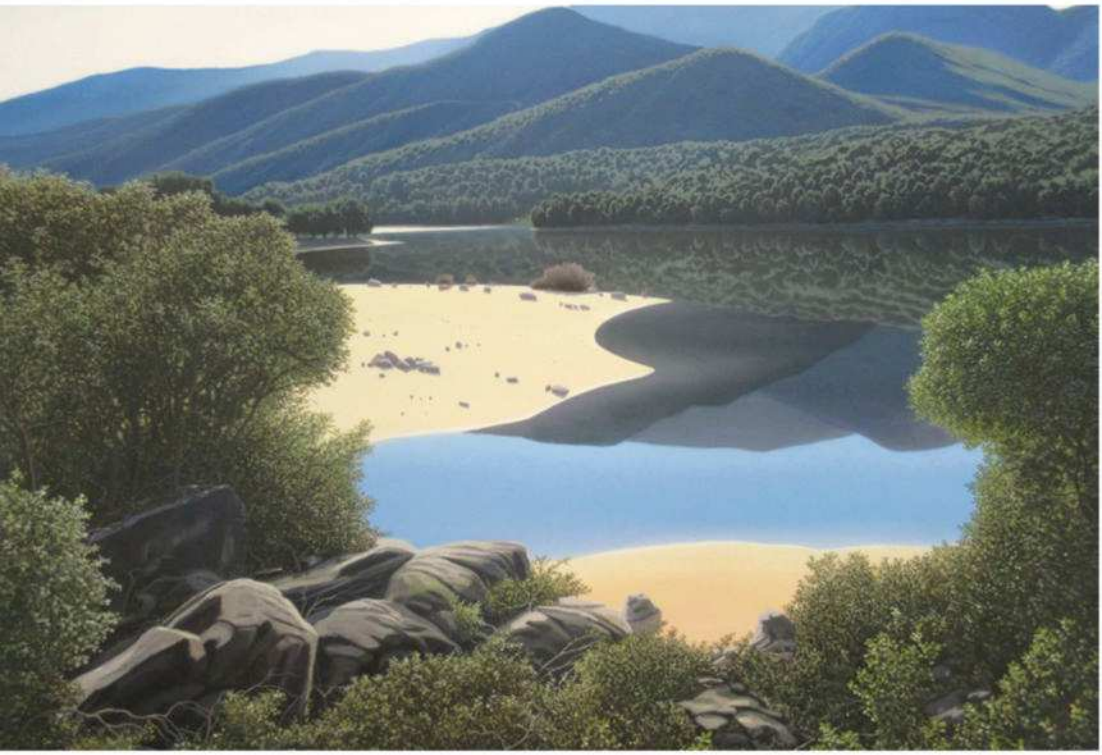
1
This Side Up, oil on panel, 24 x 36"

2
Stars, oil on panel, 20 x 24"

3
The Hammock, oil on canvas, 26 x 24"

RENÉ POZAS

Ephemeral Existence



1

For René Pozas, painting is an exercise of meditation, an opportunity to contemplate the environment. The Cuban-born, Madrid-based artist has felt a deep love for the natural world since childhood, commenting, "I am aware of the superiority of the natural environment, of the ephemeral nature of our existence and of the place where I belong as a species." His landscapes will be on view at Arden Gallery through May 31.

Pozas describes the six works that will be on view as "a summary of the emotion that I feel when I walk among trees listening to the crunching of fallen leaves or seeing the reflection of light in the crystal, clean water of a pristine river. This is the energy I want to transmit to every being that contemplates my work." If, after a long day of work, the painting he's working on doesn't satisfy this energy, it won't ever leave his studio.

His wife frequently appears in his paintings, oftentimes just a blip in the landscape. "She is in complete harmony with nature, small, alone, far from any human contradiction," Pozas says. In *Fidelity*, her head pops up above the water, but there is no other indication of human life among the sweeping cliffs and vast marine-scape.

In landscapes, sometimes the bike his wife used to get to the location will also be depicted. He explains, "It represents a renouncement of immediacy and of the speed that is nothing but the poison of our days."

French Impressionists, Cuban landscape artists and American and Russian artists have all played a role in inspiring Pozas, but Mother Nature is his ultimate muse. He says, "Nothing compares to a long walk in the countryside to nourish my stories. Nature is where I always discover something new and where I accumulate the necessary energy which I later on release in my canvases."

Arden Gallery 129 Newbury Street, Boston, MA 02116 • (617) 247-0610 • www.ardengallery.com



2



3

1
The Woman on the Mirror,
oil on canvas, 31 x 39"

2
Fidelity, oil on canvas,
22 x 32"

3
Absent from Everything,
oil on canvas, 22 x 32"

KAREN WOODS

Cruise



1

Gaze out a window on a rainy day and you'll notice the world has succumbed to abstract shapes and effects through the droplets of water that cover the pane. These characteristics have continued to inspire the paintings of Karen Woods, who finds a new sense of wonder or fresh perspective every time it showers.

"I think that's why I continue to get excited by the abstract qualities," says Woods. "It's the way a trickle of water can just completely cut a light post in half and the other visual things that happen [when looking out a window] when it's raining."

She also delves into the two-dimensional space and the three-dimensional depth that the view from the inside looking out creates. Woods' most recognized works in this theme are New York City streetscapes as seen out of a windshield. The pieces depict pedestrian-filled roadways, colorful taillights and streetlamps, as well as soaring skyscrapers. Recently she has begun exploring a new motif in the series that will be paired with her city views in the upcoming solo exhibition *Land & Sea* at George Billis Gallery in New York City.

"When I was getting ready to have another show, I sat down with the idea of looking for something more ethereal with a different kind of space," explains Woods, who often thumbs through boxes of photographs until inspiration strikes. "I was looking to challenge myself, so I set aside 20 pictures I thought might fall into that category, but then around Christmas, a friend of mine began emailing pictures from a harbor cruise. Instead of a windshield, they were looking out of the boat in the rain. There were pictures of the wash behind the boat and pictures looking out to the sea."

The images provided the quality Woods was looking for, as well as posed new artistic undertakings that allowed her to push her art to new levels. She elaborates, "It was a huge challenge in painting the water on top of water. They were really disorienting to paint because a lot of times there were no clear horizons or verticals or horizontals to get visual bearings. It was just an enormous challenge."

Land & Sea will be on view through June 6.

George Billis Gallery, 525 W. 26th Street, Ground Floor, New York, NY 10001 • (212) 645-2621 • www.georgebillis.com

1 *Cruise #6*, oil on linen, 22 x 11"

2 *Cruise #2*, oil on linen, 14 x 14"

3 *Cruise #4*, oil on linen, 14 x 25"

4 *Cruise #1*, oil on linen, 16 x 14"

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NATHANAEL GRAY

Poems of Place

Nathanael Gray will show landscapes in his signature textured style at Selby Fleetwood Gallery this June. This group of representational works lean into abstraction, but he says, "I do not think a great deal about what stylistic framework the paintings fall into. They are poems of place."

His plein air works have grown out of an exploration of Northern California. "I have been really excited about the journey I have had with the ocean and getting to know the ocean over the last few years," he says. "I grew up in central Indiana. Far away from the ocean. I moved to California almost three years ago. The ocean has captured me."

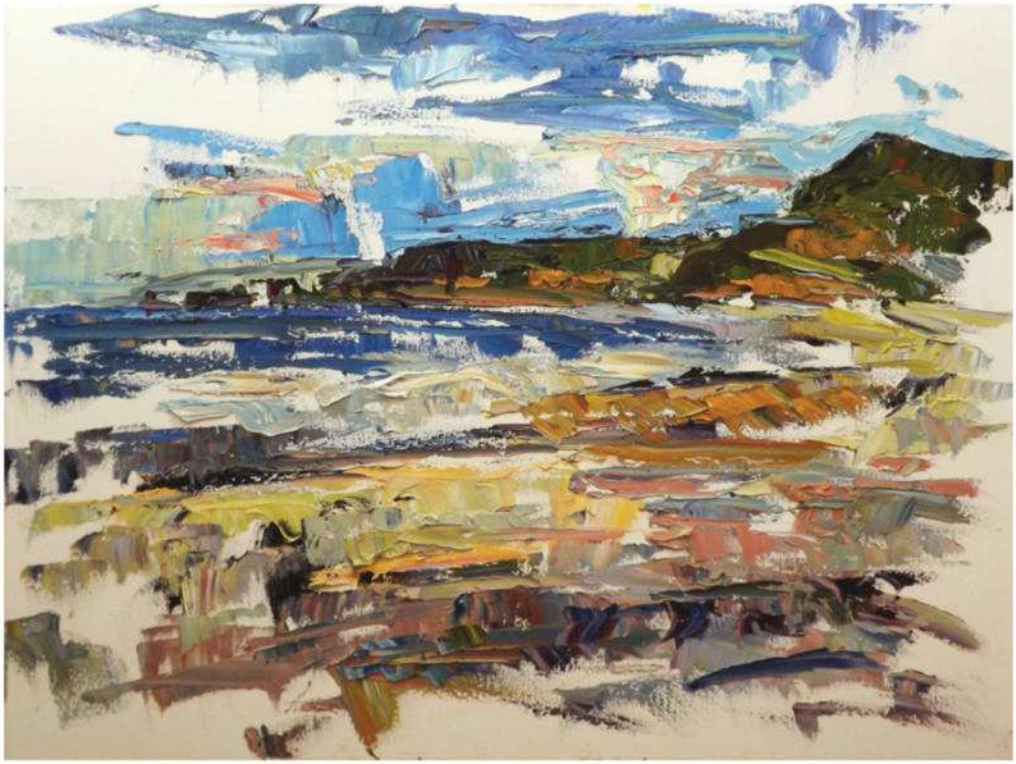
In *Evening Wash*, the viewer looks straight into the sea, with three distinct bands of sky, ocean and sand making up the scene. "I have done several paintings staring straight into the ocean like this, and it feels I am attempting to capture something utterly impossible," he says. "There is an immensity to it, a vastness, a grasping at the infinite."

Gray counts Andrew Wyeth as an inspiration, and adds, "I see Mark Rothko all over the landscape. I also find the texture of a Jackson Pollock painting inspiring. He inspired me to consider texture as a vital compositional component in a painting. But the thing that I have always drawn the most inspiration from is the landscape itself. The journeys I take there. The time exploring, meditating and painting in it is what inspires me the most."

For him, the experience of painting outdoors is one of a kind. "I take a deep breath. The kind of breath where you drink in everything beautiful about the place," he describes. "It just fills you up. The smells, the sounds...Then I slowly exhale...but I exhale onto the canvas."

Gray's new works will be on view at Selby Fleetwood from June 8 through 21.

Selby Fleetwood Gallery
600 Canyon Road, Santa Fe, NM 87501 •
(505) 992-8877 • www.selbyfleetwoodgallery.com



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1
Ocean Air, oil on canvas, 30 x 40"

2
Estero Fade, oil on canvas, 24 x 36"

3
Drakes Estero, oil on canvas, 24 x 24"

JEAN LEFORT

Life on the Coast



1

1
Little Boat Sets Sail, oil on canvas, 20 x 28"

2
Quiet Breeze, oil on canvas, 12 x 10"

3
Boat Race, oil on canvas, 20 x 28"

4
Napping, oil on canvas board, 12 x 20"



2

From June 1 to 30, Lotton Gallery in Chicago will present a solo exhibition for artist Jean Lefort who interprets many everyday moments of life in his paintings. Gallery director Christina Franzoso, says, "Charming and reminiscent, Jean Lefort's paintings call to the Dutch Golden Age. [They are] beckoning to a sincere time, during one of the great movements in art, an artistic milieu."

For this show, he turns to the coasts where children frolic and play in waterways. All of the paintings come from Lefort's imagination, as he draws upon his own experiences walking along the coast or in fields. Using soft light, luminosity and quick brushstrokes, he is able to create a sense of radiance and glow in each of his pieces.

Lefort explains, "The paintings are based on 17th-century Dutch life; however, they could be children anywhere enjoying the simple things in life. I want to create paintings that give a feeling of calm and serenity. Simple everyday scenes that include nature and innocence bring joy and peace."

Two of the paintings that will be on view are of children playing with toy boats in a small inlet of water. Another work, *Quiet Breeze*, shows a young girl wading up to her ankles and seeming to enjoy the moment as the ever-moving ocean gently rolls along.

"*Boat Race* was created from imagination, picturing an afternoon with toy boats and children having fun. Local children who all know each other and grew up together, using their imaginations, taking their toy boats to have a race and lose themselves in the moment," Lefort says. In a similar scene, *Little Boat Sets Sail* shows "the children are enjoying the summer and they meet together at the beach, it is very innocent," explains the artist. "This is what makes life sweet."

Lotton Gallery 900 N. Michigan Avenue, Level 6, Chicago, IL 60611 • (312) 664-6203 • www.lottongallery.com



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In the Heat

Figures and florals highlight the approaching summer months at Arcadia Contemporary's upcoming *Celebration of Summer* exhibition. The gallery describes the show, which features works from **Maria Perello**, **Nick Alm**, **Matthew Cornell** and many others, as "paintings that elicit the color, joy and fun of the summer season."

Raquel Alvarez Sardina, **Jeffrey Ripple** and **Patrick Kramer** will all show floral still lifes. Kramer's *Asterales II* depicts a red dahlia in full bloom. "I'm lately attracted to imagery with contrasting elements, paintings that are both elegant and a little gritty," he describes. "I love the tension between the two, the harsh aspects balancing out the beautiful, preventing a traditional floral piece from becoming overly saccharine."

Alm combines bright summer florals with the figurative in *Study for Down the Stairs*. In it, a woman emerges from a home and is momentarily wreathed by the yellow and pink flowers in the front garden.

Malcolm T. Liepke and Perello both portray women enjoying the cool relief of the water. In Liepke's *Bathing Beauty*, a woman floats on top of the water, basking in the summer sun, while Perello's *Ripples* features a woman mostly submerged in dark blue water, her head slick after just emerging from a dip.

There's something about people enjoying summer activities. The figure in **Kelly Grace**'s *A Most Unusual Camera* points her camera at an unseen subject in the distance. **Mary Henderson** shows a large group of people looking at the same scene, some watching rapt, and others celebrating, in *High Five*. The painting is part of a series she is working on called *Public Views*, an examination of crowds in open spaces.

Celebration of Summer will be on view at the Culver City, California-based gallery from June 1 through 30.

Arcadia Contemporary 9428 Washington Boulevard, Culver City, CA 90232 • (424) 603-4656 • www.arcadiacontemporary.com

1
Maria Perello, *Ripples*, oil on canvas, 36 x 48"

2
Nick Alm, *Study for Down the Stairs*, oil on canvas, 27 x 17"

3
Patrick Kramer, *Asterales II*, oil on panel, 30 x 20"

4
Mary Henderson, *High Five*, oil on panel, 24 x 40"



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Twisted and Entwined

This June, RJD Gallery in Bridgehampton, New York, will present a dynamic group show exploring what lies behind the visual to the impulses and emotions of figures and wildlife. Titled *Secrets of the Twisted and Entwined*, the exhibition will feature work by **Mary Jane Ansell**, **Salvatore Alessi**, **Alain Vaes** and **Margo Selski** with striking imagery of otherworldly characters, everyday people and salmon swimming.

Ansell's *Hope and Reckoning* was inspired by the "conflict of emotion we face ahead of a life-changing decision," she explains. "These two women, caught in a moment, are waiting for someone to arrive, some news to be revealed, but each face it with a very different perspective...the innocent, hopeful optimism of one contrasts with the more worldly knowingness of the other. Only later did I realize it mirrored my own fluctuating responses to events that were impacting my own life in a fundamental way at the time."

In *Mind Blown*, Alessi depicts well-known Italian art critic Demetrio Paparoni in a realistic, yet abstract image that shows the figure in a swirl of color and energy. "The idea of an in-existence of all things inspired me, as in all of my work," shares the artist. "As if the flesh, as matter, was thrown to reveal a face. But it is also an explosion that turns into an abstract and dynamic pigmentation. In-existence is emphasized from the fact that the inside of the clothes seem empty as if freeing itself to an unknown order transfiguring matter."

An abstracted collage of salmon in an almost *Magic*

1
Mary Jane Ansell, *Hope and Reckoning*, oil on aluminum panel, 28 x 40"

2
Margo Selski, *Vitality*, oil and beeswax on canvas, 26 x 22"

3
Salvatore Alessi, *Mind Blown*, oil on canvas, 15⅗ x 11¾"

4
Alain Vaes, *Run of Salmon*, acrylic on canvas, 60 x 72"



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Eye book configuration is the subject of Vaes' *Run of Salmon*. "I wanted to depict a moment in the arduous final journey of the salmon," Vaes notes. "I am using a repeating pattern to accentuate the drama of this epic trip where, displaying their brightest colors, they fight, mate and die in the waters of their own birth."

Vitality, one of Selski's paintings for the show, "evolved as I placed my hopes and intentions toward a loved one," she says. "Within her chest is a blooming rosy-hued pomegranate. This fruit holds jewel-like seeds and is a Greek symbol for life, death, good luck, prosperity and love. I created this work to honor those who live courageously."

Secrets of the Twisted and Entwined opens June 16 and will be on view through July 15.

RJD Gallery 2385 Main Street, Bridgehampton, NY 11932 • (631) 725-1161 • www.rjdgallery.com



1

Creative Space

A collaboration between creative outlets striving to bolster and ignite the contemporary art scene, *LAX/PDX II* is an exhibition organized and curated by Los Angeles' Thinkspace Projects and held in Portland, Oregon, at Antler Gallery. This group show features works from artists out of the new contemporary art movement, including **Jana & JS**, **Kevin Peterson**, **Molly Gruninger** and **Slinkachu**, among others. This cooperative presentation will be one of the largest showings of new contemporary art Portland has ever seen, according to Thinkspace curator and co-owner Andrew Hosner.

Thinkspace Projects, based in the vibrant Culver City Arts District, is recognized on a global scale for its involvement in the new contemporary art space, supporting artists and continuously organizing diverse and collaborative projects. Thinkspace aims to open doors and make art accessible to everyone, branching out far beyond the LA area. This is the gallery's second exhibition in Portland, hence *PDX/LAX II*, says Hosner. "We bring the LA vibe to that city."

This is the first time the work of Austrian and French artists Jana & JS will be shown in Portland, the duo says, expressing their excitement for bringing their artwork to new places. They explain, "Our work is all about expressing feelings in relation to memories, personal and intimate moments...Nostalgia and melancholia are very present in our work...[and] we believe that there [is] more than just one interpretation, and we like the spectator to find an echo to some personal experiences."



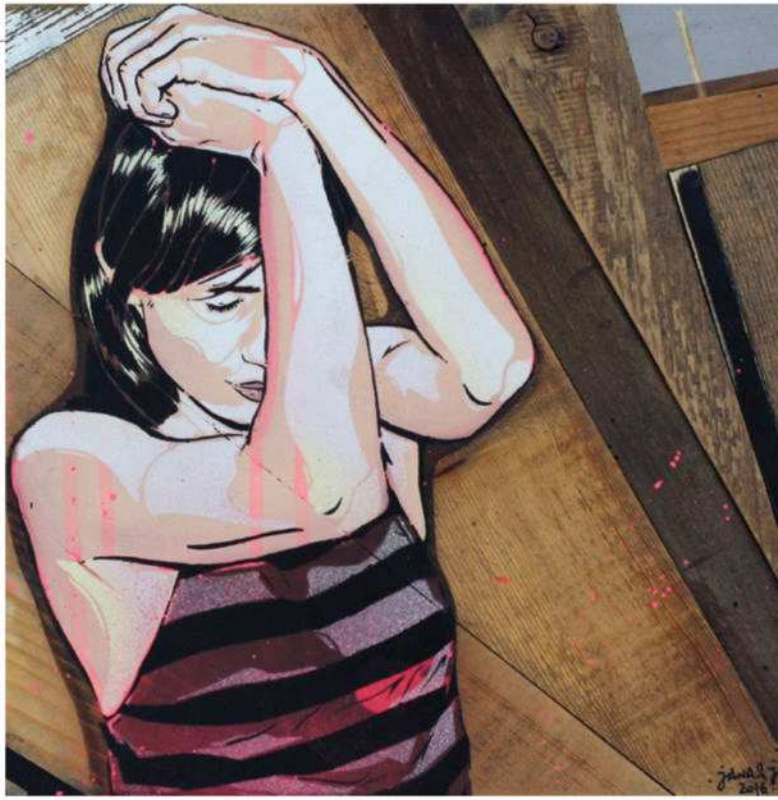
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An oil painting with tendrils of metallic pinks and purples and feathered embellishments swirling around a golden head, Gruninger's *Starstruck* makes a statement. "While all of my pieces center around the social and cultural evolution of humans through elaborate displays of self-expression, [this piece] admittedly takes a bit of inspiration from the '80s, which is arguably the mecca of experimenting with identity expression," says Gruninger.

Peterson says the moments he captures in his paintings usually involve a contrast between subject and environment. In *Indie Lion*, a young girl and a lion stand in front of graffitied walls and paint-chipped buildings. "The animals symbolize different things. Sometimes they are the kids' guardians, sometimes they are a representation of the child's inner strength, sometimes they are just companions—sometimes they are all of those things," he says. The artist says he's excited for the team-up between Thinkspace Projects and Antler Gallery, adding that both galleries make a constant effort to showcase new talent and interesting works.

LAX/PDX II will remain on view from June 9 through 28.

Antler Gallery, 2728 NE Alberta Street, Portland, OR 97211 • (503) 284-6757 • www.antlerpdx.com



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1
Kevin Peterson, *Indie Lion*, oil on wood panel, 15 x 28"

2
Molly Gruninger, *Starstruck*, oil on canvas, 20 x 16"

3
Jana & JS, *Maybe Tomorrow*, stenciled aerosol on wood assemblage, 12 x 12"

4
Slinkachu, *It Takes Two*, mixed media sculpture, 4¾ x 4¾"

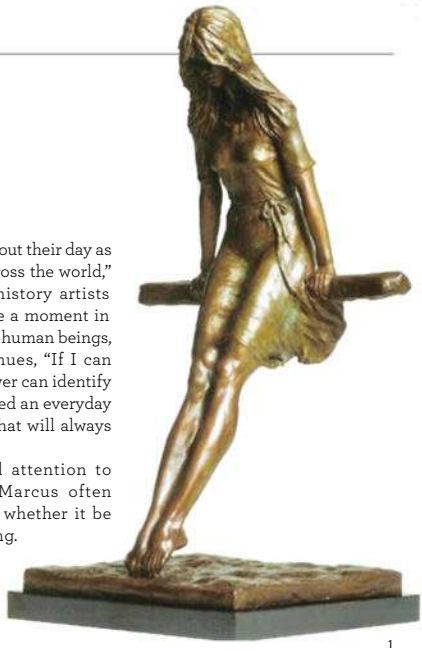
Seize the Day

In an upcoming show that strives to capture the emotion of daily life within the human experience, the Gallery at Tree's Place in Orleans, Massachusetts, will feature the works of **Kim English**, **Elaine Coffee** and **Gwen Marcus**. Titled *Everyday People: Moments in Time*, the exhibition will show about 20 to 25 works.

"*Everyday People: Moments in Time* is an exhibition focused on the people we encounter in our daily lives," says gallery owner Mike Donovan.

"We all seem to be interested in creating work with people as the subject," says English, whose oil paintings often depict dynamic scenes of people walking down lantern-lit, cobblestone paths or sunny village streets. "Kim's effortless brushstrokes and wonderful palette capture people going about their day as observed during his travels across the world," Donovan adds. Throughout history artists have made it their aim to seize a moment in time, especially when involving human beings, English comments. He continues, "If I can convey a narrative that the viewer can identify with, then I have indeed captured an everyday moment we all share. I think that will always be my motivation as a painter."

Praised for her detail and attention to the human form, sculptor Marcus often represents people in motion, whether it be walking, swinging or dancing. Says Donovan, "Gwen Marcus sculptures quite literally capture moments in time while powerfully conveying



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the emotion of her subjects." Marcus says of her bronze sculpture *Daydreams*, she wanted to capture a moment of "idle physical sensation," with the girl's arms keeping her balance on the swing, her legs stiff and outstretched.

For Coffee, the possibilities are endless, focusing on the interactions and behaviors of people anywhere from subways to restaurants to museums. "The inspiration in my paintings is always the person or people and how they are relating to the environment," Coffee says. "Museums have always provided an interesting source. Not only is the setting dynamic, but the way people relate to the artwork tells a story." She adds that composition is important in portraying scenes that are densely populated, implementing values that help to "organize" the multiple elements in the painting.

Everyday People: Moments in Time will be on view from June 16 to 29.

The Gallery at Tree's Place RTE 6A at 28, Orleans, MA 02653 • (508) 255-1330 • www.treesplace.com

1
Gwen Marcus, *Daydreams*, bronze, 25 x 13 x 11"

2
Elaine Coffee, *Reflecting on the Masters*, oil on canvas, 36 x 48"

3
Kim English, *Umbrella Blue*, oil on canvas, 14 x 14"

California Gold

In 1914, the California Art Club presented its fifth annual *Gold Medal Exhibition* at the Los Angeles County Museum of History, Science and Art. The museum is now known as the Natural History Museum of Los Angeles County, and it has been a host to the exhibition more times than any other venue, and in 2018, the museum will house the California Art Club's 107th annual *Gold Medal Juried Exhibition*.

"The California Art Club is honored to return to the Natural History Museum of Los Angeles County to, once again, present our annual *Gold Medal Exhibition*," says the organization's president, artist Peter Adams. He adds, "Our histories are intertwined because of not only the Club's numerous exhibition presented at the museum, but also the fact that both organizations were founded within a year of each other, with the intent to preserve and celebrate the culture of California.

More than 300 works of art from 220 exhibiting artists will be shown at this year's exhibition. Paintings and sculptures will be on view from **Brian Blood**, **Adrian Gottlieb**, **Jeremy Lipking**, **Patricia Watwood**, **Joseph Todorovitch**, **Laurie Kersey** and others.

Avatar of Truth is part of a series Watwood is creating on the theme of prophets and prophecy. "In this present moment, we are surrounded by issues of global environmental change, political turmoil and renewed cries for equality and civil rights," Watwood describes. "Creative forces and the voices of the spiritual are gathering to call us forward, drawing together ancient wisdom and future consciousness. This painting is a representation of this call to truth and wisdom."

Blood's *Winter Sunset* captures the light on California's central coast during the winter months. "Living in Pebble Beach and being only a minute from the ocean allows me to react quickly when I see something special happen. With all its little coves and rugged beaches I have an endless array of compositions to draw from," he says.

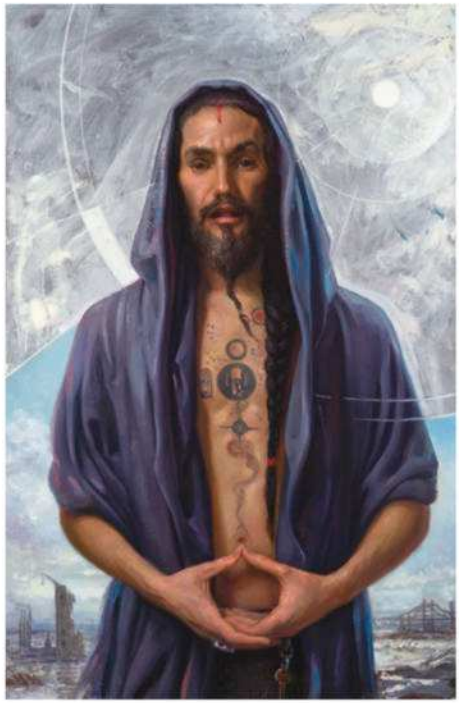
Gottlieb's *Anticipation* and Lipking's *Matalija Poppies* both depict female figures standing among the flowers, while many other artists focus on the distinct but varied landscapes found throughout California.

The 107th annual *Gold Medal Exhibition* opens with a ticketed Artists' Gala Reception on June 9 at 7 p.m. and remains on view through July 1.

Natural History Museum of Los Angeles County 900 Exposition Boulevard, Los Angeles, CA 90007 • (626) 583-9009 • www.californiaartclub.org



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4

1
Adrian Gottlieb, *Anticipation*, oil on linen, 50 x 38"

2
Patricia Watwood, *Avatar of Truth*, oil, 40 x 26"

3
Brian Blood, *Winter Sunset*, oil, 24 x 30"

4
Jeremy Lipking, *Matilija Poppies*, oil, 18 x 36"

KAROLÍNA BORECKÁ
karolina.borecka@seznam.cz • www.art-karolina.cz

Vivid Colors

Borecká was the Second Prize winner of International Artist magazine's Challenge No. 104, Favorite Subjects.

Seventeen years ago Karolína Borecká began to take painting a bit more seriously. However, she has had a lifelong interest in drawing and painting. She is influenced by impressionism but maintains a highly detailed and precise painting style rather than loose and painterly brushstrokes. Borecká's interpretation of impressionism comes out through the mood and atmosphere from the vibrant colors she uses in her artwork.

When Borecká began her career, she had challenges with color harmony. "A big change happened several years later when I discovered *International Artist* magazine," she says, "and I have started to study techniques of amazing artists and learned about color harmony and other principles including anatomy, composition, etc. I know that it is a lifelong journey."

Inspiration comes easily for the Czech Republic-based artist, who finds many aspects of the world to be paintable. "I love painting my sweet kids walking on a meadow during sunny afternoons," Borecká says. "Another inspiring subject [is] animals, especially parrots, which we keep at home and learn from their free flying. These are themes that are repeatedly appearing in my work [and] also as series needed for exhibitions."

A parrot she saw at a small, family zoo several years ago inspired her painting *Harry*. "Parrots were free flying and were kept in cages just during nights. We were very sad, as this parrot died just before our eyes [in a] very unhappy accident," says the artist. "And I knew that I had to paint him. He was painted with acrylic paints on canvas and was one of the first parrots that I had painted."

In a commissioned piece titled *Arctic Wolf*, she turns to painting an animal from a picture provided by a longtime client and friend. "Although I always love quite colorful backgrounds in my paintings, I immediately decided that the wolf would really stand out when



1



2

1
Karolína Borecká painting one of her parrot works.

2
Arctic Wolf, acrylic on canvas, 16 x 16"

3
Harry, acrylic on canvas, 31 x 24"



3

painted on the black background," she says. "Sometimes interesting and colorful backgrounds can compete for your intention, and this was really the only center of interest."

With every painting, Borecká's main goal is to create a work of art that has a pleasing composition, interesting subject and beautiful colors. "I feel that especially nowadays it is extremely important to return beauty, inspiration and hope to our life," she says. "I am very happy that I can share my passion with other people; it is my way of connecting to the world."



JULIE FILIPENKO

Every Lie I Said Was True



1



2

Tel Aviv-based artist Julie Filipenko's colorful figurative paintings lure in the viewer through the subjects' emotive looks and the imaginative narrative. Even portraits brim with tales as the women are surrounded by creatures such as mice and butterflies, adding a sense of wonder and curiosity. June 30 to August 4, Haven Gallery in Northport, New York, will host a solo exhibition for the artist titled *Every Lie I Said Was True*.

"Julie Filipenko's paintings are mischievously bold and playful. Her girls are known for their recognizable faces featuring large, expressive eyes curious with wonder and adventure," says gallery owner Erica Berkowitz. "A lover of pattern, detail and design, Filipenko often juxtaposes her girls with floral motifs or ornaments their surroundings with the innumerable stars of the solar system. Her ornamentation embraces both the femininity of her subjects and inquisitiveness of their burgeoning minds. One can't help but be drawn in by their girlish guile and be reminded of their own adventures and curiosity from youth."

In her painting *Tamer*, a girl seems to be a character who has power over the white mice that surround her collar and rest atop her curly head of hair. In *Night Dreamer*, a woman's face and hair is covered with moths and butterflies—creatures that are drawn to the light.

Haven Gallery, 155 Main Street, Suite 4, Carriage House Square, Northport, NY 11768, (631) 757-0500, www.havenartgallery.com

1
Tamer, acrylic on birch, 12 x 8½"

2
Night Dreamer, acrylic on wood, 11 x 11" (framed)



ADAM OEHLERS

Faraway Lands

The illustrations of Adam Oehlers seem almost imbued with magic, a fantastical rendering of whimsical fantasy worlds with characters and subjects that remind us of stories we dove into as children. The U.K.-based artist's upcoming show, *The Wilderlands*, runs from June 30 to August 4. The exhibition showcases primarily pieces that blend pen, pencil and watercolor, resulting in artwork that looks as though it's come straight from the pages of *Aesop's Fables*. Having worked with these mediums for years now, the illustrator says he rarely strays from them, allowing him to continually refine his technique.

"I came across the word 'wildered,' which means 'to be lost in an unknown land.' This brought to me a harsh landscape that is wild and unforgiving yet beautiful, and I just had to create it," says Oehlers. "Each piece from this collection will capture moments of the creatures and lives that inhabit this place." His largest collection to date with Haven Gallery, Oehlers says he is looking forward to seeing his work brought to life on the gallery's walls. Oehlers' illustrations have mellow, subdued tones, with the pale, muted notes of oranges, browns, whites and grays.



1

1
Squabble, watercolor, pen and pencil, 10 x 7½"



2

2
The Ivy Crown, watercolor, pen and pencil, 8 x 6"

"From a very young age I've loved and been fascinated by fairytales and folklore," says Oehlers. "I try to keep it quite minimal and soft though, so that the magic is almost secondary. I feel that this makes it somehow more believable and relatable. My hope is that I can remind an adult audience of that gentle magic that surrounded us as children, take them back to some forgotten memory and let them be kids again for a little while."

Oehlers will be in attendance for the opening reception on June 30 from 6 to 8 p.m.

Haven Gallery 155 Main Street, Suite 4, Carriage House Square, Northport, NY 11768 • (631) 757-0500 • www.havenartgallery.com

HELEN STEELE

Meditative Figures

June 8 through 21, Selby Fleetwood Gallery will feature new figurative works from Helen Steele.

Steele's paintings investigate the psychological states of harmony, serenity and isolation. She often uses her hands to scrape paint across the canvas, giving a visceral sense to her paintings. Growing up in Germany but living in America for the past 30 years, she is often quickly identified as a foreigner, and because of that, she says, "My art often portrays a deep feeling of loneliness and loss; people wander through imaginary landscapes, looking for themselves, and for a place they can call home. I find home (an identity and self) in the connection with people, that magical moment that makes two people understand each other sometimes without words."

In fact, her work often zeroes in on interpersonal relationships. "*Three Tulips* is about the beginning of a friendship, the early hesitation and the tenderness of it," Steele says. She explains of another work, "*In Conversation* is an intimate moment between two people. The turmoil of the world seems to pull away while they are focused on each other."

The act of painting is akin to meditation for Steele, painting alone in her studio for four to six hours each day. She completed her master's thesis on Zen Buddhism and applies those studies to her artwork. "I try to adhere to their practice of painting with 'no mind,' where the brush hand works as a direct extension of expression without interference or thought," she says.

Selby Fleetwood Gallery,
600 Canyon Road, Santa Fe, NM 87501 •
(505) 992-8877 • www.selbyfleetwoodgallery.com



1



2

1
Three Tulips, mixed media on canvas, 36 x 36"

2
Boat Waiting, mixed media on canvas, 48 x 60"



Treasure, oil on linen, 56 x 50"



Grove, oil on linen, 40 x 70"



Herons, oil on board, 15 x 29½"

Holly Sears

Holly Sears is "awed and inspired by the mystery and amorality of nature." The surrealism of her pictorial subjects is given firm solidity of being based in a framework of a believable, natural world and rendered in a paint application to rival the Dutch Masters. Her delicate, glasslike surfaces are built up through thin layers of oil, each bit of feather, fur and foliage crafted with precision and dedication to the verisimilitude of her inner visions. Sears' consummate skills enable her to produce magical, personal imagery that is wholly original and unforgettable. Sears' work has received numerous awards and is included in both prestigious private and museum collections.

"I first saw Holly Sears' work in a neighboring gallery in Chelsea nearly 10 years ago. I was absolutely stunned, mesmerized and completely enamored with every inch of the paintings," says Timothy Smith, gallery director of Sirona Fine Art. "This is understandable, because to produce this kind of layered, detailed and fantastic imagery, the artist also has to be enamored with every painted inch. Holly spends months on each painting, but that dedication to polished excellence is only part of what makes her work special. All of these images relay a world that is so familiar in its parts, yet obviously a glimpse inside one specific person's inner visions."

Want to See More?

Represented by Sirona Fine Art
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(954) 454-9494 | www.sironafineart.com



Hot Day – Throgs-neck Bridge, watercolor, graphite and white paint, 40 x 30"



NY Tramway 2 – Queensboro Bridge, watercolor, graphite and white paint, 60 x 40"

Antonio Masi

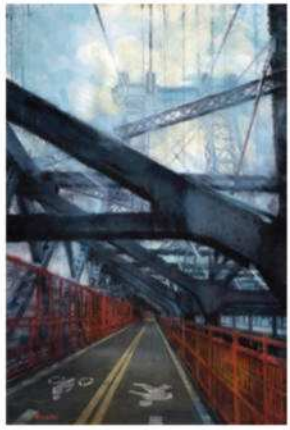
According to artist Antonio Masi, "A bridge represents connections. Not just a connection between two landmasses, but a connection that binds the past and the future. And, in my case, they bind a grandfather who helped build the Queensboro Bridge over a century ago to his grandson, who paints it."

Masi believes each bridge has a mood, attitude and distinct personality. "In order to know it, you must meet it; the only way to meet it is to walk across it," he says. "After a proper introduction to a bridge, I tack a 60-by-40-inch sheet of paper to my studio wall and begin. Working large enables me to immerse myself completely. My whole body is now engaged in the act of painting—brushstrokes are bolder, colors flow more. The larger the paintings are the more direct and complex they become."

In each work, Masi attempts to capture a bridge's mass, power and delicacy. The works have energy and vibration because of the values playing against one another, as well as loose brushwork that becomes highly textured as the piece progresses. Masi's primary concern is to capture a mood, while the subject itself is secondary.

Masi has painted all nine of New York City's major bridges, and now these award-winning works are available in a special limited-edition series of gicleé prints, hand signed and numbered by the artist. They come in an archival case with a certificate of authenticity. "This unique collection represents history, my personal history and the history of these intricate works of steel and concrete," he shares.

Want to See More?
www.antoniomasi.com



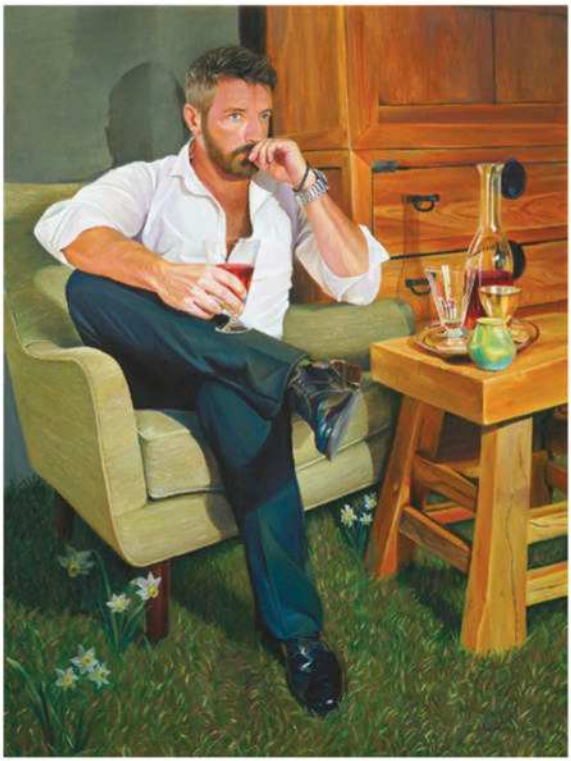
Willie-B – Williamsburg Bridge, watercolor, graphite and white paint, 60 x 40"



Birth of Paean, oil on canvas, 36 x 48"



Moment in Time (diptych), oil on canvas, 36 x 36"



In a Different Place (Self-Portrait), oil on canvas, 40 x 30"

Antonios Aspromourgos

Born of Greek parents in West Berlin, Antonios Aspromourgos was raised and educated in Athens, graduating from AKTO School of Fine Arts. His earlier career as a graphic designer included art direction of high-profile magazines such as *Vogue*/Liberis Publishing House together with teaching color theory, drawing and children's book illustrating at Athens College.

In 2016, Aspromourgos moved to California, establishing a new studio and shifting his focus to creating canvases and drawings in a new environment and culture. "I have always been a colorist by nature, and I love the way the light in California plays with the colors on my canvas," says the artist. "It makes me more mindful about the balance of light in a composition and how to use color to engage the viewer sensually." And it seems his previous appreciation of European artists is now being eclipsed by a newly discovered admiration for the spirits and styles of American painters.

Aspromourgos' latest canvases include more naturalistic portrait commissions, as well as explorations of water and light and how, even when realistically represented, they can still evoke fluidity while bordering on abstraction. Forever inspired by the human figure, Aspromourgos continues his exploration of those forms through images he photographs while traveling, capturing the spirit and passions of different nationalities and which characteristics make them unique and the same.

Aspromourgos' Greek traditions are never far from his consciousness, often reflected in his subjects and in his preferred cooler palette of aquamarines, turquoises and deep blues—perhaps reminiscent of the Aegean Sea. "Greek mythology is a good imagination generator," muses the artist. "Echoes of ancient Greece and the vitality of its culture have always been a part of my everyday life...it is impossible to escape your heritage."

Want to See More?

(619) 770-7113 | www.aspromourgosart.com

Antonios Aspromourgos Fine Artist



Götterdämmerung's Immolation Scene, oil on canvas, 16 x 16"



On Broadway, oil on canvas, 12 x 12"



Unbound, oil on canvas, 12 x 12"

Barbara Fracchia

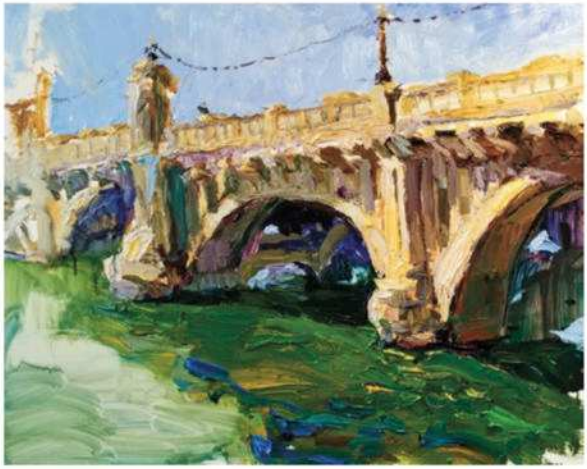
Barbara Fracchia enjoys painting many aspects of the arts, but the "loves of her life" are opera, ballet and symphonic music.

"A variety of ideas in these classics flood my mind," Fracchia says. This year, she has the opportunity to paint scenes from famous operas and ballets for the San Francisco Opera House. She says, "Aside from the usual paintings of this beautiful Opera building, the great sets and performers upon the stage, I delved into the stories of the operas." Richard Wagner's *Ring Cycle – Der Ring des Nibelungen* is among the operas performed. "'Ring Heads' from around the world attend these performances of four very long operas," Fracchia explains. "I confess I did not understand or have interest in these operas until I learned about the music and the story. I am now one of those 'Ring Heads.' I have traveled as far as Scotland to see these operas."

Fracchia's paintings reflect the original era and stories of these operas and ballets. Since ballets are both classical and contemporary, she uses her imagination for the newer shows before attending a performance and does a little research to make sure her ideas are not too different. "*Unbound* has different choreographers, so I decided to make a checkerboard and show dancers passing through or blending into the board," she says, describing how her painting relates to one of the ballets. "It has been a great experience and something I would like to continue. It takes one out of their comfort zone. A very creative future for me."

Want to See More?

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www.barbarafracchia.com







Brian Cote

Working in a bold and contemporary impressionistic style, Brian Cote's artwork reveals "the truth of reality, speaking out with a freedom of paint application and abstraction combined with the earthy, rootedness of their environment." He strives to employ color, light and weight to the fullest of his abilities in his compositions, which are plein air works that are a reflection of his experience in his place.

He explains, "I paint from life because I feel that the artist and his work are an extension of that spirit and can only be expressed by immersing oneself into that energy." Focusing on rendering more than a visual impression, his works capture the feeling of the moment rather than achieve an accurate depiction.

"I seem to be drawn equally to the genres of landscape, still life and the portrait with each representing their own individual inspiration," says Cote. "Landscapes are about distance, atmosphere and the distinction between earth and heaven. Still life challenges composition, shape and the play of light to create rhythm. Portraits represent character and express the power behind the human condition."

Cote's paintings are orchestrated in a loose, gestural fashion with heavy brushstrokes and bold color. He will load the brushes with multiple colors at a time "to weave a vibrant tapestry of shape and texture." He also uses his fingers to build mass, and a palette knife to smooth out brushstrokes or scrape away paint to reveal depth of shadows.

"The work suggests a sense of freedom and spontaneity characterized by the plein air style," he says. "I think of my paintings as poetry and hope to evoke excitement in the viewer that they may find the beauty in form and force, rich and varied, played out upon my canvas."

Want to See More?

briancotefineart@gmail.com
www.briancote.com

Brian Cote

@cotefineart

Top: *Mill Avenue Bridge*, oil on linen, 24 x 30"

Middle: *Celadon Bowl with Apples*, oil on linen, 18 x 24"

Left: *Sonoran Wash*, oil on canvas, 16 x 20"



Patterned Crown, mixed media on board, 36 x 36"



Affordable Change, mixed media on board, 14 x 11"

Donna Weathers

As a mixed-media figurative artist, Donna Weathers begins each piece differently. Sometimes it starts with a piece of homemade Japanese tissue paper, other times a strip of newspaper, corrugated paper or an ad from a vintage magazine spark the beginning of a painting. "I love the spontaneity and excitement of 'why not,'" she says. "In *Patterned Crown*, I used a replica of a vintage pattern for the shape of her hair but still needed something interesting in the background, so I collaged in a strip of papyrus just for kicks and loved the texture of it. Mainly, I like to keep the women beautiful but imperfect and fun."

Weathers, who in March 2018 was selected as one of 100 artists to participate in *The Other Art Fair's* inaugural Los Angeles edition, lives in Santa Monica and has a studio in Mar Vista, California. She says, "Most of my education has come from workshops I have taken and just simply teaching myself through trial and error (a lot of error!)."

Want to See More?

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AMY STAUFFER
Womelsdorf, PA • contact@amystauffer.com • www.amystauffer.com

Intersecting Genres

Stauffer was the Third Prize winner of International Artist magazine's Challenge No. 104, Favorite Subjects.

Having studied biology in college, Amy Stauffer's love of science informs much of her wildlife artwork. There is an underlying intersection of science, nature and art throughout her scratchboard pieces as well as her understanding of anatomy and form that is amplified through fine details. She says, "Scratchboard is an ideal medium for this because I render most of my scratchboards using only an X-Acto knife—there's nothing that can create a finer line than a knife blade."

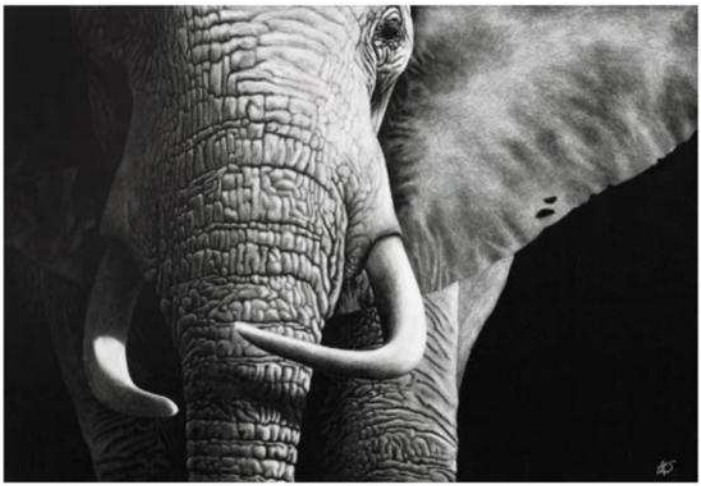
In her wildlife artwork, Stauffer aims to have the viewer connect with the subject as an individual rather than just an animal. "These creatures struggle to live, protect their homes and love their young with passion that is very familiar to what we experience as humans," she explains. "Watch a family of free-living elephants interacting, and you will see behavior that is eerily familiar. A mother cheetah risks her life daily to feed her young. They are individuals with their own personal stories, and it's these stories I want people to know."

Moremei Giant is one of her elephant pieces that shows off the chiaroscuro that Stauffer believes comes alive using scratchboard. "I loved the low angle of the sun as it raked across the face of his handsome young elephant bull," she describes. "The effect of the animal's tusks lit against the shadows on its face adds to the dimensional quality of the scratchboard and gives the impression of imposing size."

Stauffer has won both local and national awards for her scratchboard artwork, and she is a signature member of the International Society of Scratchboard Artists. Her work is found at Decoys & Wildlife Gallery in Frenchtown, New Jersey.



1



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1
Amy Stauffer in her studio.

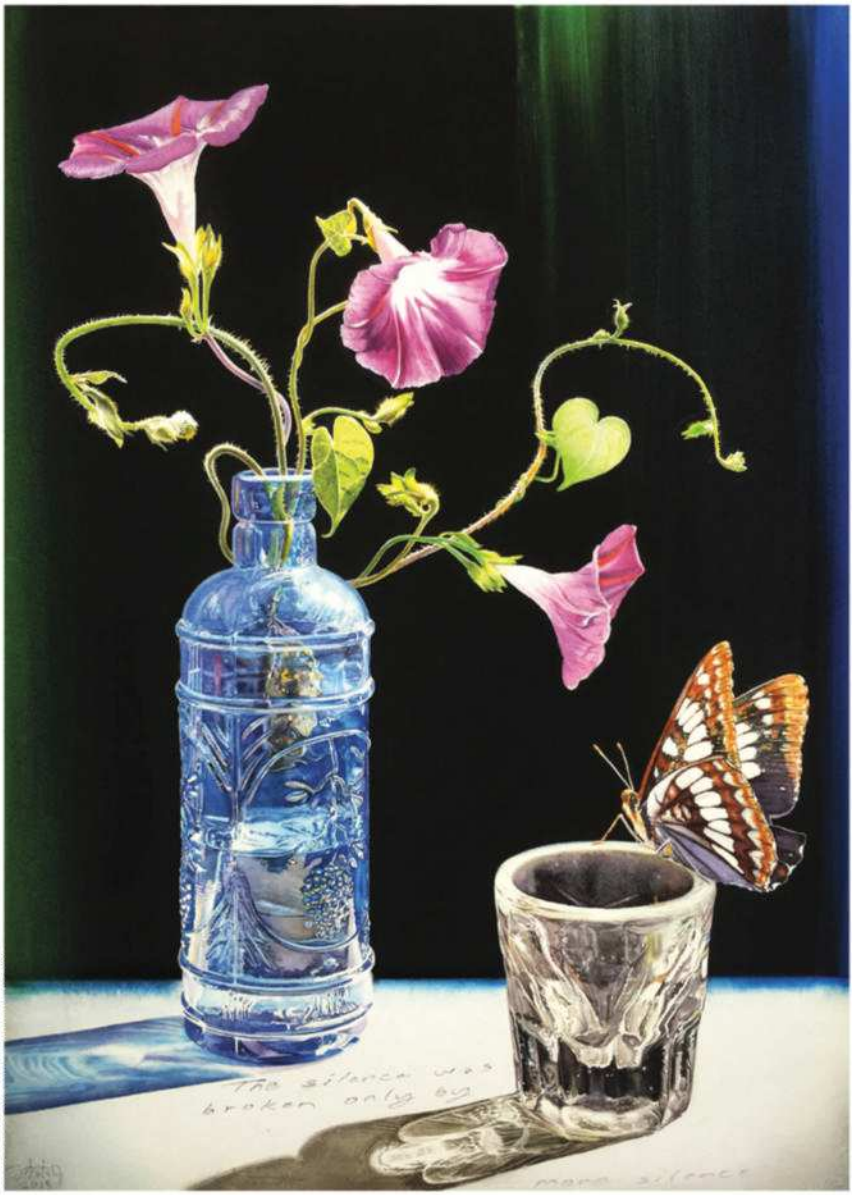
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Moremei Giant, scratchboard, 11 x 16"

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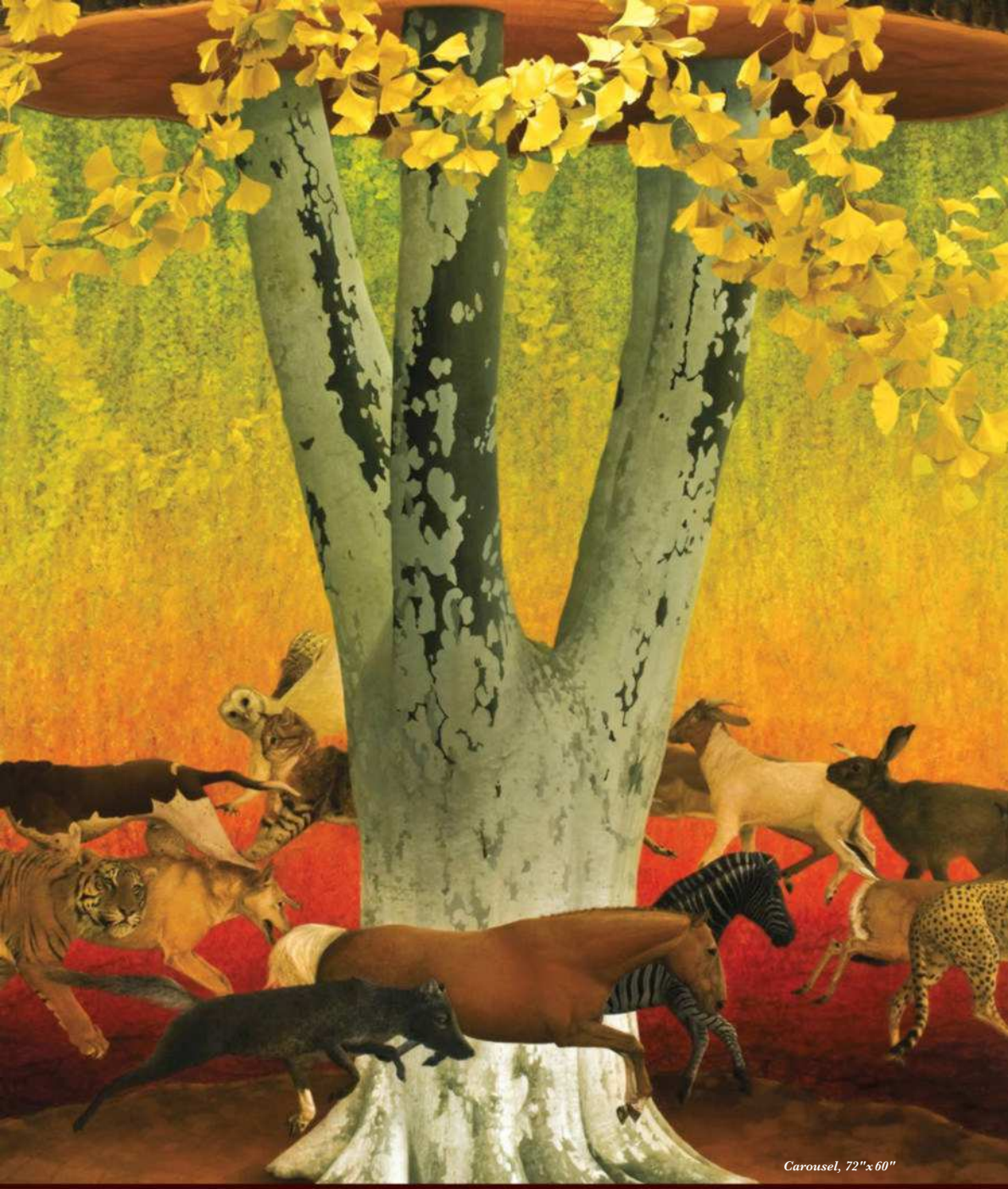


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各フロアには、先進の美と健康が詰まっています。



Beauty

3F ファンケル ビューティショップ



無添加スキンケアやメイクが自由に楽しく試せます。簡単な肌チェックもお気軽に。

4F ファンケル ビューティショップ ～パーソナルカウンセリング～



スキンケアやメイクアップを実践で身につける、レッスン形式のカウンセリングフロア。

Science

5F ファンケル 研究技術ギャラリー



無添加化粧品や、身体に届くサプリメントのしくみや力を発見できるサイエンス体験フロアです。

Organic

B1F 泥武士 キッチン



こだわりの野菜と生パスタ、ヘルシースイーツが楽しめるオーガニックカフェ。

Health

6F ファンケル ヘルスハウス



ファンケルのサプリメントが全て揃う専門店。セルフで血圧や血管年齢がチェックできます。

7F ファンケル ヘルスハウス ～パーソナルカウンセリング～



管理栄養士が身体をすみずみまでチェック＆カウンセリング。

8F ファンケル 予防医療ミュージアム



無料でさまざまな測定や、気になる脳年齢・ストレスチェックなどセルフで体験できます。

9F レストラン ぎんざ 泥武士



素材はもちろん、調味料にまでこだわったオーガニック料理で身体の中からおいしくヘルシーに。

ファンケル 銀座スクエア
FANCL GINZA SQUARE

〒104-0061 東京都中央区銀座5-8-16 TEL.03-5537-0231（代表）
地下鉄銀座駅A3出口より徒歩1分
営業時間 11:00〜20:00（フロアにより異なります）

http://www.fancl.jp/sq/
ファンケル銀座スクエア　検索



フランス メイアン社から『マイガーデン』誌に贈られたバラ

MyGARDEN



写真／フランス国立園芸協会SNHF（マイガーデンNo.56号より）

雑誌『マイガーデン』創刊10周年を記念して、フランスの名門ナーセリー メイアンインターナショナル社からマイガーデン誌に贈られたのがバラ「マイガーデン」です。繊細な色彩、豊かな香り、美しいフォルム。日本の様々なお庭で今も美しく、しかもたくましく咲き誇っています。このバラをマイガーデン誌と共に末永く愛していただきたいと思います。

●系統ＨＴ　●半直立性1.5ｍ　●四季咲き　●大輪　剣弁高芯から丸弁抱え咲き　●強香

フランスグラースの調香師から「パワフルなロサ・センティフォーリア、シトラス、パルマローザの香り」と評されたとても豊かな香りのバラ。2006年バーデンバーデン国際バラコンクールカジノ賞、2008年ADR、2012年モナココンクールHT部門金賞受賞、2013年AARS（オール・アメリカン・ローズ・セレクションズ）賞受賞など数々の栄誉ある賞を受賞している高貴なバラ。

※バラ「マイガーデン」は京成バラ園芸で購入できます

季節の花鳥風月

日本画と文　山本富雄　ランドスケープアーキテクト
東京農業大学客員教授

アドバイザー＝濱野周泰（東京農業大学教授）



アジサイ（写真＝濱野周泰）

第6回　あじさい（紫陽花）

アジサイの名は、あづ（集まる）と、さあい（真・青い花）という、青い花がかたまって咲く様子から名付けられたとされています。漢字を「紫陽花」としたのは、平安時代の歌人であり学者であった源順です。中国の白楽天の詩に登場する「紫陽花」がアジサイに類似していることから、この漢字を当てましたが、アジサイは日本原産であり、誤りであると指摘されながらも…時すでに遅く「紫陽花」が定着しています。

アジサイは落葉低木で、現在はアジサイ科アジサイ属に分類されています。もとは花序の周辺を縁取るように萼が並ぶ額咲きのガクアジサイを母種として日本で生まれた園芸品種で、広く栽培されています。花は6月から7月に茎の先に球状で大形の散房花序（手まり咲き）をつけます。花に4～5個ある萼片は大型で花弁状の装飾花となっています。花色は、土の酸度がひとつの要因となってアルカリ性の土壌で赤くなり、酸性で青くなるとされています。茎は根元から叢生して高さ1.5m位、古く太い茎の表皮は灰褐色となり若い茎は緑色、枝の分岐は少ない。葉は対生で葉柄があり卵形で厚く光沢のある濃緑色で先端は尖り、縁には鋸歯があります。

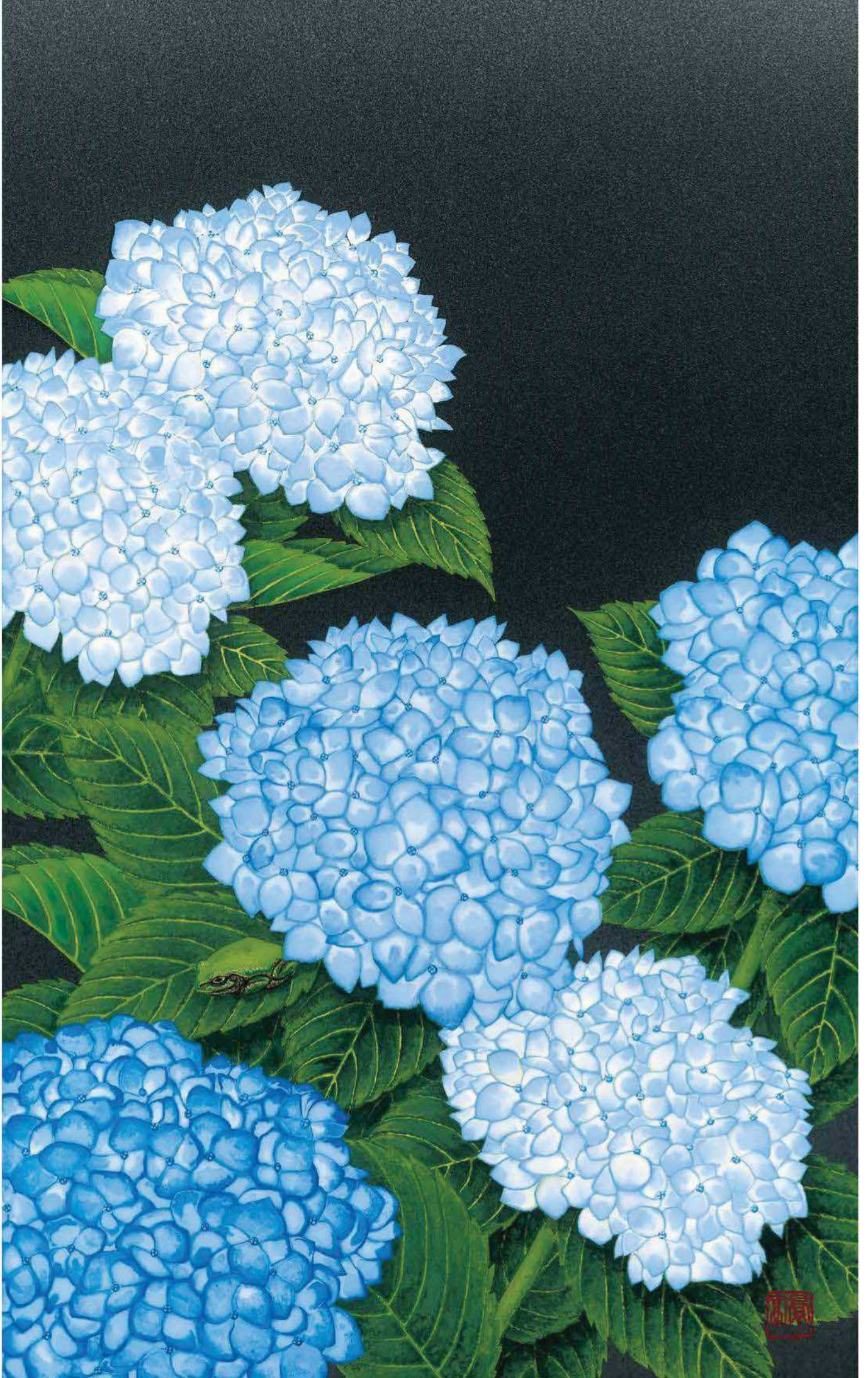
アジサイは、日本に古くから存在している植物で、奈良時代の「万葉集」に記録があるにも関わらず、花としての人気がほとんどない時代が続きます。その要因は、花の色が変化することを移り気とらえられ、不道徳であると考えられたと言われています。

ようやくアジサイが表舞台に登場し始めたのは、第二次世界大戦後になります。鎌倉の明月院や長谷寺が有名ですが、観光資源として注目されたことがきっかけで、観光名所として地域の集客効果の向上に大きく貢献しています。また、海外では、江戸時代に中国を経てヨーロッパに渡り、品種改良されたセイヨウアジサイ（ハイドランジア）が世界中で愛好され人気が上がり、桜や椿と並んで日本を代表する花として知られるようになり、日本に逆輸入されたこともアジサイ復権の一助になったと考えられます。

近頃では、小さな花が集まってひとつの花に見えることから、一家団欒や家族のつながりを象徴しているといったイメージが定着して、母の日のプレゼントに利用されるなどしています。雨の中に咲く花に風情があり、梅雨の花の代名詞ともいえるアジサイの魅力が評価されていることは喜ばしい限りです。

【画題】**天色の花**

毎日　毎日
青い空を忘れるくらい
雨が降ると
地上に青い花が咲く



日本画　岩絵具　M8号（455×273）

RDEN
マイガーデン
2018年 夏号
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写真／編集部、白砂伸夫、三富浩信



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MyGA

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〈今月の表紙〉
■佐藤梨園
（写真／牛尾幹太）



山口・津和野・宇部 ミステリーローズを探す旅



津和野のバラ栽培家 小川次郎が発見したバラで、ジローズローズ「No.3」と呼ばれる
ジローズローズにはいくつかの種類がある（＊＊）

構成／編集部
解説／白砂伸夫（ランドスケープアーキテクト）
国司淑子（山口庭園都市文化研究所 所長）
協力／白砂知穂子
写真／編集部、白砂伸夫＊
三富浩信＊＊

黄色いミステリーローズがある！

黄色いミステリーローズがあると聞いて、身を乗り出した。
今年の2月にオールドローズとつるばらのクラブで講演した時に、
会員の三富さんから津和野に黄色いミステリーローズがあると伺った。
黄色い現代バラの誕生は新しく、1900年にフランスの育種家、
ジョセフ・ペルネ・デュシェが口サ・フェティダとの交配により作出した
「ソレイユ・ドール」である。
それ以前に、日本にどのような黄色いバラがあったのだろうか。

白砂 伸夫（しらすな のぶお）

神戸交際大学教授・ランドスケープアーキテクト。
第33回全国都市緑化よこはまフェア統括アドバイザー。建築、ランドスケープデザイン、ガーデンデザインと幅広い分野で世界的に活躍。特に、ローズガーデンのデザインでは世界から認められ、日本造園学会賞、アカオハーブ＆ローズガーデンは世界バラ会連合から優秀庭園賞を受賞している。
主な作品：愛媛大学キャンパスランドスケープデザイン「グリーンプロムナード」、よこはまフェア：日本大通り「フラワーフェスタ」、ハウステンボス「グランドローズガーデン」、花フェスタ記念公園「世界のバラ園」など





ジローズローズ「No.3」（＊＊）

日本の古いバラに、黄色い花があるというのは半信半疑だった。なぜなら、日本各地でミステリーローズを探してきたが、今まで黄色いミステリーローズに出合ったことがなかったからである。

江戸時代に黄色いバラが描かれている絵を何枚か発見しているが、果たして、それが本当に黄色いバラを描いたものなのか疑ってもいた。なぜなら当時の絵師の描き方は、写生画をもとに構図や配置、あるいは色彩をも決められていて、自然風に描かれた絵画であっても、リアルな自然の描写ではなく、絵師の芸術的感覚により、あるいは絵画の表現形式に従って自在に構成され、実際の花の色とは異なった色彩に描かれる例もあったからである。

例えば、伊藤若冲の金毘羅宮の上段の間の「花丸図」に描かれているバラは同じ下絵をもとに、方向や色合いを変えて描かれていた。江戸時代後期の女流画家、平田玉蘊は1800年の前半には黄色の大輪のバラを描いているが、同時に、当時としてはありえない薄紫色のバラも描いており、同じ色彩で紫のボタンも描いている。実際のバラの色を描写したものか疑問であった。であるから、津和野に黄色いミステリーローズがあると聞いた時は本当に驚いた。

その黄色のミステリーローズは、津和野の多胡家家老門の裏にあるというので、マイガーデンの丸茂さん、山口県で幅広く活躍されている国司さん、私の妻の四人でさっそく津和野を目指した。心弾ませて多胡家家老門を訪ねたが、残念なことに、そこにはすでにバラはなかった。

津和野の黄色いミステリーローズは、津和野在住であったバラ栽培家の故小川二郎氏が報告されたものであり、「ジローズローズ」と呼ばれているものの一つである。今回の旅行では発見できなかったものの、古いタイプのバラの収集家である三富浩信氏が栽培されている写真をお借りし掲載させていただいた。

このバラと平田玉蘊が描いた花鳥図の大輪の黄色いバラを比較すると、花弁の中心が黄色く、外側ほど白っぽくなるという特徴と赤みを帯びたステムが一致した。また、咲き方も似ていて、平田玉蘊の描いた黄色いバラそのものではないかと考えている。系統としてはティーだろう。

文／白砂伸夫

山口・津和野・宇部にもあった ミステリーローズ

解説／白砂伸夫

この淡い色合いのティーローズは、津和野の西周（１８２９～１８９７、哲学者、思想家）の旧居の門の横のアカマツの根元のあったもので、これも「ジローズローズ」と呼ばれているバラの一つである。庭は丁寧に管理されていて、このバラも剪定されているようで、自然な樹形がわかりにくい。花も一輪しか咲いていないので、ティー系だと思われるが、それ以上のことはわからない。



西周の旧居に咲いていた白いティー系のバラ。波打つ白い花びらはやさしげな雰囲気が漂う



西周の旧居の倉の前に咲いていたピンクのチャイナ系のバラ





小川次郎さんのバラ園を、雨の中を探して回った。聞いてきた場所にはすでにバラ園はなく、石畳の園路だけは残っていたが、すでに菜園になっていた。それでも菜園の横の土手に小川次郎さんを偲ぶかのようにこのチャイナ系のバラが残っていた。

同じ西周邸の蔵の前にあったピンクのバラ。まとまった樹形（剪定されているのだろう）に濃淡のピンクの花が美しい。津和野周辺にはこのピンクのバラが多い。系統はチャイナ系であり、京都周辺でよく見かけるピンクのミステリーローズと同じように見えるが、京都のものは、花はこのようなグラデーションにならず、まったく同じものではないかもしれない。中国から何代にも渡って渡来してきたバラだろうから、全くの同一品種とはいえないかもしれない。



上中下／ピンクのチャイナ系は各地で見られる。津和野のものは咲き始めは色が濃く、やがて薄くなり、咲き進むにつれてまた濃くなってくる（＊）

白いティー系のバラ。西周の旧居にあったものとは別種のように思われる（＊）

山口市の国道9号線沿いの古い農家の庭から白いティー系のバラが擁壁の上から垂れ下がっていた。このバラは京都、平戸、福山にある白いティーローズと同じではないかと思われる。平田玉蘊はこれに似た白いティーローズを尾道の浄土寺の板戸に描いていて江戸時代から栽培されていた品種であると思われる。

赤いバラも、国道沿いの住宅の雑然とした植え込みの中に忘れられたように生えていた。山口から宇部の古い家にはモッコウバやナニワイバラがいたるところに生えていて、これらのバラも江戸時代に渡来したバラであり、山口の歴史を物語っているともいえる。





上／白と黄色のモッコウバラ　下／赤いチャイナ系のバラ（＊）

私と国司さんは宇部市「ガーデンシティ」のアドバイザーを務めていて、会議の後でミステリーローズの話をしていた。宇部市役所のガーデンシティ担当の安部さんが、さっそく見つかったと、津和野に出かける直前にこのバラの写真を送ってくれた。最初は、赤いチャイナ系のよくある品種かと思っていたが、実際に見ると、今までに見たことのないバラでこれに類似した品種は思い当たらない。赤紫の大輪で廃屋の前に3m以上の大株に育っており、大輪の花をたわわに咲かせた見事なバラである。

ミステリーローズを探す楽しみは、このように今までに出合ったことのないバラに巡り合うことにある。



上下／チャイナ系の品種と考えられるが、花色が紫を帯びた赤色と、今までに見たことがない花色のバラ。「宇部ミステリーローズ」とでも名付けたい（＊）



山口ミステリーローズロードへの旅

解説／国司淑子（山口庭園都市文化研究所　所長）

ミステリー。
神秘、不思議、謎という意味の言葉。
ミステリーローズ。
名前や由来がわからなくなってしまったけれど、
その地域の気候に合って長く栽培されてきたバラ。
ミステリーローズロード。
ミステリアスな、バラの来た道・バラとの交流の道。
そんなイメージに魅かれて、わがまち山口周辺のローズ文化を
新発見する旅をスタートしました。

【山口編】

■古の物語■

「西の京」と呼ばれる山口。中世、大内氏はここを本拠地とし、石見（島根県）、安芸（広島県）、博多（福岡県）等を統治。西国一の守護大名として幕府に迫るほどの勢いを持ちます。大陸に近いという地の利を生かし、明や朝鮮との貿易で蓄えた莫大な富をもとに、京の地形に似た山口の地に、都を手本とした「四神相応」のまちづくりを進めます。大陸文化や貴族文化を積極的に取り入れるとともに、画僧の雪舟や連歌師の宗祇ら文化人を多数招聘し、書物の出版にも力を注ぐなど、絢爛たる大内文化を築きました。

　また、スペインの宣教師、フランシスコ・サビエルにキリスト教布教を許し、日本初のクリスマスをとり行っています。サビエルのカトリック本部宛の書簡からは、「日本国内でいちばん栄えている山口」「この地の戸数は一万戸以上」など、当時の繁栄の様子をうかがうことができます。

　※山口では、「ザビエル」と濁らず、「サビエル」と称します。





京都ではよく見かける赤いチャイナローズ。
雑然とした植え込みの中にあった

風土に根づくメンテナンスフリーのバラ

　一五五二年のサビエルの書簡には、「山口では、私の生涯でこれほど霊的な満足を受けたことは決してなかった」と記されています。丘の中腹に建つ「山口サビエル記念聖堂」のほど近く、新山口駅から車を15分程度走らせたところで、助手席の白砂知穂子さんが、「見つけた」とつぶやきました。古い民家の生垣のなか



国司淑子（くにしとしこ）
山口庭園都市文化研究所 所長
山口県を中心に活動するガーデンシティプランナー。“学ぶ・繋がる・拡がる”を愛言葉に、植物とともにある生活スタイルを提案。森林セラピスト、ガーデンセラピスト、ハーパルライフコーディネーター。下関・宇部・山口ガーデニングカレッジ学長。



国道からあふれるように咲くバラが見えた

で、ホワイトに淡いピンクがかったバラが、春のやわらかな陽光のもとで花の盛りを迎えていました。

園芸種のバラたちはまだ固い蕾だというのに、山口で巡りあった「ミステリーローズ」は、たおやかにステムを伸ばし、たくさんの花をつけていました。「ティー系のミステリーローズだと思う」と、白砂伸夫先生が同定。例外はあるものの、そのポイントは五つ。

一、園芸種に先駆けて、春先に開花するものが多い。

二、風雪にも病害虫にも耐え得る強健種が残っている。

三、チャイナ系の品種は株元から叢生した伸びた軸が緑色をしているものが多い。

四、チャイナ系の品種は一般的に、羽状複葉の小葉がやや細長いものが多い。

五、古い系統のバラなので、現代バラのような華やかな色彩はない。

その他、花びらや葉にワックス分が少なく、やわらかな表情を持つ。ふくよかな香りを持つものが多い。一季咲きだけでなく、四季咲きのものもある。などなど多様な性質を持ち、同定には知識や経験が必要だと実感しましたが、現代の園芸種にはない「ミステリーローズ」の優しげでのびのびとした樹形や花色の美しさや香りに、ひとめで魅了されてしまいました。

育て主の磯辺さんにお話を聞きました。

「このバラは、私がお嫁に来る前からここに植えられていたもの。五十年以上



白いティー系のバラ



ミステリーローズはこのような農家の一隅に咲いていることが多い



育て主の磯部尚子さん





1・3・4／農家の生垣にまぎれて咲いていたピンクのチャイナ系のバラ　2／山口市内を流れる一の坂川







5／ミステリーローズの多くは、農家のこのような生垣の中にひっそりと咲いている
6／育て主の光永さんに話を聞く



は春も秋も花を咲かせ続けているのではないかしら。バラの花が好きで、いろいろ植えたけれど、みんな枯れてしまった。結局残ったのはこれだけね」

　無農薬でもメンテナンスフリーでも時代を超えて生き続ける、てまひまいらずの強く美しいバラがここに息づいていました。

　それにしても、緑深い生垣に寄り添うように咲く花を、動く車のなかから見つけてしまう知穂子さんには、サビエルのいう「霊的な」感覚が備わっているのではないかと感じずにはいられませんでした。その後も知穂子さんは、「ミステリーローズ」を次々と発見していくことになります。



常栄寺「雪船庭」。山口の歴史的・文化的奥行を感じさせる見事な庭園





大陸の系譜をまとうバラ

山口は、画聖と賞された禅僧・雪舟が庵を結んだ地。京都・相国寺で修業したのち山口に移り、大内氏の庇護のもと、遣明船に同乗して中国に渡り、水墨画を学びます。帰国後、数々の傑作を残しますが、「四季花鳥図屏風」（国宝）のなかには、コウシンバラが描かれています。雪舟は、その赤いバラをどこで写生したのでしょうか。原産地の中国か、あるいは山口に持ち帰った後に描いたのか、興味は尽きません。また雪舟は命により、大内氏の別邸、後の常栄寺に築庭も行っています。その雪舟庭にもコウシンバラを配したのでしょうか。花鳥図のなかのバラに問いかけてみたい気持ちになります。

アジアを中心に古地図を見ると、当時の大内氏の所領は、中国からとても近い隣国。海の道を経て、ローズロードが山口にも伸びていたと想像するのは楽しいことです。おそらく植物や文化の伝播は、一方向ではなく、多面的であったはずだから。

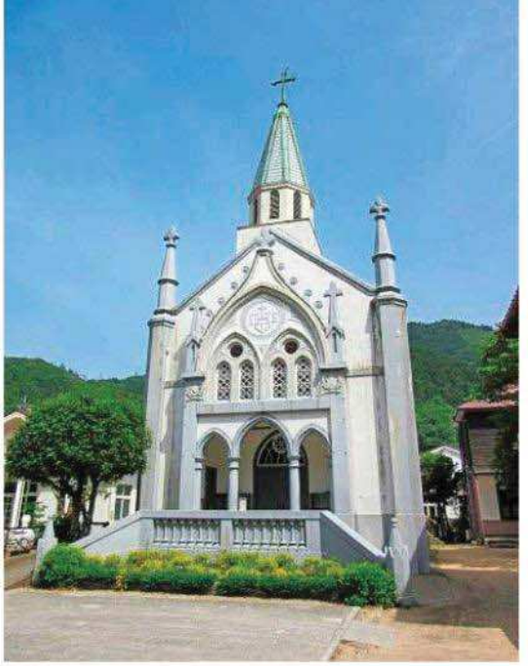
さて、知穂子さんの「見つけた」が続きます。年代を経た古民家の門塀のそば。チャイナ系のピンクのバラです。

育て主の光永さんは、「昔からここにあるの。ほったらかしで肥料もあげないのに、晩秋までよく咲いてくれるのよ。これからは大切にしなければね」と笑います。塀の前まで区画整理が行われ、ぎりぎりで生き延びたバラ。出合えてよかった。

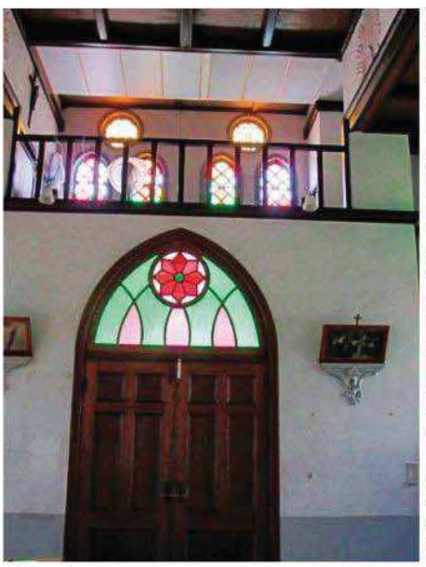
【津和野編】

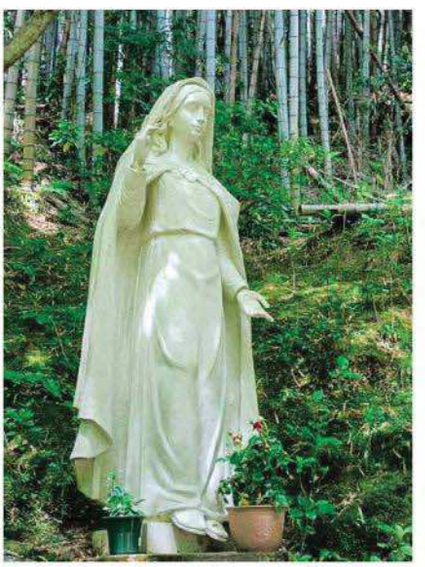
和と洋の融合した街並みに調和するミステリーローズ

山口から車で小一時間。山あいの小さな盆地に、赤い石州瓦と白壁の街並みが美しい小京都・津和野が広がります。殿町に佇む「津和野カトリック教会」。聖母マリアに捧げられたバラ窓が迎えてくれました。ここは、長崎キリシタン配流の地でもあり、「乙女峠マリア聖堂」がその悲劇を伝えています。聖母マリア像の前には、紅白二本のバラが植えられていました。バラは慈愛と清純の象徴。この地ではどんなミステリーローズに出逢えるのでしょうか。



津和野カトリック教会





乙女峠マリア聖堂



小京都と呼ばれるだけあって、津和野はいたるところに花が飾られ、人々のまちへの温かい思いが伝わってくる

赤い瓦の屋根が特徴的な津和野のまち



一両編成の電車が津和野を行く



街角につくられたミニガーデン



鉢にはハナショウブが植えられ、コイが水路を泳ぐ。津和野を代表する風景





上／西周旧居
左／森鴎外の旧宅

明治の啓蒙思想家・西周旧居でティー香を放つバラ

西周は、哲学・心理学・芸術などの訳語を考案し、近代日本の思想の礎を築いた人。旧居前では、薄ピンクのバラが、甘い紅茶のような芳香を漂わせて開花していました。繊細な枝ぶりと、花の重みで垂れ下がったステムが、楚々とした風情を漂わせています。

彼が勉学にいそしんでいたという土蔵の近くには濃ピンクのバラ。

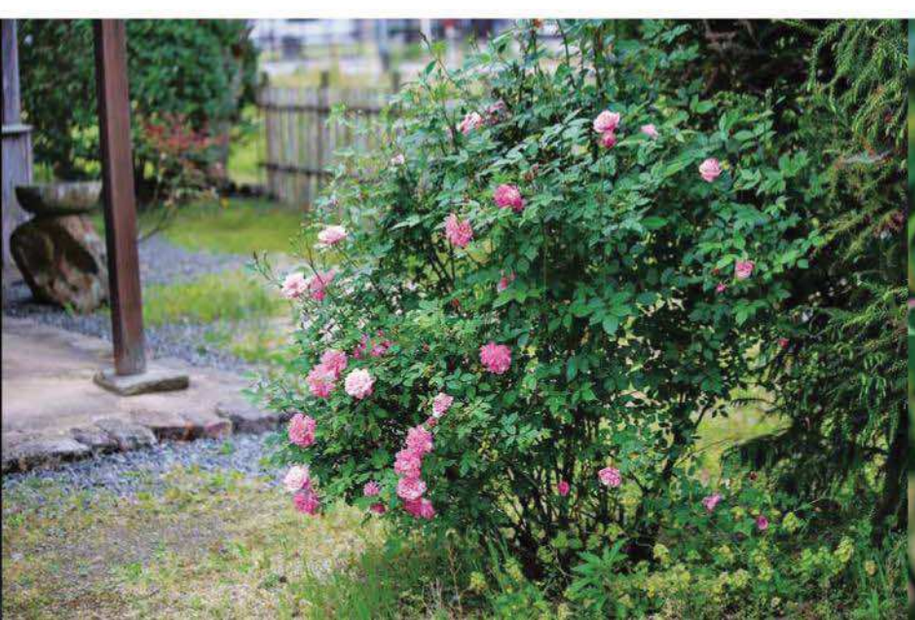
薄ピンクのバラはティー系や濃ピンクのチャイナ系のバラに由来する風姿が伺え、東洋のバラならではのつつましやかさで、日本家屋や和の庭にもみごとに溶け込んでいました。

これらの花たちを、西周も愛でたのでしょうか。いつ頃から植えられていたのか、地域の方たちに訊ねても、その答えを知る人はもういませんでした。

軍医で文豪の森鴎外旧宅の庭は、薬草園

西周旧居の向かいは、森鴎外旧宅。彼らは親戚同士で、鴎外が東京で学生時代を送ったときには一時、政府高官になった西周宅に寄食していたといいます。

藩医の家柄だった森鴎外の旧宅の庭は、薬草園として整備されており、ハマナスの赤い花が咲き誇っていました。バラの品種改良において、耐寒性や耐病性などの獲得に重要な役割を果たした原種のひとつです。









門の横の、白いティー系のミステリーローズ





座敷の向こうにピンクのミステリーローズが咲いていた





植物好きの自転車屋さんのバラ

津和野郵便局の前に、たくさんの植木鉢が並んでいました。そのなかにあったピンクの濃淡のバラと、黄色いバラ。白砂先生も知穂子さんも、興味深げです。局員の方に訊ねると、向かいの「オートサイクル大庭」のご主人が接ぎ木し、育てたバラを置いてもらっているとのこと。

大庭さんは、津和野在住で、著名なオールドローズの収集・栽培家で、華道家でもあった、故・小川次郎さんと交流があったということです。

「親木のことは、もう名前も由来もわからないけれど、古いバラだと思う」

大庭さんに、小川さんのバラ園のあった位置を地図に落としてもらい、訪ねてみることにしました。が、小川さんが亡くなり、バラたちは枯れ果て、その後、実り豊かなキッチンガーデンへと変貌していました。

花園の名残りの石畳みがセンスよく、オールドローズたちの美の饗宴を彷彿とさせるものでした。路傍に咲くピンクのミステリーローズに、かつての記憶がとどめられている、そんな気がしました。





1／多胡家の家老門。この内側にミステリーローズがあったらしいが、すでになくなっていた
2／黄色いミステリーローズと期待したが、1960年代のフロリバンダ系のバラと判明
3／ピンクのチャイナ系のバラ
4／取材先で左から白砂知穂子さん、大庭重男さん、筆者、白砂伸夫さん、大庭婦人
5／バラの香りに魅せられて
6／山野草の鉢が並んでいたオートサイクル大庭店








12


11


7

7／このハマナスも小川次郎さんが栽培されていたものだろう。かろうじて、土手で生き延びていた
8・9／菜園の横の土手にあったピンクのチャイナ系のバラ
10／移植され生き残ったピンクのバラ
11・12／小川次郎氏のバラ園のあったところは菜園になっていた
13・14／旧堀家庭園

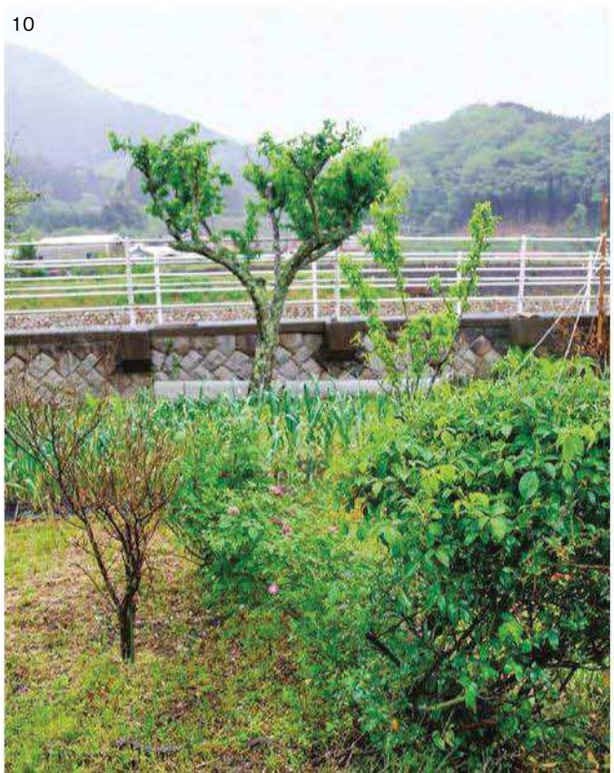

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【宇部編】

旅の終わりに遭遇した、最大級の宇部ミステリーローズ

山口ミステリーローズロードの旅の終わりは、ガーデンシティを標榜し、緑と花と彫刻のまちづくりを進める宇部のまちへ。空の玄関口・宇部空港も、宇部を代表するときわ公園も、まちなかも、名花「宇部小町」をはじめ、さまざまなバラの花で彩られています。



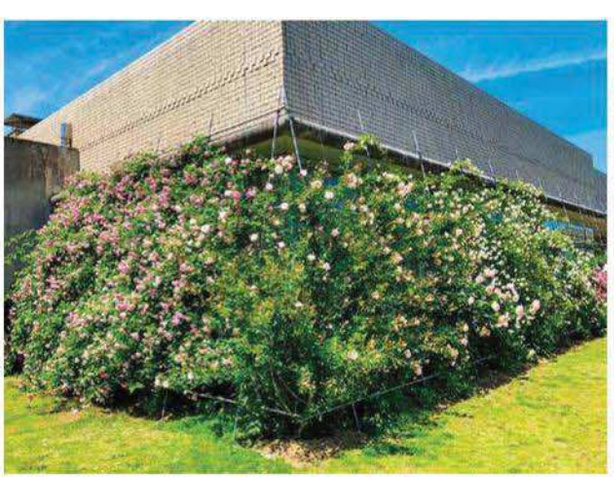
圧巻は、宇部市総合戦略局ガーデンシティ推進グループの安部さんが、街角で見つけたというよりも、出逢ってしまったというほうがふさわしい奇跡のミステリーローズ。

廃屋の二階にまでツルが伸びて、半八重で赤紫色のみごとな花をこぼれるほどにつけていました。強健で早咲きだからこそ、温度や湿度が上がってから繁殖する病害虫たちにむしばまれることもなく、健康な葉や花を保っていられるのでしょう。高温多湿のこの地域でのバラ栽培の新たな可能性にふれたような気がしました。

フローラル系にややブルーな香りをはらみ、花びらを口に含んでみると、さくさくとした歯ごたえとともに、芳香が広がります。そう、食べてもおいしいのです。

やがて建物は取り壊され、さら地になる運命だったこの場所で、無言でレスキューを待っていたかのようなけなげなミステリーローズ。

関係者との協議は緒に就いたばかりです。できれば、ときわ公園の一等地に移植して、風土に育まれたその強靭さ、その花色の麗しさを多くの人に愛でてもらいたい。そんなことを思い描いていたら、ときわ公園・うべ花いっぱい運動記念ガーデンのボランティアスタッフの村田ムツミさんが、「うちにもあります」というではありませんか。情報が地域に広がれば、さらに多くの発見があるかもしれない。ミステリーローズを巡る旅は、これからも続きそうな予感です。





右／宇部市ときわ公園のバラ　左／壁面を覆うメイクイーン







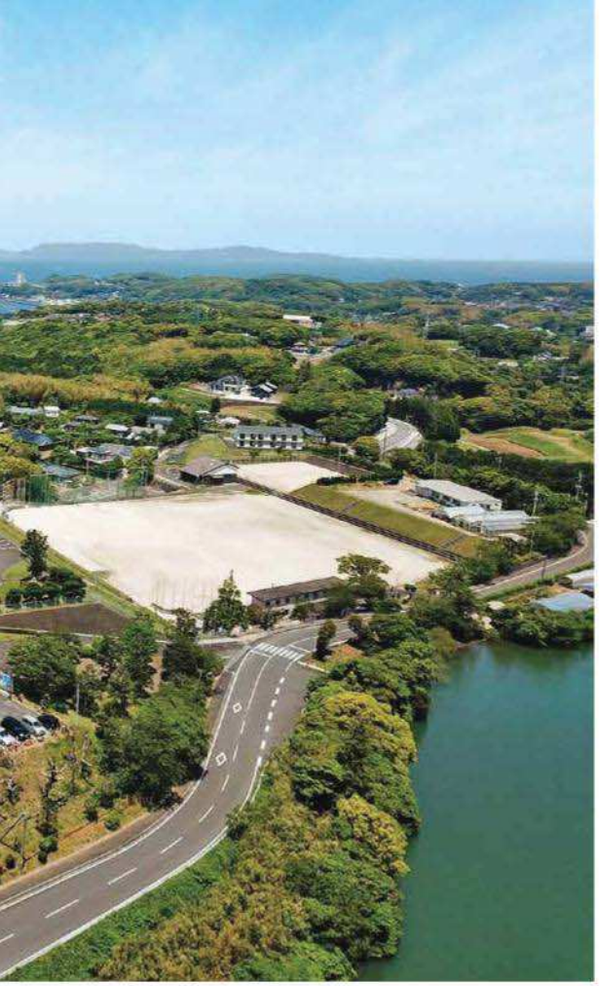
上・下左／廃屋の前に大きく育つバラ
下右／発見者の安部達也さん

平戸から始まったミステリーローズ探し

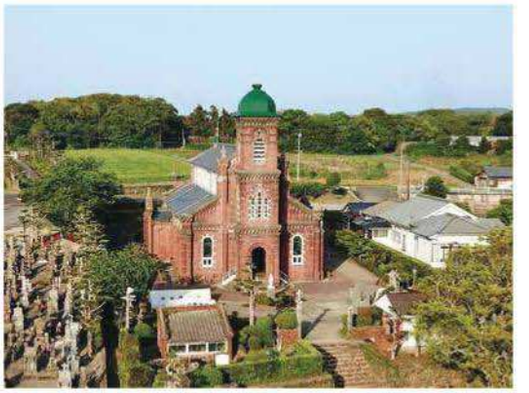
「平戸ミステリーローズの会」その後の活動

文・写真／大曲淳子

『平戸ミステリーローズ』は本誌71号、77号でも紹介しています



北松農業高等学校全景、奥に見える赤い橋・平戸大橋を渡ると平戸島へ



田平天主堂

取材協力／長崎県立北松農業高等学校、たびら昆虫自然園、浜崎さわこ（写真家）、有限会社森酒造場

平戸出身の園芸家・油屋吉之助氏の「平戸の旧家に残る古いタイプのバラが気になっているのです」という言葉で始まった平戸ミステリーローズの活動。今年度からは、新たに市内の農業高校の正式教材となり、若い人たちが関わってくれるようになりました。

平戸ミステリーローズの調査や保存活動が始まって12年が経ちました。今8名が中心になって活動をしていますが、皆バラは素人。平戸に古くから残っているバラに魅力を感じて集まったものの、実はどうしたらよいのか右往左往しながら時間だけが経っていたように思います。

そのような昨年の春、平戸市田平町にある北松（ほくしょう）農業高校に油屋吉之助さんの御次男・油屋靖生さんが教頭先生として赴任してこられました。

天国におられる油屋吉之助さんが、進展の無さに専門家である息子さんを送り込んで下さったとしか思えない展開でした。

それから1年の準備期間を経て、今年4月から生物生産科植物科学コース草花専攻の生徒さん達が平戸ミステリーローズに向き合ってくださっています。

皆バラは初めて。でも若いエネルギーは吸収力も旺盛です。何もわからないままに始まったバラの授業は、芽接ぎからでした。近くの佐世保バラ会の御指導のもと、初めはぎこちなかった作業も1時間後にはどんどんこなせるようになりました。4月下旬には、同じく田平町在住の写真家・浜崎さわこさんからバラの写真の撮り方を学びました。

生徒さんたちは学年末には平戸ミステリーローズ図鑑の作成を目標にしています。大変な作業になると思いますが、生徒たちがバラに向ける優しく真剣なまなざしを見ていると、きっと良い図鑑ができあがるだろうと期待を寄せています。

平戸市田平町は、平戸島対岸の九州本土側にある町です。古くは、長崎県外海（そとめ）地区から多くのキリスト教徒が移り住んだ土地で、信徒が苦労の末建立した田平天主堂は現在国の重要文化財に指定されています。北松農業高校は、田平天主堂のすぐ近く、田園風景が広がるのどかな環境の中にあり、約２５０名の生徒が学んでいます。



大曲 淳子（おおまがり じゅんこ）

江戸時代からの庭がある家に住む。庭の保存活動を通し、平戸市出身の園芸家・油屋吉之助氏と出会い、古くからあるバラの調査に関わるようになった。平戸ミステリーローズの会代表。



今年は「紅の舞」が盛大に咲きました

左・右／紅の舞 HM01





春に行った芽接ぎ株と共に、平戸ミステリーローズに取り組む６名の生徒さんたち





毎日見ているとはいえ、実際に計ってみるとその成長に驚きです



春に接いだ芽の生長具合を観察しノートに記録しています

平戸ミステリーローズに寄せる思い

文／油屋 靖生

昨年、転勤で平戸に赴任し、大曲敦・淳子ご夫妻と出会いました。８年前に逝去した父のミステリーローズへの思いを初めて知り、運命的なものを感じつつ「平戸ミステリーローズの会」への協力を喜んで受けることになりました。

「平戸」は日本に現存する多様な欧州の歴史的遺産の宝庫です。北松農業高校では地域の伝統文化や産業に触れることにより、郷土を愛し、地域の発展に貢献しようとする意欲を育むことを教育目標の一つとしています。平戸が古くから世界と交流してきた奇跡として、平戸ミステリーローズを平戸の人々が受け継いできたことに、園芸文化としての価値があり、その保護活動に参加できることは、本校草花専攻の生徒たちにとっても願ってもない機会となりました。

生徒たちの活動内容は次のとおりです。「バラの生息・生態調査を行い、保存資料を作成すること」「バラにスタディーネームをつけること」「本校で３年間保護・増殖をすること」「３年後に保存園に移管すること」。この保護活動を通して高校生活が充実したものになり、将来、平戸でミステリーローズを継承してくれることを期待しています。



油屋 靖生（あぶらややすお）

2017 年より長崎県立北松（ほくしょう）農業高等学校教頭 油屋吉之助氏の次男。暖かい長崎でも育つラベンダーを研究開発。作出された優良株は農林水産省により品種登録され、「2008-2009 ジャパンフラワーセレクション」を受賞。

初めての芽接ぎは想像以上に上手くできました！













爪の先ほどだった芽がどんどん育ち、今や背丈ほどにまで伸びたものもあります。バラの生命力に皆驚くとともに、一層の興味を平戸ミステリーローズに感じているようです





上／芽接ぎの成功率は３割ぐらいでした。初めてなので上出来です
左／芽接ぎ後花が咲いた株もあります。平戸紅 HM05 が咲いた株



芽接ぎ株に咲いた唐衣 HM13



芽接ぎ株に咲いた絹香 HM09

プロの写真家に初めて会いました

田平町在住の写真家・浜崎さわこさんからバラの写真の撮り方を学んでいます。カメラに付いている様々な機能の使い方、強い光をパラソルで調整する方法、邪魔な枝の整理の仕方など、すぐ使えるプロのテクニックに生徒さんたちは吸い込まれるように聴き入っていました。



平戸の旧武家屋敷に庭にて



同じく旧武家屋敷の庭で光をコントロールする方法を学んでいます



旧武家屋敷に咲く唐衣 HM13



浜崎 さわこ（はまさきさわこ）

長崎県生まれ。日本写真家協会（JPS）会員。'89 年初個展「花に旅して」を開催して以来、ネイチャーフォトを軸に作品を発表。近年では写真展「Rose」が注目された。

昆虫園での校外学習

農業高校近くにある「たびら昆虫自然園」での校外学習。園内には、五島列島北端の宇久島より田平町の泊（とまり）家に移植されたミステリーローズの挿し木株が育っています。

同園の解説員として92歳の高齢ながら元気に勤めておられる元小学校教諭の泊さんが、バラの由来の説明をしてくださいました。あいにくの雨でしたが生徒さんたちは熱心にお話を伺いました。



雨の中に咲く五島列島北端の宇久島からやって来たバラ（たびら昆虫自然園にて）



説明をする泊さん（左）。お父様からこのバラを大切にと言われたそうです



平戸市出身の園芸家。1927～2010
長崎県総合農林試験場（現・長崎県農林技術開発センター）蔬菜・花卉部長　　平戸ツツジ・雲仙山系ミヤマキリシマの研究　諫早市樹木医

油屋吉之助氏について

平戸市生まれ。幼少期を平戸で過ごした中で、ピンクや紅色に咲く昔からあるバラが気になっておられたようです。成人して園芸の道に入られましたが、忙しいお仕事の中でバラを思い起こす暇はなく、再び平戸に古くからあるバラに思いを寄せたのは、退職後のことでした。

平戸には平戸ツツジが植わる古い庭がいくつも残っています。庭の所有者が油屋氏をお招きして平戸ツツジの手入れ法を学び始めたのは15年ほど前。その時すでにご病気が進んでいたにもかかわらず、大変な熱意で何度もお住いの諫早市から平戸に通いご指導くださいました。その折に、平戸に残る古いバラを調べてみては、と提言されたのでした。

一方、油屋氏は、主治医でもありバラに造詣の深い満岡剛太郎氏に相談され、満岡氏を通してバラの研究者・御巫由紀先生へと繋がっていきました。

平戸ミステリーローズの会

酒造メーカーの蔵裏に流れる川を美しく飾りたい。そのような思いでミステリーローズを植え始めています。まだ始まったばかりですが、平戸ミステリーローズは強健で手入れをしやすく1年中咲くタイプが多いことから、きっと平戸の美しい景観と成るだろうと期待をしています。



撮影者を含め８名で活動をしています



上／平戸ミステリーローズの会。酒蔵裏での作業風景　左／旧武家屋敷をアーチのように飾るバラ（撮影：浜崎さわこ ※本誌 71 号表紙より



「HM15のバラに「薄香」というスタディーネームが付きました」

HM15という武家屋敷に咲く赤いバラに「薄香（うすか）」というスタディーネームが付きました。薄香はこのバラがある地域の名で、平戸藩第９代藩主・松浦清公（号は静山1760～1841）によって記された随筆集「甲子夜話」にもその名の由来が見られます。

「梅の香が薄く香る地」という優美な名が、武家屋敷の格調ある佇まいと重なって、このバラの原点を末長く伝えてくれることを願っています。



「絹香」HM09

「絹香」ＨＭ０９

平戸の旧武家屋敷の庭に咲くバラです。大人が両手を広げるほどの大きな株に育っていて、毎年沢山の花を咲かせます。絹のような淡いクリーム色に微かなピンク。花首が弱く下向きに花を咲かせる風情もいとおしく感じられるバラです。

まだ名前が無いバラＨＭ12

「絹香」と同じ庭に植わっているクリーム色とオレンジがかったピンクのバラです。芯がやや乱れるのが特徴。1年中咲きますが、特に冬の花が蝋細工のように美しい。



HM12

～きのこの写真家 大作晃一さんがバラを撮ると～

写真／大作晃一（おおさくこういち）　文／御巫由紀（みかなぎゆき）



「God is in the detail.（神は細部に宿る）」という言葉があります。フランク・ロイド・ライト（アメリカ 1867～1959）やル・コルビュジエ（フランス 1887～1965）と並ぶ近代建築の三大巨匠、ミース・ファン・デル・ローエ（ドイツ 1886～1969）が好んだ言葉で、「美しい建築作品を完成するには、細部をおろそかにしてはならない」というような意味で用いられるのが普通です。

でも植物の花や実をルーペで拡大して見るとき、細部の造形のあまりの美しさにふと、この言葉を思い出してしまいます。バラの花に顔を寄せて香りを楽しむことはあっても、めしべやおしべ、花弁の質感、枝の腺毛や葉の鋸歯の鋭さなどをじっと見つめることは、そう多くはないかもしれません。ふだんなかなか目に入らない自然の細部の美しさを、深度合成という技法で切り取って見せてくれる写真家、大作晃さんの作品をご紹介します。

大作さんはきのこの写真家として有名ですが、ここ数年はきのこだけでなく、シダや花の咲く植物、貝殻などに撮影の幅を広げています。深度合成によって、写真の隅々まで焦点があった、人間の目では絶対に見ることのできない世界が生まれます。創意工夫に満ちて他の追随を許さない、とびきりの技術で撮影されたバラは、息がとまるほどの美しさ。思わず「God is in the detail.」とつぶやきたくなります。



佐倉草ぶえの丘バラ園にて撮影中



タマゴタケ　*Amanita caesareoides*／苔むした森の中で、真っ赤なタマゴタケはよく目立ちます。夏から秋に採れる人気の食用きのこですが、よく似た毒きのこ、ベニテングタケには要注意。「きのこを記録するときは必ず、味とにおいを調べることになっているんです。きのことバラの共通点はにおいを嗅ぐことですよ」と大作さんに教わりました。



ナニワイバラ　*Rosa laevigata*

春、バラのシーズン最初に咲くのがナニワイバラです。中国南西部の野生バラですが日本でも古くから栽培されていて、江戸時代の書物には「金罌子」など、実を薬用に用いる場合の名称とともに記されています。

バラ属植物の分類では、めしべや萼筒（がくとう）内部などの構造が重要な手がかりになります。細心の注意を払って精密に撮影された大作さんの写真は、ルーペで実物を見るよりはっきり特徴を見せてくれていて、美しいだけでなく学術的にも貴重です。

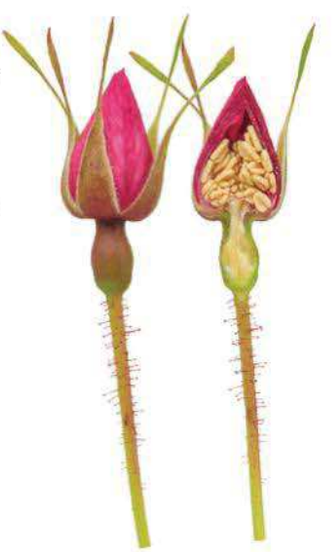
花

野生のバラの花弁は、ふつう5枚です。園芸品種のバラでは半八重咲き(5〜10数枚)や、八重咲き(約20枚以上)が多くなっています。
おしべが花弁に変化することで、花弁の数は増えていきます。それにともなって生殖能力は低下し、タネを作る力が減りますが、もともと園芸品種はタネを播いても親と同じ花は咲きません。売られている苗はすべて、接ぎ木や挿し木で殖やされたもの。園芸品種のバラの花は、人の目を楽しませるためだけに咲いています。





タカネバラ
Rosa nipponensis
高山に咲く野生のバラで、日本の固有種です。至仏山、富士山、四国の東赤石山などで見ることができます。

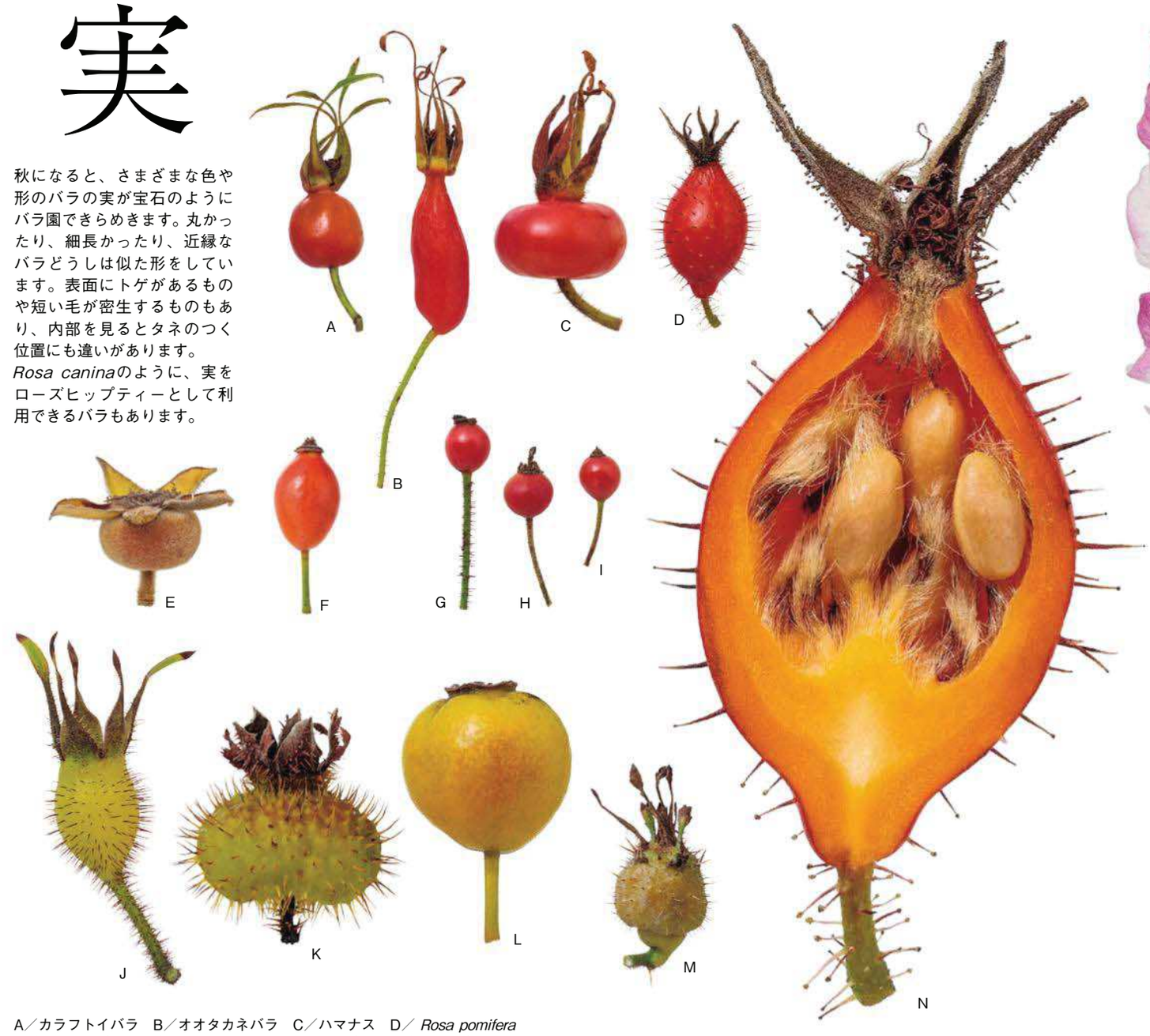




‘レダ(Léda)’
1827年以前からイギリスで栽培されていたバラです。白い花弁に赤い縁取りがあるのがチャームポイント。花を上から覗き込むと、たくさんの小さな花弁がめしべをぎゅっと取り囲んでいます。ボタンアイと呼ばれる、オールドローズの魅力のひとつです。

実

秋になると、さまざまな色や形のバラの実が宝石のようにバラ園できらめきます。丸かったり、細長かったり、近縁なバラどうしは似た形をしています。表面にトゲがあるものや短い毛が密生するものもあり、内部を見るとタネのつく位置にも違いがあります。*Rosa canina*のように、実をローズヒップティーとして利用できるバラもあります。



A／カラフトイバラ　B／オオタカネバラ　C／ハマナス　D／ *Rosa pomifera*
E／カカヤンバラ　F／ *Rosa canina*　G／ツクシイバラ　H／ヤマイバラ
I／ノイバラ　J／ナニワイバラ　K／サンショウバラ　L／ *Rosa gigantea*
M／ *Rosa stellata mirifica*　N／ *Rosa pomifera*

撮影協力
佐倉草ぶえの丘バラ園
国営越後丘陵公園
浜寺公園ばら庭園
木村卓功
山崎淳子





「魅惑のオールドローズ図鑑」

世界文化社　2018年3月10日発売

柔らかな輪郭と色彩を持つ伝統のバラ「オールドローズ」100種類を、ボタニカルアートのように美しく撮影し、それぞれのバラの由来や魅力を伝える物語を添えたオールドローズ図鑑です。

大作晃一さんの最近の書籍

『小学館の図鑑 NEO花』　小学館　2014年6月18日発売
『くらべてわかるきのこ 原寸大』　山と渓谷社　2015年9月11日
『おいしいきのこ毒きのこハンディ図鑑』　主婦の友社　2016年7月23日
『小学館の図鑑 NEOきのこ』　小学館　2017年11月27日改訂版
『美しき小さな雑草の花図鑑』　山と渓谷社　2018年2月2日
『魅惑のオールドローズ図鑑』　世界文化社　2018年3月11日
『野ばらハンドブック』　文一総合出版　発売日未定



ガーデンツーリズムを楽しむ

クラブツーリズム「花めぐり」×マイガーデン

マイガーデン＋クラブツーリズム花めぐり旅行企画実施／クラブツーリズム株式会社

Vol.8 福島 編

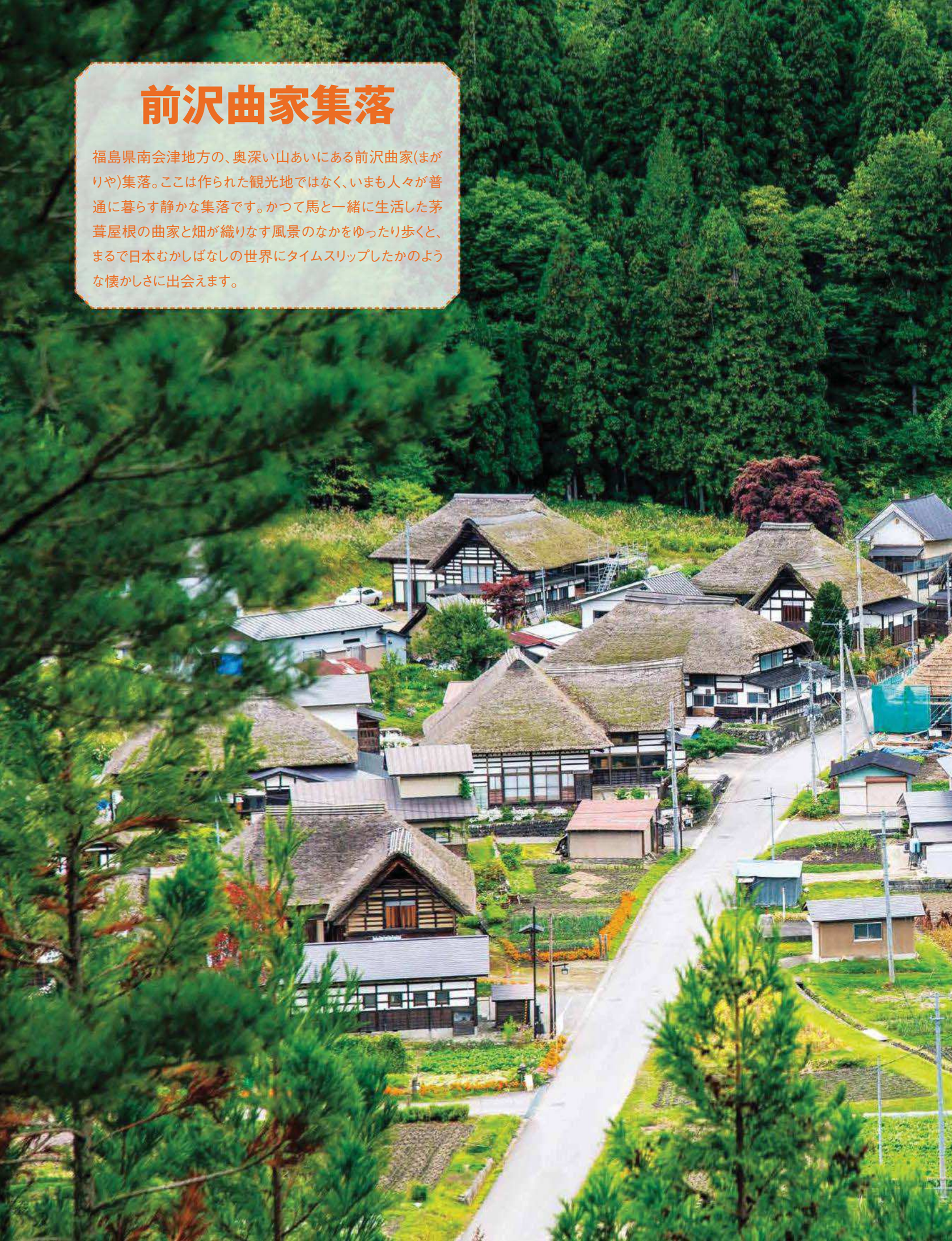
のどかで豊かな日本の農風景を楽しむ旅 ～福島県～

古くから国内有数の農業県である福島県。その風景には、私たち日本人の心の琴線に触れる農と人との営みがあります。植物と人とが寄り添いながら暮らす究極のオープンガーデンである農風景を探しに福島を巡る旅へ出かけましょう。

文・構成＝阿部民子　写真＝牛尾幹太　取材日＝2017年10月5日～8日
協力＝前沢景観保存会、佐藤梨園、執行邸

前沢曲家集落

福島県南会津地方の、奥深い山あいにある前沢曲家(まがりや)集落。ここは作られた観光地ではなく、いまも人々が普通に暮らす静かな集落です。かつて馬と一緒に生活した茅葺屋根の曲家と畑が織りなす風景のなかをゆったり歩くと、まるで日本むかしばなしの世界にタイムスリップしたかのような懐かしさに出会えます。





家族同様の
おんまさんと一緒の住まい。
農作業のときも、雪深い冬も
共に過ごして助け合い、
ひとつ屋根の下で暮らしてきた。

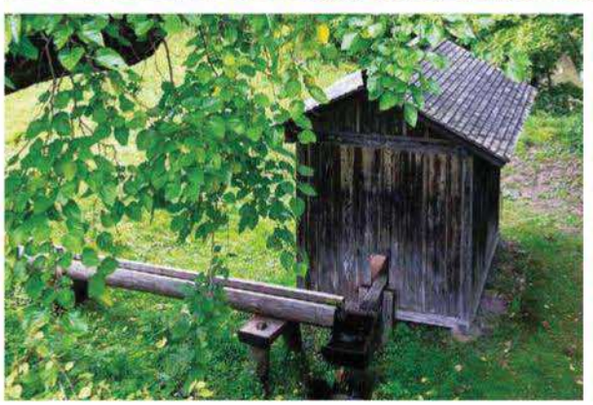

前沢集会所



冬の雪に耐え
夏には涼しさをもたらし
雨音を防ぐ茅葺屋根。
昔は、自分の畑で育てた萱を使い
百年以上もの間、守り続けてきた。



集落の風景のあちこちに昔の暮らしが息づいて



【上】切妻と呼ばれる形の茅葺屋根の曲家。【左】木造の小さな小屋はバッタリ小屋と呼ばれ、集落内を流れる水をししおどしのように貯め、いっぱいになったときの反動で杵を動かし、粟やひえ、玄米をついていた。小屋の名前の由来ともなった杵の音は、うつくしまの音30選にも選ばれている。



集落のシンボルツリーともなっている、3本の桑の大木。(写真=前沢景観保存会)



どの家の庭先にも季節の花が植えられ、集落全体の美しい景観をつくっている。

日本の農風景の原点が残るのどかでおだやかな曲家集落

南会津の山あいを通り抜けてたどりつく舘岩（たていわ）地域。尾瀬と那須連山を結ぶ帝釈山脈系にある、標高６７０ｍの緩やかな斜面に位置しているのが、前沢曲家集落です。重要伝統的建造物群保存地区に選定されたこの集落は、もともとは中世会津武士の祖ゆかりの、誇り高い落人集落でした。

その歴史は、文禄年間（１５９２～１５９５）に遡ります。横田城主・山内氏勝（只見川流域を拝領した、幕府・鎌倉山の主）の家人、小勝入道沢西が、主家が滅んだ際に移り住んだのが始まりとか。集落の前に沢（川）が流れていたことが、地名の由来とされています。

静かな集落は、明治40（１９０７）年、全戸が焼失する大火に見舞われます。その後、すべての家が一斉に同じ構法で再建されたことから統一感のある集落ができ、築１１０年以上たったいまもそのままの姿で残されています。

前沢曲家集落の家屋の特徴は、曲家と呼ばれる建築形式で建てられていることです。家の中に農耕用の馬が暮らす厩（うまや）があり、家族と馬が同じ空間で、まさに家族のように暮らしていました。

「おんま（お馬）さんはいまのトラクターの代わりで、おんまさんがいないと農作業ができなかったんです。しかもここは雪深いんで、同じうちに住まないと、世話するほうもされるほうも大変なんですね。それで、昭和30年頃までは、ずっと母屋と厩が一緒のうちだったんです。いまはおんまさんと一緒に住んでいる家はなくて、みんな中を改造して暮らしています」と教えてくれたのは、集落の世話役を務める小勝周一さん。現在、集落には19戸の家が残り（１戸は空家）、どれも普通の民家として実際に使われています。

前沢曲家集落には、国道３５２号線から、イワナやヤマメが棲むエメラルド色の舘岩川を渡って入ります。最初に現れるのが、バッタリ小屋と呼ばれる木造りの小屋です。

集落の中には山からの湧水が生活用水として流れており、集落内には7つの水場があって炊事洗濯や藁仕事など、日常生活に使われているほか、各戸には水道水のほかに、湧水の蛇口もあるのだとか。バッタリ小屋はそうした水の力を利用して精米などをした小屋で、その名は玄米を打つ杵の音から名付けられたといいます。

以前盛んだった養蚕の名残である大きな3本の桑の木を見ながら進むと、集落のメインストリートにぶつかります。典型的な曲家を移築保存している資料館や、お杉と呼ばれていた推定樹齢８００年の杉を祀った大杉跡などを眺めながらゆるやかな坂を上ると、小さな薬師堂。眼病への御利益があると言われ、4月8日のお祭りでは、集落総出でいわなの塩焼きやうるち米の団子、甘酒などがふるまわれます。さらにその先、杉林の中の山道を上ると、集落を一望できる厳島神社に辿り着きます。

「この集落の中の家は、どこも普通の民家で、店も畑の野菜などを売る無人販売所が数件あるだけ。作られた観光地ではないので、来られた方は静かでいいと言ってくれます。私が子供の頃はちょうどベビーブームで、集落だけで同級生が１００人もいましたが、いま入学する子供は年に3、4人。住民も、いまは36人ですが、住民票だけの人もいるので、もっと少ないですね」と小勝さん。茅葺屋根と庭先に植えられた花、家々と小さな畑の中を縫って続く道と山からひいた清らかな水路…どこを切り取っても、まるでタイムスリップしたようにのどかで懐かしい日本の農風景に、心がほっと安らぎます。





【右】典型的な曲家を移築した資料館内部。母屋に通じる土間通路に面して厩があり、生活しながら、いつでも馬の様子を見られた。【左】集落の世話役を務めている小勝周一さん。小勝家4代目として、伝統的曲家に暮らしている。



【上】昔の暮らしを再現した、曲家資料館の内部。下縁(したえん)と呼ばれる部屋は、炊事や食事など日常生活の主空間。【下右】煮炊きをし、暖を取る囲炉裏は、大家族が食事や夜なべをするなど、家族団らんの中心でもあった。【下中】栗おこわに瓜の浅漬け、茗荷の甘酢漬け。どれも集落で採れたもの。【下左】囲炉裏の上には、藁づとに焼いた川魚を挿して保存食に。昔は、出汁用に産卵前のはやがよく使われた。







おんまと一緒の暮らしを知る集落の生き字引、小勝ヱツさん

今年86歳になる小勝ヱツさんは、集落の生き字引。昭和38年に前沢に嫁いだとき、集落には馬を飼っている家が2軒あったそう。

「実家は湯の花温泉の近くだったけど、父親がおんま大好きで、仔もとってた。赤ちゃんはめんけえもんだったよ。おれも子どもんときから、おんま引いて畑仕事したもんだ」。いまも朝は集落の新聞配達をして、カラス対策のラジオをかけながら畑仕事。集落のお土産品として人気のワラ小物作りなどにもいそしんでいます。



小勝ヱツさん







【右】ヱツさんが作ったミニわら草履と、一輪挿しとしても人気の麦の茎で作った虫かご。【左上】集落に自生しているオトギリソウを陰干しして焼酎に漬けこんだ手作りの痛み止め。ハチや蚊に刺されたときのほか、打ち身にも愛用しているそう。【左下】山で採れるヒロロという野草を乾燥させて編んだミニかご。昔は大きな背負いかごを作って弁当などを入れ、山仕事に出かけたという。

前沢曲家集落の四季

写真＝前沢景観保存会



夏・アヤメ

標高670mの緩やかな斜面に位置する前沢曲家集落は、四季の移ろいも鮮やかです。

春には、長い冬を越して花々が一斉に咲き、雪解け水の水車の音がのどかに響きます。夏には集落内にある前沢ふるさと公園のアヤメ、シャクヤクが見頃に。水車やバッタリ小屋が並ぶ小川には、蛍も飛び交います。

秋は真っ白なソバの花と周りの山々の紅葉、冬は一面の雪景色に覆われて、日本の原風景のような四季の美しさが堪能できます。



秋・そばの花


晩秋の里風景




冬の里風景

前沢集落について

前沢集落は、平成23年6月に「南会津町前沢」として国の重要伝統的建造物保存地区に選定されました。集落内には、中門造り（曲家）13棟を含む伝統的家屋が19棟あります。曲家の玄関部分、中門にはかつて農耕馬が飼われており、家族同様に大切にされてきました。前沢集落は、現在も人々の暮らしが息づいており、本物の日本の原風景を今に残しています。

【前沢集落・散策マップ】





【曲家の間取り】

1.へや（部屋）／開口部が少なく閉鎖的で、世帯主夫婦の寝室や出産にも用いられました。2.ざしき（座敷）／床の間、仏壇があり格式の高い部屋です。儀式や行事、大切なお客様に用いられました。3.ちゅうもん（中門）／下縁と上縁をつなぐ位置にあり、以前は大家族などで寝室に使われていました。4.うわえん（上縁）／寄り合や結婚式、葬式に用いられてきました。5.したえん（下縁）／炊事（いろり）、食事、近所の人との対応など日常生活の中心でした。6.のごえん／床は畳が敷かれ表側の一間に“のごえん”と呼ばれる床板がありました。7.どま（土間）／昔は農作業空間であったうえ、便所、馬屋、風呂桶がありました。8.すいじばながし（炊事場流し）／下縁の右側に炊事場が並び、古くは土間が回り込んでいて、ここに水屋（みんじゃ）、かまどが置かれていました。9.むかしのうまや（昔の馬屋）／曲がりの間口をほぼ2分した奥行きを持ち、間口は2間～4間で1頭または2頭の馬を飼っていました。土間より少し掘り下げて、わらを敷いて肥をつくりました。

■ 年間行事・イベント

4月上旬　… 案内所・資料館オープン
5月上旬　… 薬師寺まつり
8月　　… イワナつかみどり
9月　　… 田島祇園歌舞伎上演
10月下旬… 前沢まつり
11月中旬… 案内所・資料館クローズ

前沢曲屋集落お問い合わせ先

■ 前沢景観保存会
〒967-0306福島県南会津郡南会津町前沢83
TEL/FAX.0241-78-2219（小勝週一）
■ 案内所・資料館
オープン期間／4月中旬～11月中旬、入場料300円（一人）
■ アクセス
【鉄道の場合】東武鉄道「会津高原尾瀬口」より路線バスにて前沢向バス停下車（約37分）。【車の場合】東北自動車道「西那須野塩原IC」もしくは「新白河IC」から90分



佐藤梨園

～薔薇と梨園～

バラ好きの奥様のために、梨園の一角で始めた小さなローズガーデン。20年たったいま、バラの品種は650を超え、ダリアやナチュラルな宿根草までが咲き誇る、見事なローズガーデンになりました。特に、たわわに実った梨と秋バラとの饗宴は、ここでしか見られない光景。豊かな農風景に心打たれます。


バラと梨



整然とした美しさを感じる梨畑。剪定は吉則さん、枝縛りはとも子さんの担当で、12月から3月まで続く。



「バラがあると作業も楽しい!」と、バラ友達が梨作業もお手伝い。



梨畑を取り囲むようにバラが植えられた歩道。

あぜ道に花を植えるように梨畑にバラを植える―楽しむ農業の姿がここに

整然と剪定・整枝された枝からたわわに実る黄金の梨。その畑を縁取るように咲き誇る、色とりどりのバラ―佐藤梨園を訪れた人は、いままで見たことのないような、梨とバラとの饗宴に心を奪われます。

福島市で梨園を営んで5代目になる佐藤吉則さんが、梨園の一角にバラを植えはじめたのは、いまから約20年前。バラ好きの奥様のために、と1本ずつ手植えをしていったのが徐々に増え、いまでは約3000㎡以上のローズガーデンに650種以上のバラや100種以上のクレマチス、数えきれないほどの宿根草が咲き誇るほどになりました。最初は知人だけに公開していた「秘密の花園」も、口コミで少しずつお客様が来るようになり、いまではピーク時には1日3000人以上もの人が訪れるほどに。

「梨とバラは、消毒も施肥も同時にできるから効率がいいんです。作業してても、バラがあると楽しいしね。面白くなってどんどん植えていったら、こんな規模になっちゃって(笑)。でもバラを始めたおかげで、梨園だけではできない友人が全国にできて、夫婦でそうした人やガーデンを訪ねるのが楽しみです」と吉則さん。奥様のとも子さんも「バラを通じてできた花友達が、ガーデンと梨の作業も手伝ってくれてるんです。自分の庭で育った花を持って来てくれたり、梨作業の間に草むしりしてくれたり…家族みたいな付き合いで、助けられてます」。

ガーデンにさらなる花を添えるのが、とも子さんが描いた手作りのボードです。「花がない時期も楽しんでもらえればと思って」と花や鳥、妖精などのかわいらしいボードが、ガーデンを華やかに彩ります。

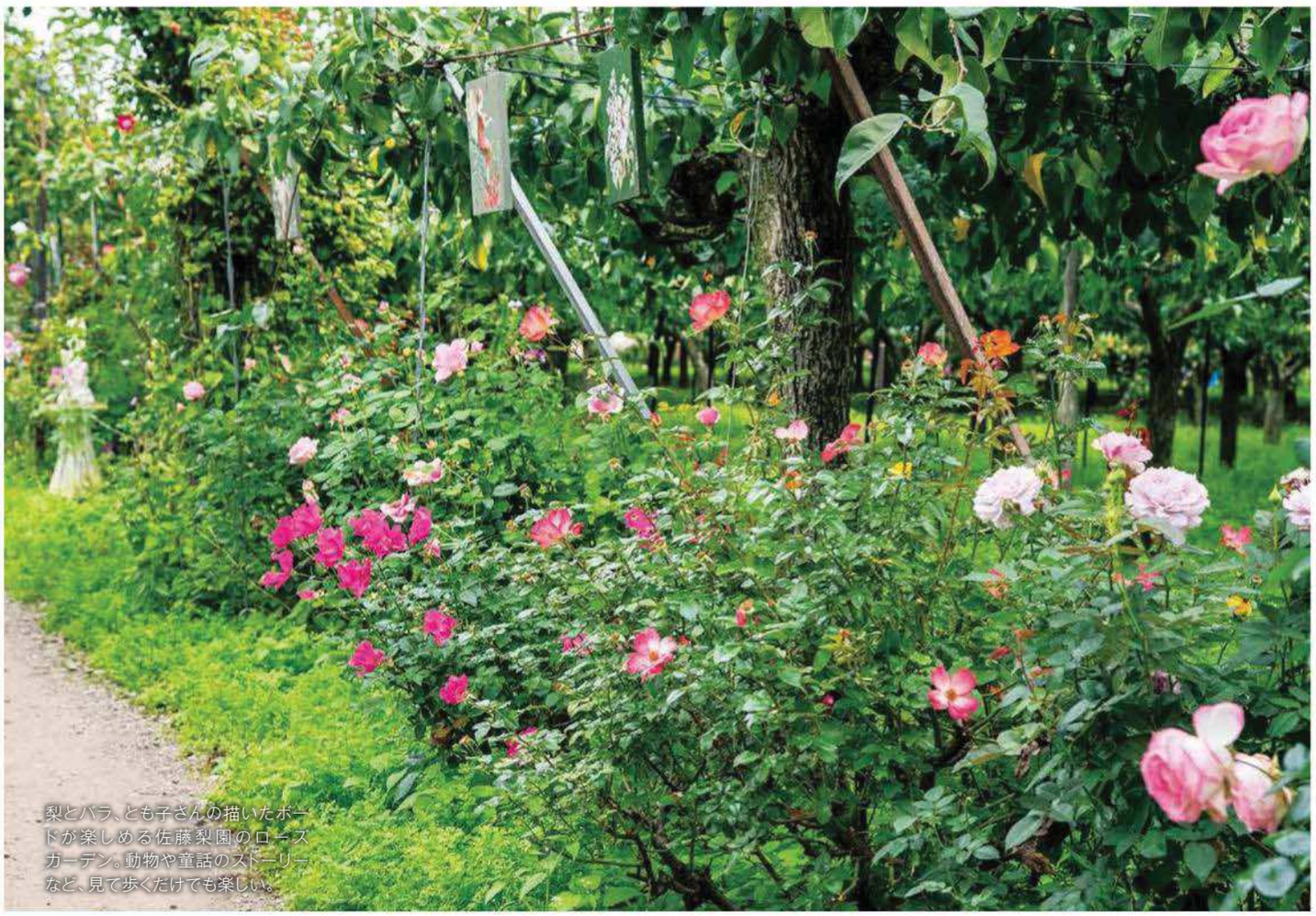
「震災のあった年、海岸に近い浪江町あたりから避難してる人が『バラを見ると癒される』って、たくさん見に来ていたんです。ここで再会したり、友達になったという話を聞いて、とてもうれしかった。被災した双葉ばら園のガーランドも、ここでまた復活させようと専属ガーデナーの髙橋さんが頑張ってくれています」。

吉則さんの意志で無償開放されているのも、このバラ園ならでは。近所の人が毎朝散歩に来たり、苗を持ってきてくれる人がいたりと、多くの人の憩いの場になっています。「私達は毎日見てる光景だけど、喜んでもらえればうれしい」とご夫妻。お二人の温かな心を感じる、手作り感あふれるガーデンです。



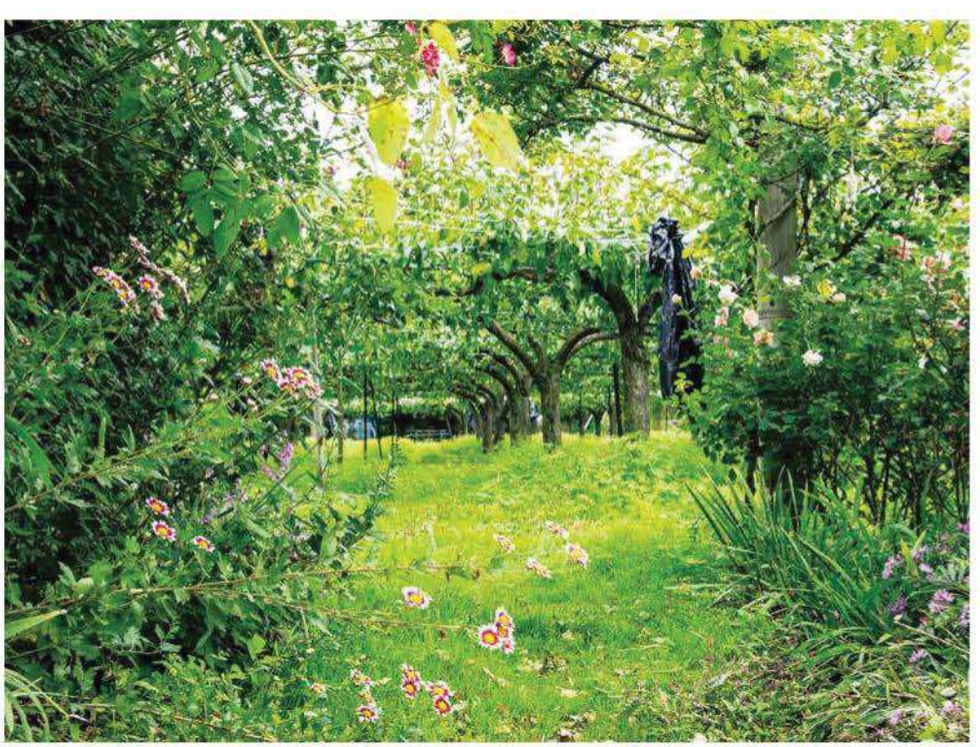


「バラを育てたおかげで、いろんな人とつながりができたのがうれしい。『My GARDEN』から送っていただいた種も花を咲かせています」と佐藤さんご夫妻。



梨とバラ、とも子さんの描いたボードが楽しめる佐藤梨園のローズガーデン。動物や童話のストーリーなど、見て歩くだけでも楽しい。

豊かな実りの梨畑と美しいバラ
歩くだけで心満たされて







【上】「絵は全て自己流。最初はバラばかり描いていたら、主人に違うものを描いたらと勧められて」ととも子さん。【下】幸水から始まり、豊水、あきづき、南水、新高、と梨の収穫は8月から10月まで続く。【左】春には数えきれないほどの宿根草も咲く。



いままでバラバラに咲いていたダリアを、今年1か所に集めて作ったダリアガーデン。梨とバラ、ダリアが同時に見られるのも、秋のガーデンならではの醍醐味。

業園の中央からやや手前、ここに井戸を掘り当てた。地下水位は、地表から約2メートル。この井戸から採取した土でふんを撹拌、自然乾燥、排水、加水を2～3週間繰り返し、自然乾燥して堆肥ができる。

佐藤梨園の花の景

東日本大震災で避難した方の見学が増えたことをきっかけに、ローズガーデンの手伝いを始めた高橋正さん。いまでは専属ガーデナーとして、つるバラの剪定・誘引や構造物の製作まで、ローズガーデンになくてはならない存在になっています。庭仕事の傍らカメラを構え、年間で3000枚以上の写真を撮影。その中から、春に咲く純白の梨の花や、満開の春のローズガーデンの様子など、選りすぐりの作品を紹介していただきました。【撮影：高橋正】

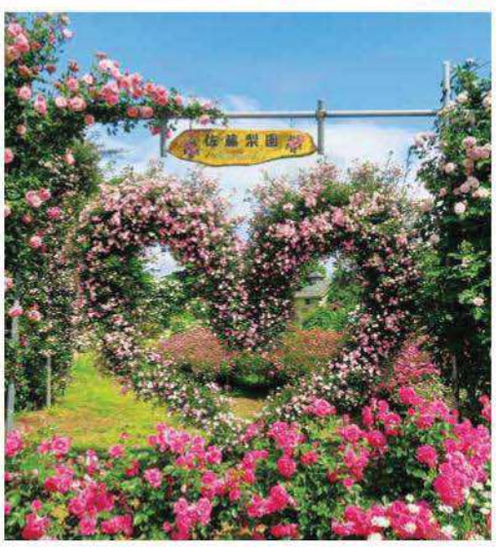






（写真＝編集部）







佐藤梨園の花カタログ











❶プリンセス・ドウ・モナコ
❷ストロベリーアイス
❸ピンク・インテュージョン
❹カミーユ・ピサロ
❺ダイアナ・プリンセス・オブ・ウェールズ
❻ブラスバンド❼デンティベス
❽のぞみ❾イエスタディ





佐藤梨園　見ごろ／5月下旬～6月中旬、8月下旬～10月下旬

■ナチュラルガーデン
ハート仕立、アーチ、スタンダード仕立、行灯仕立、フェンス仕立、立木仕立バラ、宿根草、ダリア

■こごみの里
桜、桃、つつじ、雑木、野草(こごみ)、草花

■自宅周囲（ウェルカムガーデン）
フェンス仕立、アーチ仕立バラ、宿根草

■サークルガーデン
アーチ、スタンダード、行灯、立木、ウィーピング仕立、ガーランド仕立バラ、宿根草

■ローズロード
12連アーチ、フェンス、立木仕立バラ、宿根草、雑木

■フレンチガーデン
フレンチローズ、フェンス仕立、スタンダード仕立、野バラのウィーピング仕立、宿根草

■バラ園
アーチ仕立、フェンス仕立、立木バラ

■ダリア園
各種ダリア、宿根草、野バラのウィーピング仕立、スタンダード仕立、立木バラ

■梨園
幸水・豊水・あきづき・南水・新高・新興などを栽培（8月下旬から11月上旬）



【住所】福島県福島市下野寺字新田北7
【TEL・FAX】024-591-1661【携帯】090-9038-4991
【ホームページ】URL:baraen.jp/
または『佐藤梨園ローズガーデン』で検索





オープンガーデン
～執行邸～

40年間暮らした関東を離れ、生まれ故郷の福島に新たな家と庭を作った執行さん。雪深い地に再現したのは、長年親しんだ武蔵野の雑木林でした。庭のあちこちには、夫婦で一緒に出かけた海外の風景も散りばめて。人生を共に歩む夫婦の思い出がいっぱい詰まったガーデンです。

夫婦共同作業での庭作り。庭を通して新しい友人ができ、夫婦共通の楽しみも増えました。

執行さんご夫婦が、奥様秋子さんの生まれ故郷である福島に戻ってきたのはいまから約10年前のことでした。「新しい家を建てるにあたり、長年暮らした武蔵野の雑木林のような庭にしたくて、まずは木をたくさん植えました」と秋子さん。季節になるとバラで囲まれる洋風の外観から庭に入ると一転、シックな緑あふれる空間が広がります。4本あるアオハダやヨーロッパブナ、銅葉のパープレアなど、1本1本に思い入れがある木立の中の小道を歩くと、まるで雑木林の中を散策しているような気分が味わえます。

お庭のもうひとつのモチーフとなっているのが、お二人で巡った旅先の風景です。たとえばリビング前に広がるウッドデッキ。パリの裏通りで目にとまったレストランのテーブルセットが印象的で、帰国してすぐに同じパープルにペイントをしたとか。ほかにも、カナダのレイクルーズで見かけた花馬車を再現し、ヨーロッパの街でアクセントになっていたブナを植えるなど、お庭のそこここにお二人の楽しい思い出が散りばめられています。



執行さんご夫妻

お庭作りも、仲良く共同作業で。デザインと植栽、ペイントは秋子さん、パーゴラやフェンスなど構造物の製作はご主人の担当。山の上という立地から、冬は雪が積もって西風も強く、霜柱が上がって植物が枯れることも。急に寒くなるので冬支度にも早めにとりかかり、降雪前の12月にバラは短く剪定し、誘引も全て済ませるなどの苦労はありますが、その分春の美しさ、喜びは格別なのだといいます。

「40年ぶりに故郷に戻ってきたものの、主人には縁のない土地で知り合いがいなかったんです。でも、お庭が縁で自然と共通の友人ができて、いまは夫婦ぐるみでお付き合いする方も増えました。体調が悪いときも、お庭に出ると次から次へとやることがいっぱいで、辛いことも忘れられた。本当にお庭をやっていてよかった」と、夫婦でのお庭作りを楽しんでいます。





木立の中を巡るレンガの小道を通って、庭をぐるりと散策できるようにデザイン。



株立ちの樹木の間の小道を通って訪れる執行家のエントランス。

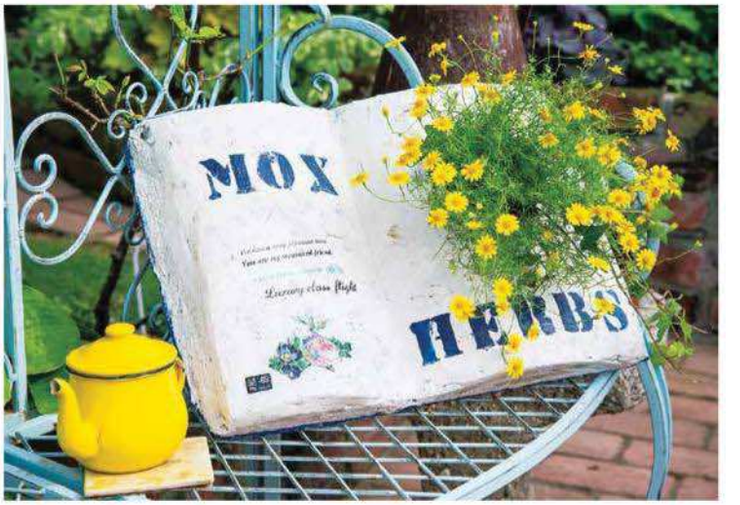
印象的なパープルのテーブルセットは、パリの裏通りのレストランをイメージしてペイントしたもの。（写真＝執行さん）



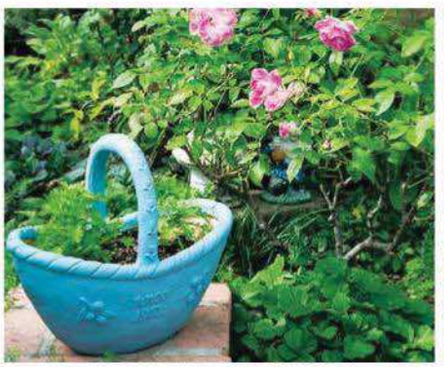


初夏の執行邸の庭。ブルーのデルフィニウムなどで華やかな中にも落ち着いた美しさが印象的。（写真＝執行さん）







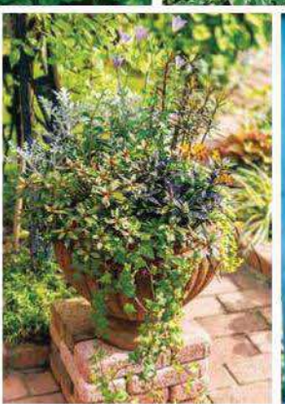




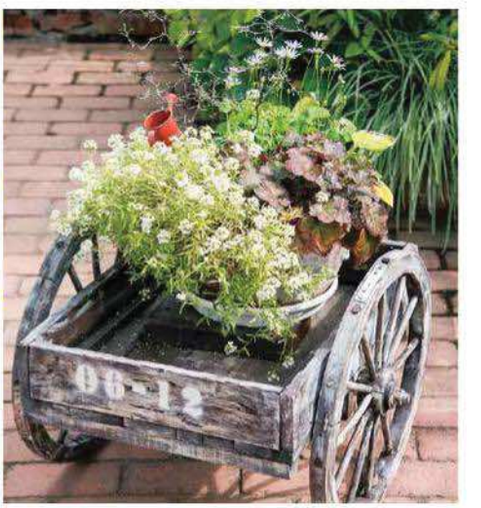
お庭のテーマカラーは緑に合うブルー

「ペンキ塗りが大好き。アンティーク風にするなど、塗り方もいろいろ工夫しています。仕上がったときの満足感が最高!」と秋子さん。テーブルや鉢のほか、ご主人が作ったフェンスなどの構造物も、南仏風のスモーキーなブルーでペイント。お庭全体の統一感を出すのにも成功しています。









額縁風（下段中）や花車（下段右）は、秋子さんのリクエストでご主人が作成。最近のブームは流木を使ったオブジェ作り（中段右）。



華やかな庭に憧れたこともあるけれど、
いまは雑木林のような心安らぐ庭が
心地よく感じます。

（執行さんご夫妻）

ガーデンツーリズムを楽しむ

マイガーデン+クラブツーリズム花めぐり
旅行企画実施／クラブツーリズム株式会社

Vol.8 福島 編

ガーデンツーリズムの魅力。マイガーデンコラボ企画を振りかえって

〔文写真〕船山純（花旅コーディネーター）

マイガーデンの読者の皆様は花好き、ガーデン好き。きっと何かしらの植物を育てていらっしゃるのではないでしょうか？今は素晴らしいお庭をつくっていらっしゃる方もおそらく最初は、一輪の花が咲いた時「見て、見て！」と心が浮き立ちだれかに見せたいと思ったことでしょう。

そして、バラや草花が好きで花の開花の便りが聞こえてくると〝むずむず、わくわく〟してきて、どんなに遠く辺鄙な場所にあるお庭でも探しあてて訪ねたくなるのではないでしょうか。その「見て、見て！」と「見に行きたい！」気持ちがガーデンツーリズムの原点なのだと思います。全国各地、世界各国の美しいガーデンや花の自生地、丹精込めた個人のお庭を訪ねるガーデンめぐりのツアーや山野草ウォッチングのツアーを始めて20年が立ちました。

花には人を惹きつけ、呼び寄せる大きな力があります。そして花好きさんが集まればすぐに花友達になれますし、さらにお庭を訪問する方、お庭を公開して下さる方がSNSなどを通じてその輪は全国に広がっています。私自身、フェイスブックやインスタグラムで花友さんの世界を共有させていただいています。

花の季節ともなるとご自身のお庭のオープンと花友さんや全国の美しいガーデンを見にミツバチのように飛び歩き、これはもう誰にも止める事はできません。それまで、普通の住宅地であった場所がいつの間にか有名な人気の地域になっていたり、一軒のお庭のきれいなお宅の影響で町全体が美しい街並みになっていき、人々が訪ね町が元気になる。それがガーデンツーリズムなのであり、2年間記事連動掲載して参りました企画です。

また、そういうお庭を訪ねてみたい花好きさんのお手伝いをしているのが、クラブツーリズムの「花めぐり」なのではないかと思います。プロの造るガーデンではプロの技に見惚れ、個人の方のオープンガーデンではそれぞれの無限大の個性や工夫が参考になるようです。キラキラ目を輝かせてガーデンを見学するお客様と迎えて下さるお庭主の方との花談義や質問、さらには一緒に記念写真を撮ったりと楽しい時間を共有し、いつまでも私たちに手を振ってバスを見送ってくださいます。そのような光景を見られることがこの仕事の醍醐味でもあります。「楽しかった！」「嬉しかった！」というお声を聞いて、ホッとしながら帰路につきます。そんな皆様の生の声に次への道しるべがあり、それを頼りに進んできたような気がしています。

自然に咲く可憐な花々は文句なく美しい。人が手を加えた思いと物語のあるお庭では、つくった人に会う魅力がプラスされます。ガーデンは生きていてどんどん進化していきます。

同じ季節に訪ねても毎年違う姿を見せてくれますし同じ場所が春・夏・秋と全く違う花風景となります。そんな美しく魅力あふれるガーデンツアーで皆様にお会いする事を楽しみにしております。



愛知のプライベートガーデンめぐりで庭主さんと。



北海道上野ファームで上野砂由紀さんと。

～ガーデンツーリズムを実践する福島在住のご夫婦～

髙橋さんご夫妻お薦めの福島ガーデンスポットを巡る旅

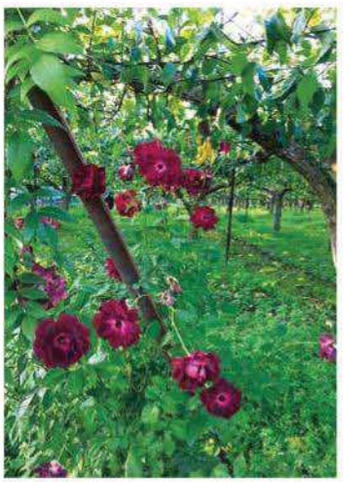
今回のマイガーデンの記事は福島を特集しています。
その福島に私の提唱するガーデンツーリズムを正に実践しているご夫婦がいらっしゃいます。
プロの私でも季節ごとにここまで、旬のガーデンや花の名所を巡ることはなかなかできません。
今年のGWも福島から名古屋、大阪、鳥取、京都、和歌山、そして横浜へと花めぐり。
本当に驚くばかりです。今回の福島の旅はそんな高橋さん夫妻のお勧め力所を散りばめた旅です。（舩山 純）
【写真＝髙橋さんご夫妻】



髙橋広明さん、知加子さん
関西出身の私たちが福島に来て12年になります。自宅の庭を楽しむだけでなく、素敵なガーデンやお店を見つけては計画を立て、たとえ数百キロ離れていても車を走らせます。福島は「花の王国」とも言われるほど、お花の見どころが豊富にあります。また温泉も沢山あり素晴らしい所です。



ローズガーデン（佐藤梨園）。





【上】佐藤梨園に咲くバラと【下】ダリア園。

クラブツーリズム×マイガーデンコラボ企画

～秋の風を感じて自然豊かな福島へ～
裏磐梯高原ホテルからの眺望とランチ
花の王国福島の秋バラとダリアを楽しむ旅



裏磐梯高原ホテル



裏磐梯高原ホテル

■コース番号／02761-686　■出発日／10月5日（金）※1泊2日
■旅行代金／おひとり（2名1室）49,800円 ※1名1室4,000円増し
■添乗員同行　■最少催行人員15名　■1名様より受付　■相部屋可能　■バス会社／郡山中央交通同等

1 東京（7:30～8:00発）＝上野〈新幹線〉＝郡山＝＊もりのかぜ・ラボ（里山風景の中の古民家のショップ）＝＊裏磐梯高原ホテル（高原の美しい風景とランチ）＝＊五色沼自然研究路（湖沼群を散歩）＝裏磐梯レイクリゾート（泊）　一 昼 夕

2 裏磐梯＝＊浄土平（約30分の木道散歩）＝＊佐藤梨園（秋バラとダリア見学、梨のお買い物）＝福島競馬場（癒しのローズガーデン）＝福島〈新幹線〉＝大宮＝上野＝東京（18:30～19:40着）　朝 昼 一

＊印は髙橋さんご夫妻お薦め。　2日目の福島競馬場（癒しのローズガーデン）はマイガーデンNo.86 P.114にて紹介しています。

≪行程内のマークの見方≫ ＝:JR、＝:バス、…:徒歩、朝:朝食、昼:昼食、夕:夕食、弁:弁当、一:食事なし

仲間が広がる、旅が深まる
クラブツーリズム

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〒160-8308 東京都新宿区西新宿6-3-1 新宿アイランドウィング4F（総合旅行業務取扱管理者:中村朋広）
官公庁長官登録旅行業務第1693号一般社団法人 日本旅行業協会正会員　旅行業公正取引協議会会員　管理番号:80818　クラブツーリズム　花めぐり　検索

※ 旅行条件・ご案内資料をご用意しておりますので、事前にご確認のうえ、お申込みください。詳しいパンフレットをご請求ください。
※ 同行講師・現地ガイド・添乗員は、急な体調不良やその他の理由により同行できなくなる場合がございます。予めご了承ください。※ 写真はすべてイメージです。

赤城自然園

森の妖精 レンゲショウマと深き緑に抱かれる、夏

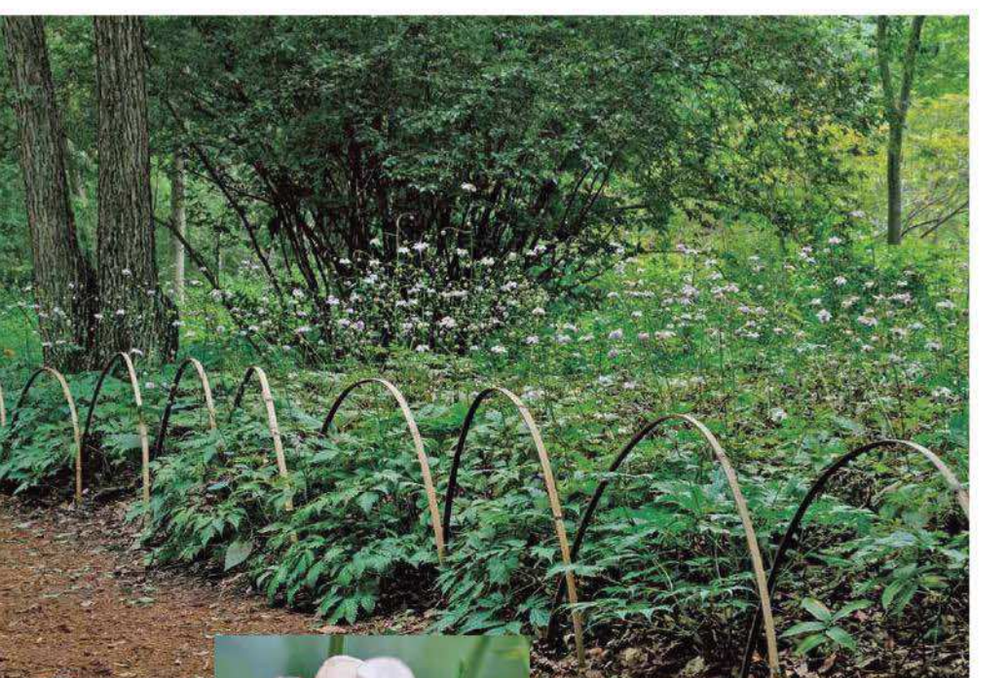
構成・文／編集部
話／国兼貴行（赤城自然園 運営管理責任者）
撮影／野呂希一、編集部＊、赤城自然園＊＊
手書メモ（左頁）／諸田進一（赤城自然園 植栽管理）

レンゲショウマ　　蓮華升麻



花が「蓮」に葉が「サラシナショウマ」に似ているらしいが
英名「アネモノプシス」という属名は「アネモネ」と「似る」
の合成語との事　人種、性別、見る人が変われば
何にでも見える、
径3〜4cmの形、色、共に繊細のある花がやや下向き
に咲く、そして草丈が　50〜80cmになり　そよ風でも
ユラユラ動く　カメラマンのクサが消えてくる
しかも今たも割れそうな蕾は　かなりのもったいぶり、
忘れた頃咲いている
ひどい乾燥に弱く　日当たり具合でも葉を落としたり
花数に影響してしまう　けっこう　ワガママな夏の女王、といとの妖精？

夏、やわらかな木漏れ日を受けかがやく妖精は蛍のごとし







上／深い緑とマッチするレンゲショウマの大群落は、朝靄や霧の中では一層幻想的な雰囲気を醸し出す　下右／毬のようなまん丸のつぼみから、やがてパラソルのように花開く。下からのアングルで撮ると、木漏れ日と木の葉が背景となり花を引き立たせる　下左／遊歩道のすぐ目の前で咲くものも多く、存分に接写が楽しめる

透きとおる白い花は、森の中で、森と共に楽しむ

木漏れ日の差し込む赤城自然園の森では、毎年7～8月になるとレンゲショウマの大群落が花をつけます。深緑と、主張し過ぎることのない上品な白のコントラストは、近年なかなか目にする機会のない神秘的な風景。鈴あるいはボンボリのようにぶら下がり、うつむき加減に開くその花は、下から見上げると背後からやわらかな日の光が透過し、ろう細工さながらの透明感が引き立ちます。触れたら壊れてしまいそうなほど繊細な佇まいながら、深い森にしっかりと根を張り、溢れんばかりにたくさんの花を咲かせて確かな存在感を放つレンゲショウマは、まさに〝森の妖精〟と呼ぶにふさわしいでしょう。

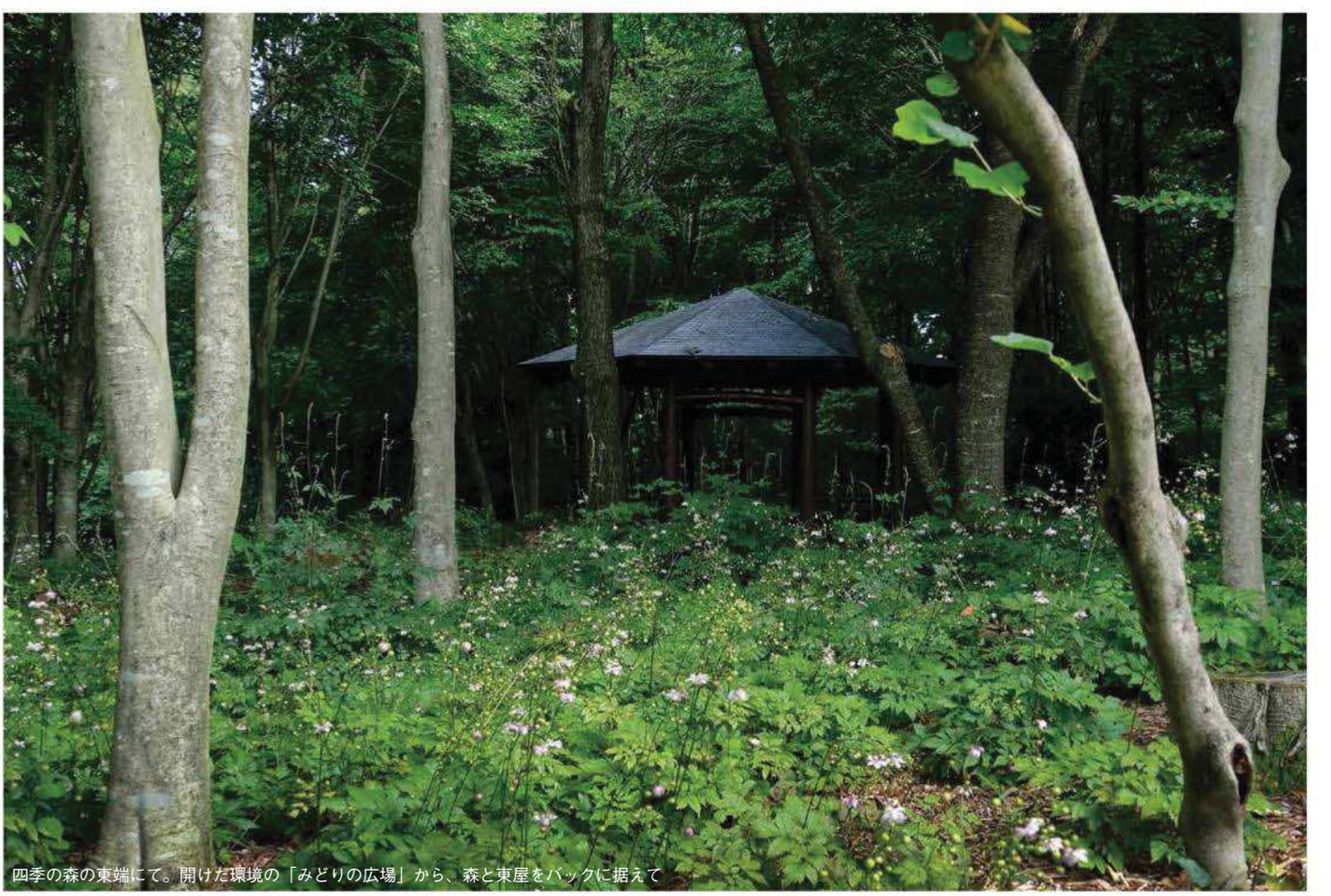
豊かな森が大半を占める赤城自然園では、株数の差はあるものの、園内全域でレンゲショウマが見られます。これは偶然ではなく、意図的に散らして植栽されたもの。整備された花壇にたっぷりと植えてお花畑にするのではなく、木々の間を縫うように自然な雰囲気で咲き、森の風景に溶け込んでいるのが大きな特徴です。運営管理責任者の国兼貴行さんは「どんな角度や方向から花を見ても、ここでは背景にいつも『森』があります。レンゲショウマに限らず、春のカタクリやシラネアオイ、あるいはツツジやシャクナゲなどもそう。単体で花だけを見せるのではなく、森の中を歩きながらたくさんの野の草花を見られる場所というのが、開園当時から変わらず守り続けているここの魅力です」と笑顔で語ります。

関東圏でこれだけの数のレンゲショウマを見られるスポットは、実は現在数えるほどしかありません。「清楚な雰囲気で、きっと日本人なら好きな人も多いはず。一人でも多くの方に、森の中での佇まいを見てほしいですね」と国兼さん。開園から約20年、最近では県外から毎年多くのファンが訪れるようになり、名所として定着しつつあります。

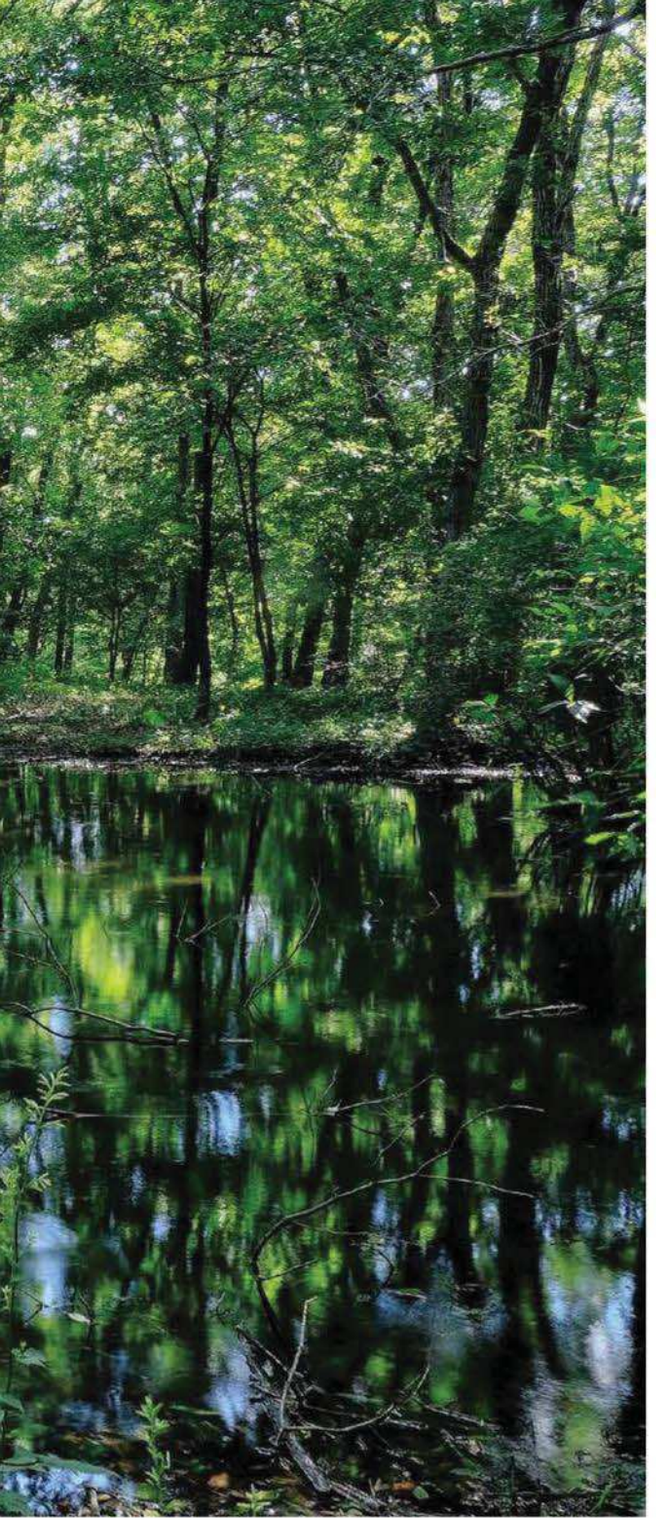


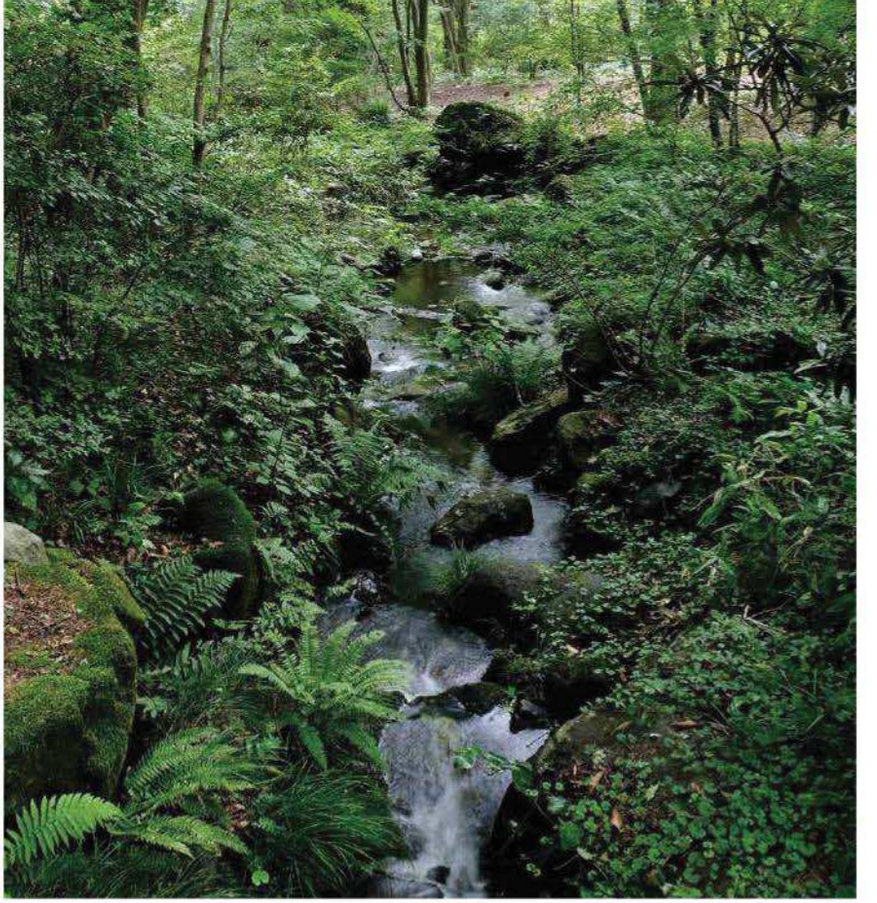


上／下から花と向き合うのが観察の定番だが、上から見下ろしてみるのも味がある　下／大きく成長したヤブキリが花にしがみつく。蜜を求める小さな虫を狙っているのかも？



四季の森の東端にて。開けた環境の「みどりの広場」から、森と東屋をバックに据えて





流水とその周りの環境は、まさに奥まった山中の渓流風景そのもの



緑深まる中で木漏れ日がゆらめく、夏の赤城自然園。バークの敷かれた遊歩道は足にやさしい

〝中自然〟だからこそ魅せられる自然がある

元々は日の差さないスギ林であったところを、約40年という歳月をかけて今の動植物あふれる環境へと育ててきた赤城自然園。国兼さんはここを〝中自然〟と呼びます。国立公園に見られるような手付かずの自然を大自然、手づくりされた住宅のお庭を小自然と捉えた場合、その中間に位置するスポットという意味。雑木林も、池も、山野草あふれる草原も、全て人の手で形作られたものなのです。「元々数の少なかった山野草は株分けして何倍にも増やし、園内にバランスよく分けて植栽しています。まさにこの森は、人と自然による共同作品なんですよ。レンゲショウマの植わっている場所も、一つひとつ選別しながら雑草を抜いて、自然観を残しながらもきれいに整備しています」。レンゲショウマは夏に開花しますが、株が成長し始める春の間は、カタクリを始めとした早春の花が同じ場所で咲きます。その後も季節の花が代わる代わる咲くので、年間を通じた草取りやメンテナンスが必要不可欠。暑い日も寒い日も、腰を屈めて懇切丁寧に作業をするスタッフの皆さんには頭が下がる思いです。



四季を通じ、歩きやすい道の整備や草取りなどに勤しむスタッフの皆さん

光が差し、風がさわやかに抜ける森
足下には、あふれんばかりの命の息吹

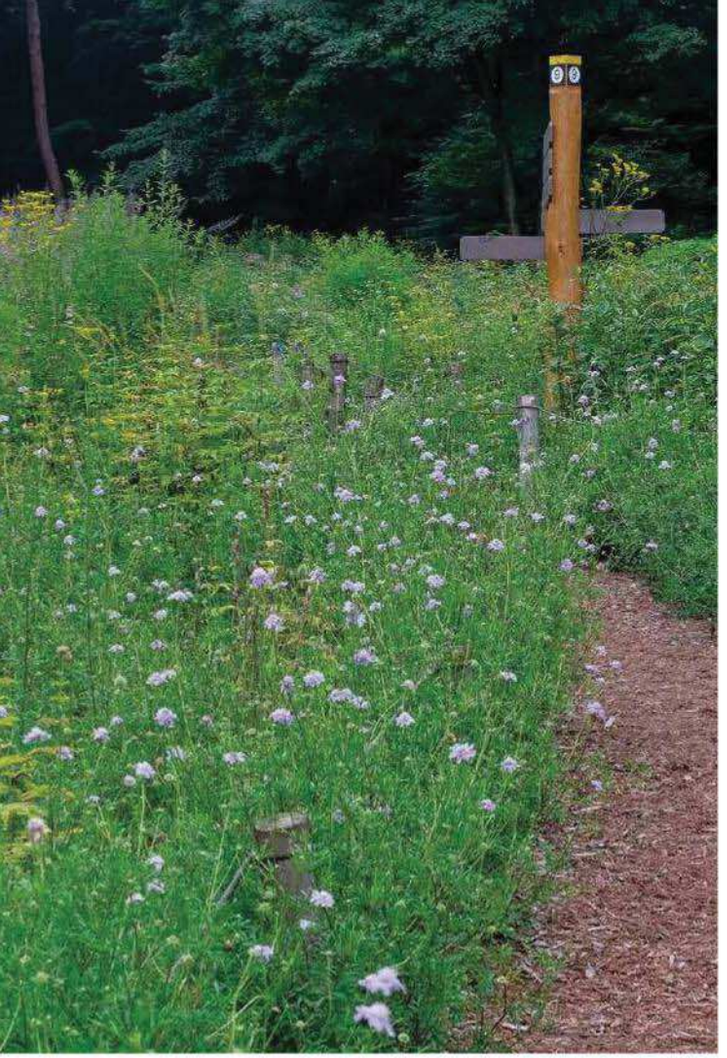
本誌No.78でもトップを飾った「ミズスマシの池」。春からの変化もまた興味深い。水面ではその名の通りミズスマシの泳ぐ姿も







右／森の中、地面から顔を出したばかりのタマゴタケ。まさに卵そのものの姿　中／タマゴタケは目を見張るほどの速さで成長し、顔を出した翌日にはすっかり大人になる　左／春の名物の１つとして森を彩ったヤマシャクヤクは、夏に実が爆ぜ、鮮やかな赤い種が姿を見せる



咲き乱れる野の花々を、チョウが飛び渡る、なつかしい山野の風景がここにある

赤城自然園の森は、光の差す明るい森。光があるからこそ野の草木が芽吹き、それを糧とする昆虫や鳥、小動物が集まります。「植物園ではなく、あくまで〝自然園〟であるということがとても大切。自然地と同様に、きれいな花だけじゃなく、鳥も虫も当然ここには共生しています。春に森のあちこちで開花するカタクリも、今のように園内全体に分布させるのはスタッフの手だけではとても無理で、実はアリが種を運んでくれたおかげなのです。それは遡れば、アリの暮らしやすい環境を整えたからこその成果といえます」と国兼さん。そもそも、色々な生きものが暮らす場としての森づくりを目指し、意図的に昆虫たちを呼び込む仕掛けをしてきた赤城自然園では、とりわけ夏になると小さな〝命〟がそこかしこで見られます。エノキを多く植えたことで、日本の国蝶 オオムラサキが毎年見られるようになり、クヌギやコナラなどには樹液を求めるカブトムシの仲間が。山積みにした木材にはカミキリムシの仲間がやってきます。

「できれば、夏は多くのお子さんに来てもらいたいですね。自然を学ぶ……というより、命あふれる森の中で色々なものを『感じて』ほしいんです」。今年から中学生以下は入園料無料となった赤城自然園。老若男女、誰もが気軽に〝命〟に親しむことのできる森は、間もなく最も〝命〟豊かなシーズンを迎えます。









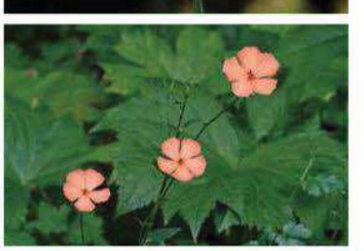


上／秋の風物詩である旅をする蝶 アサギマダラが一足早く姿を見せた　中右／アカハナカミキリ(赤)とコアオハナムグリ(緑)が、揃ってアジサイの花粉を食べる　中中／カブトムシは昼時でも目にする機会がある　中左／国蝶 オオムラサキは樹液が大好き。飛ぶと羽音が聞こえるほどの大きさは圧巻　下／独特の産卵をすることで有名なモリアオガエル











右上／鮮やかなオレンジがお花畑でも一際目立つコオニユリ
左上／最近では野生のものを見る機会がめっきり減ってしまったキキョウ　右中／オレンジの小輪がかわいいフシグロセンノウは、レンゲショウマと一緒に森に咲く　左中／夏の山野草でもとりわけ大きく香り豊かなヤマユリ。1輪でも存在感は抜群　下／標高約600mで都心の平地より涼しい赤城自然園では、アジサイも真夏に見頃を迎える

赤城自然園
Akagi Nature Park



群馬県渋川市赤城町南赤城山 892
☎ 0279（56）5211
Web：http://akagishizenen.jp/

★2018年度より1年を通して開園！



■開園スケジュール（2018年度）／
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※セゾン・UC カード提示で500円（本人のみ）
■駐車場／ 400 台（無料）
■アクセス／関越自動車道「赤城」I.C. より車で 10 分、
または JR 上越線「渋川」駅よりシャトルバス（4〜11月の土日祝）かタクシーで20分



子供たちに人気の探検カード。散策のお供に



「四季の森」のお花畑には、オミナエシやマツムシソウなど季節の野の花が

Night Flower Scape
夏、夜の植物を懐中電灯で照らしたら……

暖色と寒色、2つの懐中電灯を使って
夜の赤城自然園の植物をライトアップ。
昼とはまた違う不思議な光景が広がります。
特別な機材は一切必要ないので
夜のお庭などで試してみましょう。









必要なのは市販の懐中電灯とカメラのみ。光の組合せ方次第で、夜の植物風景はガラリと変わる。レンゲショウマは、妖しくも美しく輝く。（レンゲショウマ開花期の夜間開園は現在実施しておりません）

International Roses & Gardening Show 2018

【第20回】国際バラとガーデニングショウ

日本最大級のバラと園芸のイベントとして、世界中の美しいバラとショーガーデンを展開してきた国際バラとガーデニングショウは、今年でついに20回目の開催を迎えました。記憶に残る過去の様々なシーンを受け継ぎつつ、次の時代を見据えたさらなる進化の兆しを見せる……そんな節目のショウを振り返ります。

撮影・文責／編集部

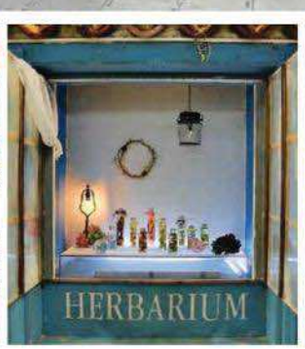


エントランスには、西武造園がプロデュースするバラと緑と水の空間が。バラを活かした壁面緑化が華やかな会場へと誘う









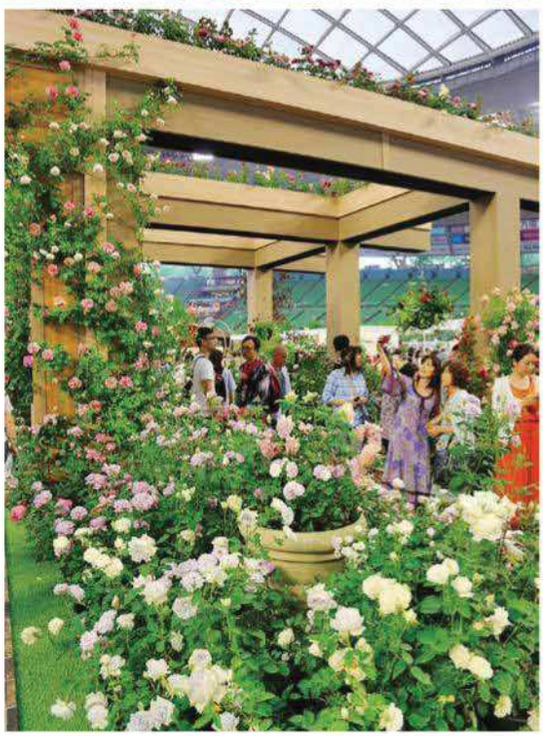


ウェルカムガーデン

昨年のバラとガーデニングコンテストにおいて大賞を受賞した mement・森ほかのチームがデザインしたウェルカムガーデンは、過去最大規模の大きさと南仏の古きよき街並を彷彿とさせるノスタルジックな雰囲気が目を惹きます。バラを中心としつつナチュラルなトーンを両立させたガーデンは、歴史を感じさせる構造物と調和し、いつまでも佇んでいたくなるような心地よい環境を創出。展望ブリッジからは、隣接するセントラルローズパークを始め、会場を一望することができました。









もっとバラをたのしみたい

セントラルローズパーク

メインストリートとなる入口エリアは、河本バラ園のバラを中心として大野耕生さんが装飾を担当。ここではロザリアンの皆さんがおすすめするバラが一堂に会し、甘い香りと多彩な花色につつまれながらバラのトレンドを知ることができる至高の空間となりました。また、造園家である阿部容子さんが監修する２つのローズガーデン『心ときめくバラの庭』や、玉置一裕さん監修の『世界のニューローズベスト10／トレンドローズ』など、多彩な仕掛けで多くのバラ好きをうならせてくれました。

【参加されたロザリアン（50音順・敬称略）】
アルノー・デルバール、大野耕生、小山内健、河合伸志、河本純子、木村卓功、後藤みどり、ドミニク・マサド、村上敏、ロブ・シャープルズ







『ライフスタイルガーデン』では、もっと気軽に植物を楽しんでほしいという二村昌彦さんの願いの下、暮らしに溶け込むグリーンを多数展開

ローラン・ボーニッシュさんが提案する『ネオ・ジャポニスム・ガーデン』。古民家や和庭といった日本独自の生活様式をヨーロッパのガーデン文化と融合させ、バラを織り交ぜた新スタイルの提案



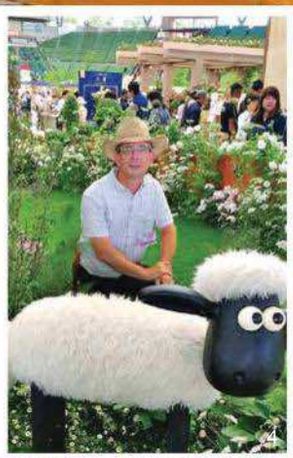


アニバーサリーガーデン

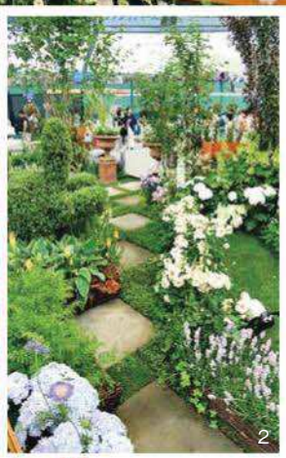
English Country Garden

マーク・チャップマンさん

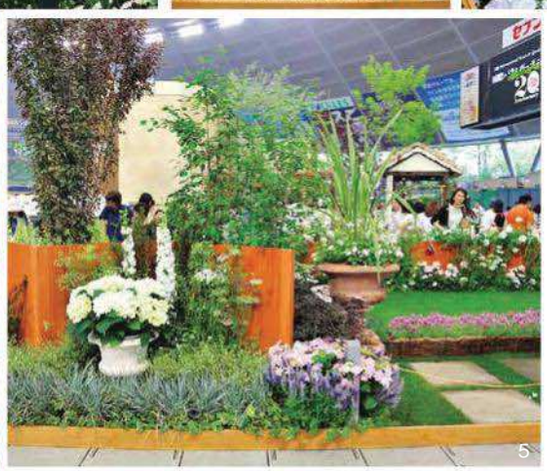
20年にわたり本イベントに携わってきたマーク・チャップマンさん。今回は、過去に手掛けられてきたお庭の中からお気に入りの要素を選抜して凝集させ、あらゆる世代の家族が楽しみ、リフレッシュできるような空間を生み出しました。ナチュラルな雰囲気の中に、シェッドを取り入れたサマーハウスを導入するなど、洗練された庭づくりのノウハウが随所に散りばめられています。



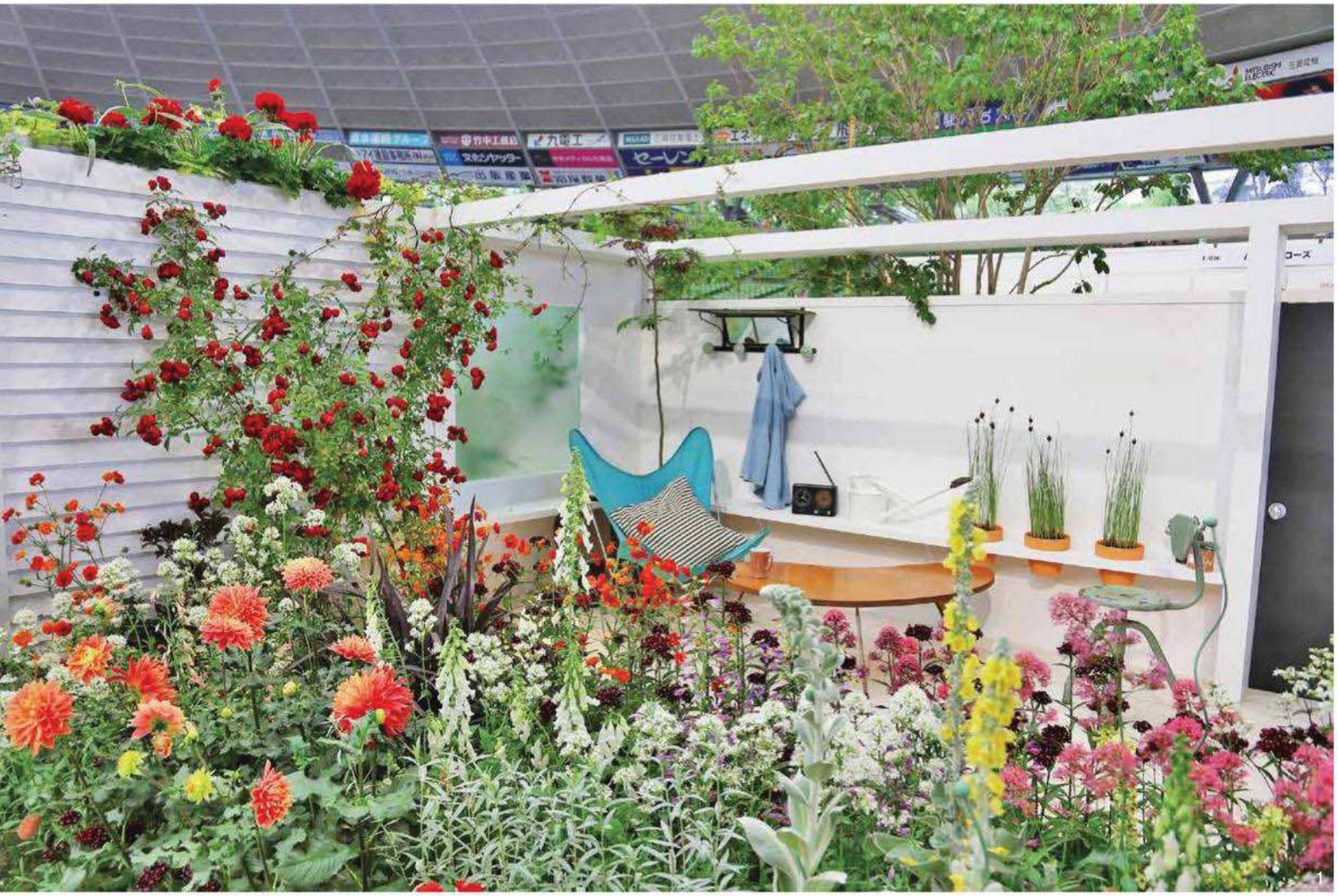




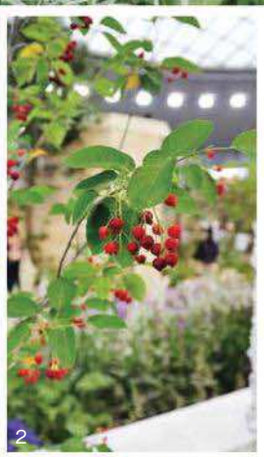




1／小さな子供に人気の「ひつじのショーン」が暮らす庭　2／踏み石の素材感や植栽とのコントラストにも注目　3／庭のフォーカルポイントとなるサマーハウス。中のシェッドは子供やペットたちの遊び場にもある　4／マーク・チャップマンさん。ひつじのショーンと一緒に　5／過去にマークさんが作ってきたガーデンのコンテンツが随所に見られる　6／ウェルカムガーデンの展望ブリッジから見下ろしたところ







アニバーサリーガーデン

My Back Ground 1950s 昭和 30 年代に生まれて

吉谷桂子さん

日本で庭づくりを始めて約20年。節目の年を飾る吉谷桂子さん集大成の作品は、白い構造物をバックに無数の宿根草が花開く自然派のガーデンでした。建築家であるお父様がかつて思い描いた理想の庭に、吉谷さんが持つ植栽のノウハウをすべて投入。親子二代、約半世紀の時を超えて実現した理想の庭からは、幸せなガーデンライフが目に浮かぶようです。

1／色とりどりの花に囲まれたくつろぎの空間　2／ジューンベリーの実がなる　3／ウェルカムガーデンの展望ブリッジから見下ろしたところ　4／塀などの人工構造物は白を基調とし、草花の色を邪魔しない　5／宿根草の数・種類が多い中、アリウム・ギガンチューム（ネギ坊主）はとりわけ目を惹く





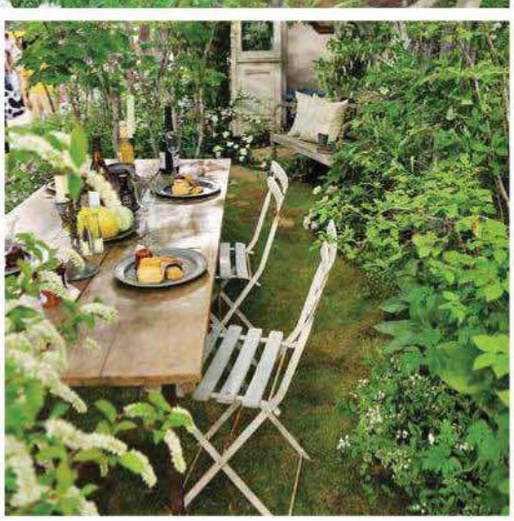
バラとガーデニング コンテスト

募集テーマ：「十人十色」～私の庭～









大賞

おだやかに暮らす
～庭とともに～

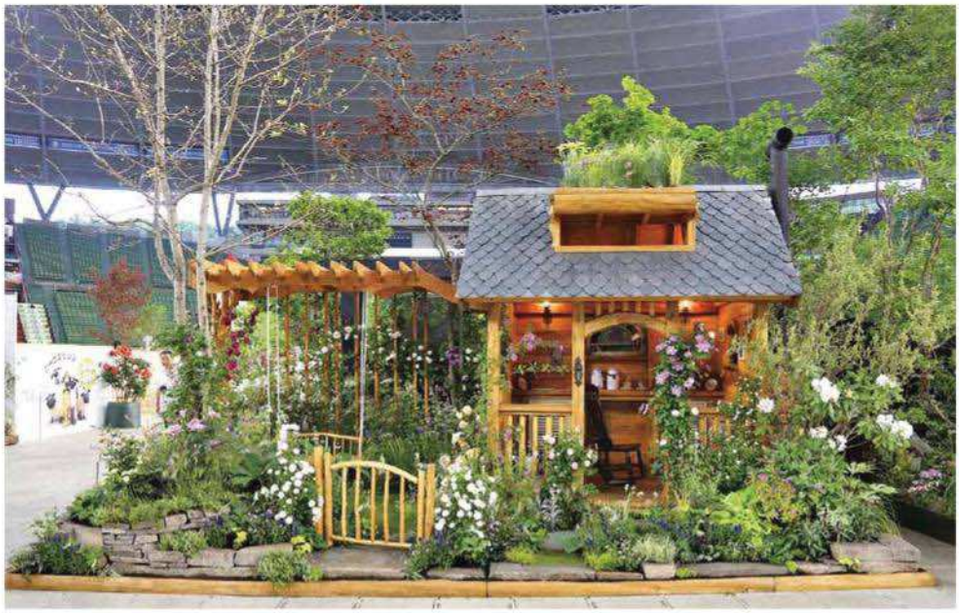
出品者／ Radiant Green Garden、
株式会社貝塚造園、Green Calm House
宮城県仙台市
Tel：022-392-9050

四季を感じ、風を感じ、香りを感じる庭。
時が経っても忘れずに思い出すのは、
この庭でおだやかに過ごしたみんなの時間

作品紹介文は公式ガイドブックより引用
写真／編集部
作品講評／榊原八朗（ガーデン部門審査委員）
以下同様

受賞作品講評

気取らず想いのまま、デザインして創ろうと思って造ったのではなく、使い古しの材料で何のこだわりもなく日常の生活を楽しんでいるうちに何となくガーデンになったような作品。庭のテーマが「おだやかに暮らす」。こんな雰囲気を感じさせる作品になっているところが素晴らしい。アート性を表現した抽象的テーマが多い中で分かりやすさがいい。素朴な小屋を庭の左手後方に、右手前に食卓、この両者を敷地の対角にしているため遠近の構図となって深さを感じさせている。そして中央手前、食卓を囲むように大型の樹木を配してより近景を強調しているところが良い。デザイン構成と観賞の構図が考えられた作品となっている。



最優秀賞（ホームガーデン部門）

From the cradle to
～庭と生きる人生～

出品者／相模庭苑株式会社
神奈川県茅ヶ崎市

受賞作品講評

ショップ風のお洒落なガーデンハウスとアウトドア。高度なデザイン性と精度の高い制作、木材一色で統一した構成は安心感がある。シンプルに見えて実は複雑なしつらえになっている。バラの配色と色合いとその使い方も絶妙で建築物を引き立たせているところが素晴らしい。ガーデンハウスをほんの少し斜めに振っているが、思いきって30度ぐらいにすると建築物も庭も遠近効果が出て広さを感じさせてくれると思うが如何だろうか。

最優秀賞（バルコニーガーデン部門）

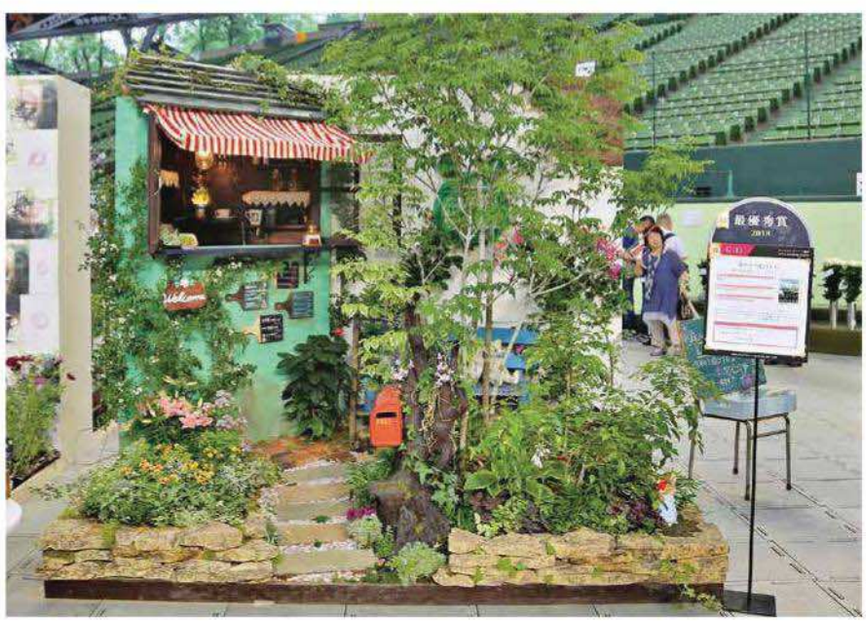
繋ぐ庭

出品者／伊藤造園
埼玉県川越市

受賞作品講評

庭は小さいほど難しい、ややもするとミニチュア的になりがちだ。休養、憩い、団欒などを目的とした機能性と、見て美しいと思う美的面を兼ね備えている。この作品の構成は、向かって左側を強めに植栽し、右側に向かって弱めに植栽している。そのため右側の空間にゆとりができ、石敷きと芝生のテラスが広く取れるため、重点と非重点のバランスが取れた作品になっている。





最優秀賞（フロントガーデン部門）

森の中の私のお店

出品者／熊谷農業高校
プロジェクトチーム

受賞作品講評

一瞬、可愛いと思えるガーデン。こんなお店は気楽で親しみ易く老若男女行きたくなるような出来栄え。まず現実から離れ、楽しく遊び、楽しい夢を抱き、思うままに意見交換し、良かれと思うものはすぐに創る。作った後に次の課題が生まれる。そんな繰り返しによってデザイナーとしての技術が備わる。そんな夢を抱かせているかのような作品だと思う。“がんばりましょう”

Special Talk Show

国際バラとガーデニングショウ20周年の感謝を込めて

開催日／2018年5月23日　文責・写真／編集部



ローズテラスにおける対談の様子

6日間にわたって開催された2018年の「国際バラとガーデニングショウ」。最終日の5月23日、ローズテラスにてバラの先生方が一堂に会する素敵なトークイベントが開催されました。20年間にわたるガーデニングショウを様々な形で支えてきた先生方が、思い出話に花を咲かせつつ、これからの展望、来年以降の開催に向けての思いなどを熱く語る、素敵なステージの様子をお届けいたします。

登壇者の皆さん


玉置一裕さん(司会)


小山内健さん


村上敏さん


後藤みどりさん


阿部容子さん


河合伸志さん

玉置一裕さん（以下、玉置）「まずは小山内さんにお話をお伺いします。会場の皆さんもご存知かもしれませんが、小山内さんは実は本日お集まりいただいた5名の中で、唯一この国際バラとガーデニングショウに皆勤で参加していただいている方です」

小山内健さん（以下、小山内）「そうでしたね。僕がこのバラとガーデニングショウにデビューさせていただいた時には、和風のバラを使ったテーマガーデンをつくらせていただきました。会場の真ん中に設置した和庭にバラを飾り、日本風の空間にもバラが合うのだということを紹介しましたね。

毎年面白くやらせていただいていますけれど、バラの品種選定にしても庭づくりにしても、常に趣向を凝らして前よりも面白く新しいことをやろうと取り組んでいます。その分、忙しくてなかなか動けないこともしばしば。時には開会から閉会の時間まで、1m四方くらいのエリアの中からずーっと出られなかったなんてこともありました。それこそ飲まず食わずのこともありましたが、とても良い経験でしたね」

玉置「未来に向けて、これからこんなことをやっていきたいなどの希望はありますか?」

小山内「色々ありますけれど、基本はやはり育種に専念していきたいですね。ステージなどで散々しゃべってきましたし、ちょっと黙々と作業する時間が必要じゃないかなと(笑)。自分なりの表現で色々なバラを作出してきましたが、自分なりこうする!みたいなこだわりを持ちつつも、お客さんのニーズを探りながら新しい品種を育てていきたいです。

この展示会が終了してもやることはたくさんで、実は2週間くらいは大阪に帰れません。バラの咲いている期間は、それこそバラ前線に乗って大移動。流れ旅のような状態です。大阪に帰った頃には二番花が咲いているんじゃないでしょうか」

玉置「来年のこの会でも、小山内さんの新作に大いに期待しています」

小山内「はい、また魅了するバラをご紹介したいと思います」



今年のセントラルローズパークより、写真撮影に応じる小山内健さん

玉置「ありがとうございます。続きまして後藤さんにお話をお伺いします。後藤さんには第1回の開催時からこのイベントにかかわっていただいておりますが、当時はちょうどガーデニングブームが始まった頃でしたね」

後藤みどりさん（以下、後藤）「そうでしたね。特にオールドローズが大人気でした。3月頃にロシアから航空便で枝が到着して、さっそく接ぎ木をしましたけれど結局会期中に花が咲かなかった……なんてこともありましたね。あれはちょっと残念でした」

玉置「昔はまだ、開会の時期にはバラが咲いていないってこともありましたよね」

後藤「第1回開催の頃はまだ開花調整というものがなかなか難しかったです。でも、お客さんは「きっとバラが満開なんだろうな」と期待して会場にいらっしゃるでしょうし、ポスターでもバラの祭典であることを謳っていましたからね……」

玉置「今年は全体的に、例年より10日から2週間くらい早くバラが開花してしまいました。それにもかかわらず、この会場ではよく初日からこれだけきれいに咲かせてなおかつ最終日まで花を保たせることができたなと思います。バラを育てている方ならわかると思いますが、これはすごい技術です。基本的にバラの開花する時期ってなかなか揃わないもので、いっぺんに咲かせることはなかなかできません。そこで、株を温めたり、逆に冷やしたり、山の上にあげたりと色々温度調整をして開花期をあわせるんです」

後藤「4月、5月と会期が近づいてくると、毎年胃が痛くなるんです（笑）。ちゃんと咲いてくれるか心配になって、毎日、朝昼晩と株をチェックしたものです」

玉置「色々苦労もあったかと思いますが、未来に向けて、後藤さんがこれからやりたいことなどをお聞かせください」

後藤「このイベントではぜひ、皆さんと一緒に楽しむ、あるいは家族と楽しむというのをテーマにしたいと私は思っています。そして「バラのある暮らし」というものをより一層多くの方に発信していきたいです。できれば、ローズキャンプとかローズパーティみたいなこともやってみたいですね。あるいは夜にバラを楽しむ「ナイトローズガーデン」みたいなのも面白いんじゃないでしょうか」

小山内「それはいいですね。朝が弱い僕には、非常にありがたいです（笑）」

玉置「バラを通じた楽しみ方って、まだ色々あると思うんです。特に後藤さんは、バラのある暮らしのスタイルを色々ご提案されたいとのことですので、また来年以降が楽しみです。

続きまして、京成バラ園のヘッドガーデナーである村上さんです。ご存じない方もいらっしゃるかもしれませんが、実は第1回の開催時に京成バラ園のバラを担当されたのが村上さんでした。お1人で結構苦労されていましたよね」

村上敏さん（以下、村上）「そうですね。先ほど後藤さんも仰っていましたが、開花調整はもちろんのこと、その当時はこうした「展示会」というものがまだまだ定着していなかった時代なんですよ。こうした場を通じて皆さんにバラを紹介するより、お店で苗を売る方が主流でした。そのため、当時新入社員でそこそこバラがわかるくらいの立場だった私が1人で会場に派遣されてきたんですよ。でも納品されてきた苗のいくつかは、まだ固いつぼみがいっぱい並んでいるような状態。「これ、どうすればいいの？」と言いたくなっちゃいましたね。

それでも、とりあえず納品された苗を並べなきゃいけなかったわけですが、数が多くていくら時間をかけても並べ終わらず、仕方ないから自分の車で寝て、また朝起きて作業していました。他に誰もいない以上、「俺がやらな

ければどうにもならない！」と思い頑張りました」

玉置「あの当時はまだバラの品種の数が少なかったですよね。品種が限られている分、お客さんの期待に反して、開会時点でもまだ蕾の状態なんてことも多かったです。そういえば村上さん、今回お庭を造られていかがでしたか？ いかにも京成バラ園らしい雰囲気になっているなと思いましたが」

村上「今回は、うちのローズガーデンから掘りあげた20年物くらいの大きな株を入れています。古木で、それこそ「バラって「木」なんですよ」とすぐにわかるような大きなものを展示しています。これを機に、バラが樹木だってことをわかっていただければ幸いですね。あと、最近は大きい花を咲かせるバラが少ない気がしましたので、ガーデンに入れて、広い空間の中で存在感を発揮させてみました。花苗の数はたくさんありますから、上から下までたっぷりとバラで埋め尽くすような感じのガーデンになっています。

ちなみに今回、私は開花調整をほとんどやっていません。京成バラ園のラインナップの中から、この会期中に咲き続けるだろうと思われるものを厳選して使っています」



今年のセントラルローズパークより、村上敏さんの作庭。「ミツバチと共存できるローズガーデンがあったらいいな」という願いの下、丈夫なバラを中心にデザインされている

小山内「本当ですか？ うらやましい話です。我々のように遠方から来ている場合、1回バラを持ってきましたら、もうその手持ちの苗で会期を乗り切るしかありません。「ちょうとバラが足りないぞ」と思っても、簡単に取りに戻れないんですよね……」

玉置「京成バラ園が提供するバラも立派ですし、日本バラ会が展示している鉢植え、そして切花なども、どれも技術がないとなかなか美しく咲かせられないものなんです。このイベントは、そうしたよそでは見られない美しいバラが見られるという点では、大いに自信を持っています」

小山内「海外から来られた方などは、今回も展示されているような盆栽仕立てのバラなどにとりわけ目を惹かれるみたいですね」

玉置「そうそう。特にフランスの方などは強く関心をもたれるようです。日本らしいバラの魅せ方だと感じているのかもしれません」

村上「あと、来年以降に向けての展望ですね。自分はバラだけでなく草花を色々と育てていますが、バラの扱い方に慣れていない方の場合、お庭に植えても「バラって普通こういう所に植わっていないよなぁ……」などと違和感を感じる方がいらっしゃるようなんです。ですのでバラを含めて、それぞれの植物の性質にあわせたお庭というものをもっと充実させていければなと思っています」

玉置「実は村上さんは元々バラから始められた方ではなく、もっと幅広く草花好き・植物好きというところからバラの世界に入ってこられた方なんです。例えば雑草を見つけても「これは通常葉っぱは3枚のはずだけれど、4枚ありますね」などと話されたり、植物全般に詳しい人なんです。そして、バラと草花を組み合わせた庭ついても、非常に精力的に研究されています。こちらでライブガーデンに講師として出ていただいた時にも、草花との混植でのバラの楽しみ方などについて講演いただきました。

しかしとにかく、まずはぜひ京成バラ園に足を運んでいただければと思いますね。村上さんのデザインされたお庭もありますし」

村上「まだちょこっとだけですけれどね。まだバラには手をつけられていないのですが、園内の奥の方にアジサイと草花を組み合わせた新しいガーデンつくっております。2年後、3年後くらいを楽しみにしていてください！」

玉置「ありがとうございます。では、続きまして阿部容子さんにお伺いします。阿部さんは第3回のガーデニングショウで実施されたコンテストで、見事大賞を受賞された方です。それ以降、特に最近はバラに関心を持たれて、今回もバラと草花のお庭を会場で作庭していただきました。ちなみに阿部さんも昔は徹夜に近いことをやられていたと聞いておりますが……」

阿部容子さん（以下、阿部）「はい、徹夜明けにそのままここのプレスプレビューのステージの壇上で寝てしまったことがあります。あれは今でも忘れられませんね。それくらい過酷だったんですけれど、当時はまだ若かったので乗り



今年のセントラルローズパークより、阿部容子さん監修の「心ときめくバラの庭」。海外ブランドのバラが引き立つ庭（左）と、日本育種のバラを主役にした艶やかな庭（右）

切れました。

私が大賞をいただいた当時って、ちょうどイングリッシュガーデンの全盛期だったんですよ。右も左もイングリッシュガーデンというような感じ。今、観覧席の皆さんの中にもうんうんと頷いていらっしゃる方がいますね。そうした流行の中で、私は使うバラを二種類だけに絞り、ちょっとアジアンテイストのガーデンを作ってみたんです。

ただ、ここの会場でバラの先生方と17年くらいお付き合いさせていただいた中で、だんだんと私もバラの魅力に引き寄せられていった気がします。一緒にフランスに行ったりもしましたね。そうした経験をベースに、そんなに肩肘を張らなくてもバラを楽しめるようにと、庭づくりのお仕事の中でもお客様の庭で必ず数品種使わせていただくようになりました。でも、バラを植えて3年後くらいにお客様から呼ばれ、再度お邪魔すると、数株植わっているだけだったバラが、いつの間にか30、50、多いところでは100くらいにまで増えていることもあるんです。「バラの力ってすごいな」と感じましたね」

玉置「1本、2本のバラから始まったのが、数年後にはどっぷりとはまってしまわれたわけですね」

阿部「そうなんです。で、そうして増えたバラをどうしたらいいかわからなくなってしまったというお客様から相談を受けるんですよ」

玉置「バラって、はまり方が半端じゃないんですよね。最初は恐る恐る買うところから、ある日リミッターが外れたかのように衝動買いを始めてしまうといいますか……」

阿部「多分、今日いらっしゃっている方たちも、ここで買ってから「もう逃げられない」というところまで来ている方たちが大勢いらっしゃるんじゃないかと思います」

玉置「ところで阿部さんはこの先、何かやりたいこと、考えていることなどはありますか?」

阿部「私の仕事は造園業です。本当にバラ一筋という方には怒られてしまうかもしれませんが、仕事の中ではあくまでバラは低木花木の1つとして見做しています。お庭をつくる1つの材料ということ。でも、やっぱり主役を張れる植物なんだろうなと思っています。お庭をつくる

来年以降の国際バラとガーデニングショウでやりたいことといいますと、かねがね思っていたのですが、バラの専門家の方たちって横のつながりがとても強くて、「僕はこう思う」「私はああ思う」みたいな形で色々な意見交換をなさっているじゃないですか。でも悲しいことに、造園の方たちがこういう場所で同様のスタイルで会話をすることってなかったんですよ。なので、今度は造園の方たちとバラについて語り合うようなことをぜひやってみたいと思っています」

玉置「なるほど、これは1つよい提案が出ましたね」

阿部「横のつながりが生まれることで、お互いに、色々な知恵をいただきながら広がっていくことができるんじゃないかなって思いますね」

玉置「現在はまだ、バラはバラの業界だけ、造園は造園業界だけ、ハンギングはハンギングだけ……といった形で分かれていて、なかなか横に繋がって一つにまとまることができていません。阿部さんがおっしゃる通り、せっかくこういう機会があるのですから、個人的な交流はもちろんですが、違う分野の方たちが交流できるような新しい場をもっと設けられたらいいですよね」

阿部「ええ、もっと色々な話をフラットにできると面白いんじゃないかなと思います」

玉置「最後に河合伸志さんにお話を伺います。本日、河合さんは松葉杖をつかれていますが、これは横浜イングリッシュガーデンでの害獣（タイワンリス（特定外来生物））駆除の作業中に怪我をしてしまったためです。自然の景観を作っていると、虫も集まれば動物も集まるもので、どうしてもそういった害獣が来てしまうことがあります。それだけきれいな庭ということでしょう。そういえばこの会場も先程からチョウが舞っていたりしますね。ちなみに余談ですが、国際バラとガーデニングショウの会場では、特定外来植物が侵入しないよう必ず慎重にチェックをしています。

河合さんですが、国際バラとガーデニングショウには数年

前からバラの育種家として関わられています。今回も入口から入ってすぐのところに河合さんの作出したバラが展示されていますね。河合さん、20回目の国際バラとガーデニングショウは如何だったでしょうか?」

河合伸志さん（以下、河合）「そうですね。自分が最初にここに来たのは20年前、プリンセス・オブ・ウェールズというダイアナ妃に贈られたバラを長野からこの会場まで抱えてきたんですよ。当時僕は種苗会社に勤めていたんです。



河合伸志さんがスーパーバイザーを務める、緑豊かな横浜イングリッシュガーデン
（写真提供：横浜イングリッシュガーデン）

あれから年月が経ち、自分も随分変わったなあと思います。あの頃はバラに関してはまだ右も左もわからない状態だったんですけれども、今は大分見えるものが見えてくる歳になって、何をやるにあたってもそんなに迷うことがなくなりましたね。

このイベントでは、毎回何かしらのバラを新品種としてお見せするようにしていますが、残念ながら今年は開花のタイミングが早かったこともあり、間に合いませんでした。改めてバラって難しいな……と思いましたけれど、今年この会場に来たら結構色々な品種が出ていて、すごいなと感心しましたね。皆さん、本当によく頑張られたんだなぁ……と」

玉置「ここで会場の皆さんにぜひお教えしたいのですが、皆様この会場で様々な花苗を買われると思うんですけれど、毎年河合さんが最も多くの苗を買われていく〝お客様〟なんですよ」

河合「確かに、毎回会場で新品種のバラ苗をたくさん買いますね。なぜかといいますと、色んな育種家の皆様が今どこを向いてバラを作っているんだろう?ということを勉強するためです。直接お話しいただかなくても、つくられたバラを見れば十分にわかってくるんですよ。同時に、世界のバラは今どこに向かっているんだろう?ということにも興味があり、それを探るという意味もあります。それと同時に、自分自身を見定めているんです」

玉置「最新品種もそうですが、この展示会は世界中のバラ品種が集まるという貴重な機会です。で、大体最新品種というのは数が少ないんですよ。それだけに見つけたら、考える前に財布を出して買ってしまうというのはとてもよくわかります。ちなみに河合さんは、来年以降はどのようなことをやられたいですか?」

河合「私はガーデンで仕事をしているのですが、見に来てくれる方は結構いらっしゃるんですけれども、バラを買って育てるとなるとどうしても「難しそう」と躊躇ってしまう方が結構多いんですよね。でも、最近新しく世に出てきたバラって、病気に強くかなり丈夫なものがいっぱいあります。なので、まだ買われたことのない方にもぜひチャレンジしてもらいたいなぁって、そういう人たちの背中をそっと押してあげたいなって思っています。

最近、ノックアウトという名前のバラがつくられまして、すごく病気に強いということでこの名前がつき、注目されました。ただ、花が少々見栄えがしないんですよね」

小山内「バラというより、四季咲きの花木と思えばきれいなんですけれどね。実際に育ててみるとわかりますが、ものすごく強健で丈夫です」

河合「強いことは強いのですが、ちょっと花が地味じゃないかなぁ……と。ただ、ここ数年で生まれた品種の中には、香りがよくきれいな見た目でありながら丈夫だったり、「何でこんなにすごいのが揃ってきたんだろう?」と驚かされるほど優秀な品種がたくさん出てきています。ですからもう「そっと背中を押す」じゃなく「後ろから突き飛ばす」くらいの勢いでもっとどんどんバラを普及させたいですね」

小山内「新しいバラって本当に魅力いっぱいですよね。育て



荒川区・都電沿線に植栽されたピンクのバラ ノックアウト。強健さを評価され、街中に植栽されている（2017年5月撮影）

るのにすごく楽ができるといいますか、そんなに根詰めなくても何とか育ってくれるものがあったり、四季咲きで長期間花を楽しめたり、香りのバリエーションも増えて質も良くなってきています。だからこそ皆さん、ぜひ新しいバラを買ってくださいね。

バラのすごいところって、まず最初一歩踏み出す（育て始める）のは大変だけれども、踏み出して、そこで決して完結しないところなんですよ。まださらに次の扉があって、奥深さがあるんです。で、どんどんはまっていき、最後には壇上にいる我々のようになってしまうと（笑）」

村上「何事もそうですが、入口はまず簡単なものから始めていいのだと思います。でも、育てるのが簡単なものって飽きやすいんですよ。「もうちょっと手ごたえがほしいな」と考えて、次はちょっと難関だけれどきれいなものをやってみようかな……と思うようになる。そういった要望にどんどん応えてくれるのがバラなんですよ。何せ色々な品種が揃っていますからね。まだ始めたことのない方には、ぜひ簡単なものからスタートしていただいて、のめり込んでほしいなと思います」

阿部「バラって、やっぱり香りが大事なものですね。バラの香りには、実はアンチエイジングの効果があると言われ、成長ホルモンが分泌されるようになるらしいんですよ。この会場は香りがたっぷりと満ちていますから、皆さんぜひ思いっきり嗅いでくださいね」

小山内「この会場は何といってもバラの渦に巻かれていますので、香りがとても豊かです。それだけに1日たっぷりこの会場内を歩き回っていると、心なしか皆さん、帰る時には顔に艶が戻ってきているような気がするんですよ」

後藤「何となくですが、20年間、毎年365日自分がこれだけ働いて、育児も同時進行して（後藤さんの娘さんは第1回開催時に9歳でした）疲れないのは、バラと一緒にいるからなのかなという気がします」

玉置「皆さん、今日は貴重なお話をありがとうございます。会場にお越しの皆さん、この国際バラとガーデニングショウの会場に来られたからこそ、こういったお話を聞くこともできますし、新しいバラなども見ることができますし、ショッピングも楽しめて、そしてご自分のお庭をイメージすることもできるわけです。私もずっとこのイベントに携わらせていただいていますけれど、来年に向かって、新しいバラ、世界のバラを引き続きここでお見せしていきたいと思いますので、ぜひまた次回の会場でお目にかかれたらと思います」



対談終了後は、皆さんで記念撮影

第20回国際バラとガーデニングショウ



会場／メットライフドーム
会期／2018年5月18日（金）～23日（水）
主催／国際バラとガーデニングショウ実行委員会
（毎日新聞社、スポーツニッポン新聞社、西武鉄道）
URL／https://www.bara21.jp/



蓄電機「リベイド E500」を電源に電子ピアノによるライブ演奏。演奏者は、埼玉県で活動しヒーリング系の曲の作曲も手掛ける音楽家の Masaki さん

HONDA

Flower and Greens with Honda

Honda 製品がある ボタニカルライフ

写真・文／編集部

2018年のホンダが提案するのは、定年を迎えた夫婦が営むカフェと、雑木とバラのあるガーデンスタイル。フランス プロヴァンスの自然に憧れる夫婦が、ポタジェで育てた野菜で自給自足を楽しみつつ、一軒家をカフェとして展開。豊かな草花に囲まれるナチュラルな庭にテーブルを置き、音楽を聴きながらコーヒーを……。そんな、素朴ながらも優雅なライフスタイルがありありと目に浮かんできます。

「今回の家の外壁には、アニースローン新色である淡い緑のチョークペイント『LemLem』を使っています。それに調和させる形で、緑を中心とした自然な雰囲気を持つ色の花を多く使いました」と語るのは、庭のデザインを監修したガーデナー 伊藤きみえさん。ちなみに『LemLem』はアフリカのとある村の名前で、現地に生えていた黄緑のアリウムの花色を再現したものだそうです。そんなグリーンの家屋を囲うように、モミジやアオダモといった四季折々の表情を見せる樹木や山苔を使い、日本の環境にも適した庭となっています。また、「決して珍しい草花ではなく、誰でも目にしたことがあるようなありふれた植物を使って、新しいガーデンスタイルを魅せられるように意識しています」とも語る伊藤さん。なるほど、よく見かけるお馴染みの植物がいっぱいですが、それらが組み合わさってできる庭には新しい発見がたくさん。カフェを訪れたお客さんが「この花でこんなデザインができるんだ！」などと関心を示してくれたら、家主さんとの会話も大いに弾みそうですね。また、例年同様に展示後の植物や部材は、ツインリンクもてぎ「ハローウッズ」に還元され、無駄になることなく長く生き続けます。


上／昨年も庭先を彩った銅葉色のペチュニア　左／例年よりやや中央寄りに家屋を配置し、どの方角からでも写真映えするように設計されている

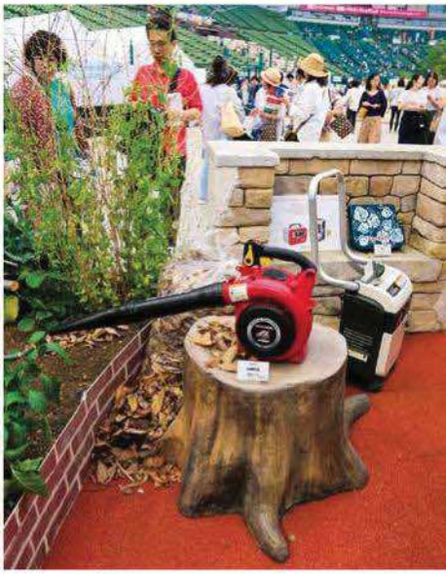



屋根や壁面には一部モルタル造形を使用。実物の瓦や石と見た目はほぼかわらない



「希望・機会・自然・夢・技術」。この庭にあるものと来場者をつなぐ納得のキーワードを掲示

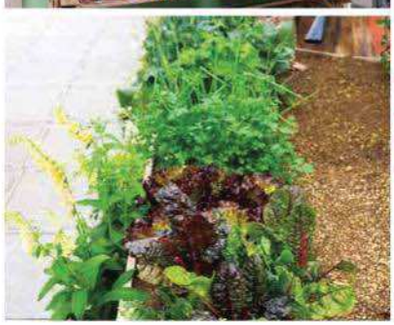


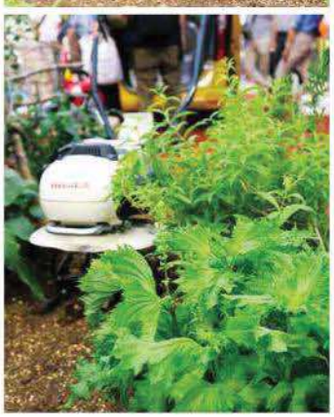


ポタジェには畝をつくり耕うん機を配置。直接ハンドルを握って菜園の雰囲気を体感できる。落ち葉を飛ばすブロワもあり、集めた落ち葉は堆肥にしてポタジェに還元…という一連の流れが表現されている









ポタジェではナスやミニトマトの他、エンドウ、ワイルドストロベリー、ハーブ類など、様々な種類のものを少しずつ植栽。「晩御飯のおかずやお庭でちょっと一つまみなど、自宅で食べるにはこれくらいの分量がちょうどいいですし、彩りもきれいになりますね」と岡井さん



最大傾斜 25 度まで対応可能なロボット芝刈機「Miimo」が動き回る芝生広場。ポイントに見られるバラは白色系が中心で、庭景観によく調和する



ガーデニングショウ節目の 20 年目もコンビ健在。ポタジェをプロデュースする岡井路子さん(左)と、本田技研工業㈱の香川信さん(右)





バラはもちろん、柵に這わせたクレマチスなど、白～緑を基調とした花が組み合わさり、優しくガーデンを彩る



新発売の乗用芝刈機「HF2417」。乗車撮影可能の写真映えスポットに

ファンケル　銀座スクエア10Fロイヤルルーム

銀座・天空の庭で色香に包まれ安らぐひと時を

写真＝牛尾幹太　デザイン＝白水奈緒美　文＝編集部





（上）写真右下から始まる恋物語は一気に燃え上がり、写真中央のピンクと白のゾーンで結婚。そして家族ができ、子どもが独立し夫婦は変わらぬ愛を誓います。今回のローズガーデンは、右から左廻りという一方通行で巡ることがポイントでした。白を中心としたパステル調の淡い色から始まったガーデンは、一気に色彩を強めながらピンクを経てまた落ち着いた色彩になります。長年連れ添ったご夫婦の愛の形に重なります。（右）花の名前と花ことばが楽しめる演出は大好評でした。

ファンケル 銀座スクエア／春のガーデンイベント

ローズガーデン 2018

～恋バラ・恋ばな・恋結び～

2018年5月4日～11日開催
デザイン／村上 敏（京成バラ園ヘッドガーデナー）
協力／京成バラ園



ローズガーデン2018
～恋バラ・恋ばな・恋結び～

5月の大型連休に開催されたローズガーデン2018のテーマは「恋バラ・恋ばな・恋結び」。デザインを担当したのは京成バラ園ヘッドガーデナーの村上敏さんです。京成バラ園の新品種〝恋結び〟にちなんで、「恋」にまつわる花ことばを持つ花たちにより、恋が始まり、結ばれ、そして幸せな家庭を築くまでの心の移ろいを表現しました。中には「恋に悶える（アンスリウムの赤）」という激しい花ことばも。それぞれの花につけられた花ことばは、どれも納得できるから不思議です。

でも花ことばって、ひとつの花でいくつもの花ことばを持つこともありますす。その時の気分や環境に応じて、自分の都合の良い花ことばを信じてみるのも楽しみ方のひとつかも知れません。

ローズガーデン2018のもうひとつの感動は、今回のガーデンのシンボルともなった巨大な「二重叶結び」。お守りで使われるこの結び方には、願いが叶うという意味があります。来場したお客様の願いが叶うようにと、村上さんがロープを使いご自身で結びました。大変な作業だったことは容易に察しがつきますが、お客様に幸せのお裾分けを少しだけお持ち帰りいただけたファンケル銀座スクエア春のローズガーデンです。

お互いの想いが結ばれ幸せいっぱいの笑顔が浮かびそうな結婚をイメージしたエリア。中央の大輪が新品種“恋結び”。

Love Story





（上）恋が盛り上がっているエリアは赤を中心にした高揚感いっぱいのゾーン。（右）子どもが独立し、夫婦だけの生活が始まります。ここでは感謝（ダリアの白）、思いやり（ピンクのガーベラ）、成熟した愛（ベージュのバラ）といった花ことばを持つ花たちが落ち着いた愛を表現します。



“ほのかな思い”という花ことばを持つオルルヤ グランディフローラ、“あなただけを見つめてる”ひまわりなどから始まる素敵な恋物語は色が導きます。

ファンケル銀座スクエアを彩ったバラの饗宴






ローズガーデン2018の主役
「恋結び」



ガーデンに咲いた花ことば










（上段左から）アンスリウム「恋に悶える」、白いユリ「凛とした愛」、ピンクのガーベラ「思いやり」、サボテン「枯れない愛」
（下段左から）白いバラ「純潔」、サルビア「家族愛」、サンスベリア「永久」、白のダリア「感謝」、

ファンケル 銀座スクエア10Fロイヤルルーム

2018ガーデンイベントのお知らせ

入場自由 無料

■ 初夏のあじさいガーデン
6月1日（金）～8日（金）

■ 実りのオータムガーデン
～ハロウィンの庭～
10月5日（金）～12日（金）

■ ローズガーデン［秋］
11月2日（金）～9日（金）

■ 早春の女神の庭
2019年2月15日（金）～22日（金）



撮影＝牛尾幹太

会場／ファンケル 銀座スクエア 10F ロイヤルルーム　住所／〒104-0061 東京都中央区銀座 5-8-16
☎ 03-5537-0231（代表／11:00～20:00）　アクセス／地下鉄銀座駅 A3 出口より徒歩 1 分　http://www.fancl.jp/sq/



深町貴子流

ハーブを使って眺めるだけじゃない植物の楽しみ方

企画・構成＝深町貴子＋編集部　取材＝阿部民子　写真＝牛尾幹太　協力＝養命酒製造株式会社　デザイン＝白水奈緒美

マイガーデン読者が体験する「深町流」ガーデンライフ

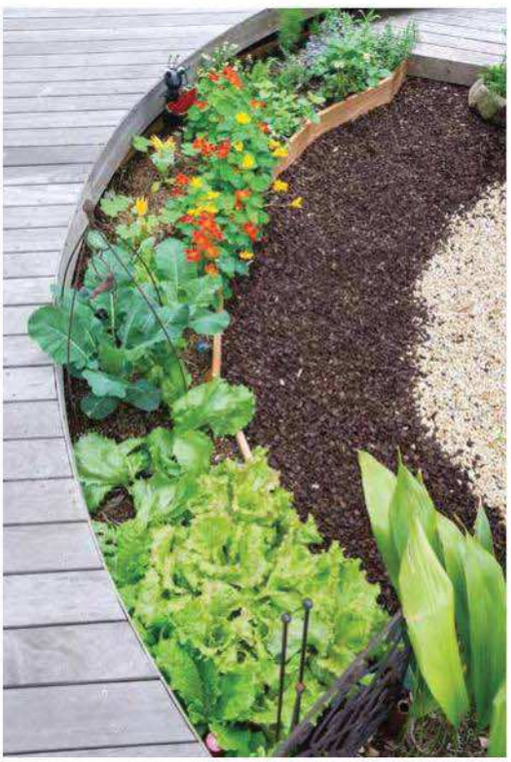
人と人がつながったり、日々の暮らしが少し楽しくなったり…植物を育てることを通して、そんな提案を発信している深町貴子さん。今号では、毎日の暮らしをひと味違ったものにしてくれるハーブとの付き合い方をマイガーデン読者２名に体験していただきました。ちょっとの工夫で、家屋やお友達が笑顔になれるワクワク、ウキウキの「深町流ハーブとの付き合い方」のレシピを紹介します。



ミントティーを飲みながら庭遊びを楽しむ。

深町さん
自宅の
お庭拝見

果樹、野菜、ハーブ、さらには昆虫用の植物まで。深町さんのガーデンはまさに多種多様。植物同士の相性を考えた組み合わせ、その場の環境にあった植物の選定など、どれも参考になります。元気に生きる場所を与えられて、植物たちがワイワイ、ガヤガヤと盛り上がっているようです。



深町家の庭はハーブの中に野菜が点在。実はぜんぜん作り込んでいないとか。自分の暮らしにあると便利なものを揃えるそうです。カモマイルやヤローの花は花粉症対策に、ラベンダーは野菜に有益な虫を引き寄せています。ここに植えているのは全部、ぱっと摘んで使えるもの。



シンボルツリーはユズリハ。常緑樹ですが、枝ぶりの面白さを活かした剪定で、光と影を楽しんでいます。野菜は成長が早く、食べれば消えるので、小さな花壇は常に変化します。





深町さんの
庭に育つ植物たち

（*印写真＝深町貴子さん提供）



食べたり、飾ったり、育てたり。
ハーブを取り入れて
自分らしく楽しく暮らす。

自分のお庭でもたくさんのハーブを育て、毎日の暮らしに上手に取り入れている深町さん。深町流のハーブの楽しみ方とアイデアを教えていただきました。



深町貴子 Takako Fukamachi

園芸家。有限会社タカ・グリーン・フィールズ専務取締役。東京農業大学短期大学部農業科卒業。病弱だった幼少期に植物から「生きる」意味を学び、「園芸で人を幸せにすること」が人生目標。NHK「趣味の園芸 野菜の時間」や「あさイチ」などでもおなじみ。主な著書に『ベランダですずなり野菜』（カンゼン社刊）など多数。
【ホームページ】http://www.taka-greenfields.com
【動画チャンネル】Youtube「horti」で検索

ハーブを育てていると、そばを通ったときはもちろん、風が吹いたり、お水をやるときにフワーッと香りが飛んでくるでしょう。それが楽しいので、眺めてるだけじゃなくて、どんどん利用することが大事。毎日触れていると、目がよく行き届いて、いっそう元気に育ちます。

何を育てるか迷ったら、まずは自分の好きな香りや味のものを選ぶといいと思います。好きな香りが生活の中にあると、気分の切り替えにとっても役立ちます。たとえばローズマリー。覚醒作用があって、受験勉強のときや眠いとき、気分が沈んでるときに、パチッと目が覚めます。お花も可愛いのでちょっとケーキに添えたり、枝が折れたらクルッと巻いて箸置きやナプキンリングにしてあげるとか、リースにしてお台所に下げてもいい。サンドイッチやソーセージに添えるとお料理が生きてくるし、見た目も使い方もいろいろ遊べます。

暑くなるこれからの季節には、ミントもお勧めです。ミントの葉を摘んでハーブウォーターを。びっくりするほど汗が引きます。そうやって自分らしくハーブのある暮らしを楽しんでいると、ちょっと素敵に暮らしてる気分にさせてくれるし、心の余裕につながる。そんなハーブマジックは、誰もが簡単に体験できることなのです。



自分のお庭で育ったハーブをブーケにしてお土産に。香りだけでなく、楽しい会話のきっかけづくりにも。







【上】ミントの葉を1枚はさんでギュッと絞ったおしぼりで、香りのおもてなし。ローズマリーの枝をクルッと丸めて箸置きに。
【左】右はミネラルウォーターにキュウリ、レモン、レモンバームで作ったデトックスウォーター。左はフレッシュな清涼感が楽しめるミントウォーター。





【上】レモンバーベナの枝をノートやハンカチにはさんでおくと、カバンの中にもさわやかな香りが広がる。
【左】フレッシュなミントに熱湯を注いだミントティー。清涼感のある香りと味わいで体の中からスッキリ。

お庭のお悩み、教えて深町さん

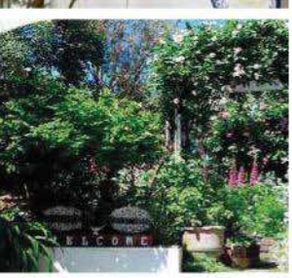
読者のお二人が、それぞれのお庭の写真を深町さんに見てもらいながら、お悩みを相談。もっと楽しむヒントとアドバイスをいただきました。「お庭って自分の鏡のようなもの。植物が元気なら私も元気ということ。お庭も自分と一緒に成長すると思うんです。大事なのは、無理をしないで、楽しみながらやることね。ちょっとお庭に出たり、お水をやるだけで気分の切り替えになるでしょう。毎日植物とおしゃべりする気持ちで、自分の生活を楽しんでほしいですね」



[Question] **早川すみ子さん**

お庭を始めて20年余り。自分でレンガを敷いて、装飾物のドアなども全部手作りしました。キッチンの窓際にはハーブをハンギングして、必要なときに採れるようにする工夫もしています。ちょっとゴテゴテ気味かなという点が気になります。







A すばらしいお庭ですね！　自分らしいものを少しずつ積み上げていって、早川さんならではのお庭になっていると思いますよ。ハーブのアイデアにしても、ご自分の生活に上手に活かしてらっしゃる。今日もお庭に咲いたお花を持ってきてくださって、そういう心使いや気配りもすごく素敵ですし、こうやってお花を通じておしゃべりすることが心の栄養にもなっているのでしょうね。ひとつアドバイスするとしたら、お庭は足し算じゃなくて、基本的に引き算だということ。植物って必ず大きくなるし、どんどんにぎやかになって主張が強くなってくるんです。どこを引いていくかを考えながらお庭づくりをするといいですよ。

[Question] **阿部寛子さん**

子どもが小さくてまだ手がかかるので、お庭をやりたくても、なかなか手が回りません。とりあえず前から育てたかったモッコウバラを植えたらすごく大きくなっちゃって…。何からやればいいのかも、よくわからない状態です。







A お子さんが小さいときは自由に遊べるように、たとえばガーデンモスのような柔らかいものや、うちの庭のようにクルミのチップを敷いておくと、お子さんが歩いても痛くないし美しさも保てて雑草防除にもなります。緑が欲しければ半立性か這性のタイムを部分的に植えても良いと思います。伸びてきたらどんどん料理に使いましょう。リースにして飾っても素敵です。栽培に手間をかけなくてもよく育ち、家族の健康をサポートしてくれるハーブを育ててみないっ?ジンジャーなんかどう?。自家製はとても良い香りなの。料理も良いけれど、ジンジャーティーは発汗を促し、かぜをひいたときにもおすすめよ。

深町さんに教わって ショウガを 植えてみました

お土産に、ショウガのプランター植えを用意してくれた深町さん。お二人に植え方レッスンも行いました。「プランター栽培に向くのは小ショウガ。まずはお家の中で濡れた新聞紙の上に置いてビニールをかぶせ、芽を出しておきます。プランターの内側には印をつけて（写真下）、Ⅰ番下の印まで培養土を入れたらタネショウガを置き（写真上）、次の印まで土を入れたら、植え付け完了。葉が６～８枚になったら次の印まで、16～18枚になったらまた次の印まで土を足して水やりするだけ。夏には葉ショウガができますよ」のお話に、早川さんと阿部さんも大喜びでした。







【上】タネショウガは芽が出たほうを上にして土の上に置く。【下】プランターには、上から3㎝、3㎝、3㎝、5㎝の深さに印をつけておく。



早川さん手作りの夏みかんピールと、深町さんお手製の新ショウガのシロップ漬けをサイダーで割った自家製ジンジャエールでひと休み。「お庭にあるもので、こんなふうに楽しめるって素敵ですね」と阿部さん。

ハーブの香りを活用して心身のバランスを整えましょう

香りは本能的な行動や情動を支配する大脳辺縁系と呼ばれる部分に、一瞬でダイレクトに伝わります。さらに香りの情報が脳の視床下部に伝わることで、自律神経系、ホルモン系、免疫系という体の３大自動調節機能に影響を与え、気分をリラックスさせたり、ストレスを軽減したりして、心身のバランスを整えてくれます。

ハーブの香りの効果と症状に合わせた活用法

○ ラベンダー / 筋肉を緩めリラックス効果⇒肩こり、緊張型頭痛に
【使い方】キャリアオイルで精油を１% に希釈して首筋や肩をマッサージ

○ ローズマリー・レモングラス / 覚醒効果、リフレッシュ効果⇒朝の眠気やだるさの解消に
【使い方】浴室の床に精油を１滴垂らしてシャワー・精油を洗面器に１滴垂らして洗顔

○ タイム / 抗炎症作用⇒のどの痛みやかゆみに
【使い方】乾燥したタイムを薄めに煮だしたハーブでうがい



香りの分子が鼻の奥の嗅上皮に付着、その情報が新皮質を経由せずダイレクトに大脳辺縁系に伝わる。（解説＝養命酒製造株式会社）



羽村は、花と水のまち

農家と市民の想いがつくる「チューリップまつり」

文／編集部　写真／編集部、羽村市観光協会＊

東京都羽村市、山の裾野に広がる市内唯一の水田が
春、色とりどりのチューリップが咲き乱れるお花畑に大変身!
農家の指導の下、小さなお子さんから大人、そして市外の方も含め、
約800人におよぶボランティアさんが球根を植え込み、
プロである農家の皆さんが維持管理を担い、一生懸命育てています。
羽村の皆さんが一丸となって支える『チューリップまつり』の魅力に注目します。



ここは羽村市内唯一の水田地帯「根がらみ前水田」。内3.2haという広大なフィールドでチューリップが開花します（＊）



春の新緑をバックに、様々な色形のチューリップが咲き誇るお花畑。ここが実は田んぼであり、秋には一面金色の稲穂に覆われるとは想像がつかないですよね。立川より青梅線で約20分、東京都西部に位置する羽村市では、毎年4月になると関東屈指の規模を誇る『チューリップまつり』が開催されます。色とりどりのチューリップは、子どもから大人まで地元住民の方々が農家と共に球根の植え込みをし、芽生えてからの草取りなどのお手入れは農家の皆さんが行います。まさに、羽村市民の皆さんの手づくりで育てられたお花畑！言うなれば、羽村市の皆さんによるオープンガーデンなのです。

あくまで〝米づくりの裏作〟として育てられるこのチューリップ畑ですが、植物のプロである農家の方が懇切丁寧にお手入れしているだけあり、毎年力強く美しく開花します。チューリップ生産組合所属の農家として長らくイベントを支えている清水亮一さん（チューリップ生産組合組合長、羽村市観光協会副会長）は「元々は街中にチューリップを植えていたのですが、球根を育てるために開花中に花を切ってしまうのが「もったいない」という市民の声があり、やがて羽村市からの援助もあって今の形のチューリップまつりになりました。現在は1㎡あたりの最低限の株数を定めており、そのおかげもあって花の密度は関東屈指の高さ。訪れた皆さんからいただける「きれいだね」の一言が何よりのやりがいですね」と語ります。その密植度の高さや来場者を飽きさせない品種選びなどの努力が評価され、昨年には東京都農業会議 会長賞と全国農業会議所会長賞を受賞しました。

約20日間の開催で、近年では全国から毎年約10万人の方が足を運ばれています。



【次年度に向けての「品種選び」】
花畑の一区画では、ちょっと独特な花色や形をしたチューリップが多く見られます。これは、次年度のチューリップまつりを見据えたテストのようなもの。これらの花の中から来場者人気はもちろん、開花期間や丈夫さなども考慮し、次のまつりの主役となる品種を厳選するのです。「常に勉強しながら毎年何かしらのアレンジを加え、次の年もまた来たくなるような花まつりを目指しています」と清水亮一さん。

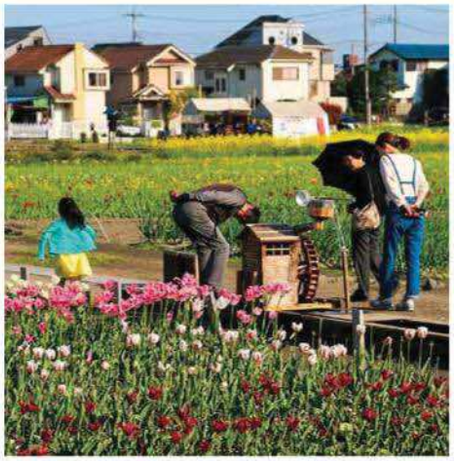


何百何千とある品種の中から期間中に咲くものを農家の目で厳選し、色合いなども熟考。配色については、市の女性職員からアイデアをもらい、女性目線を取り入れるなどの工夫もしています

“皆で花を育てる”ことが財産

元々は昭和58年からスタートした市の『花いっぱい運動』の一環として始まったチューリップ栽培。平成13年から今の形でチューリップまつりが開催され、年々規模も来場者数もアップしています。長く継続し、毎年美しいチューリップを見せることができるのは、やはり市民の皆さんがガッチリと連携し、一緒に花を育てているから。地元の幼稚園や小中学校の子供たちが球根の植え込みや掘り起こしを行い、農家の皆さんがお手入れし、市と観光協会がまつりを運営する……この横のつながりこそがチューリップまつりを支え、街を元気にする力の源なのです。現在は市外の方も参加できる「チューリップオーナー制度」が採用され、誰でも球根の植え付けや掘り起こしに参加できるようになっています。

また、毎年同じ場所で花を育てることで、卒園・卒業後も子供たちが顔を合わせる良い切っ掛けになり、植物を愛する優しい心を育むことにも繋がっています。花が人を繋ぎ、繋がり合う人たちの手で花はより美しく咲く……羽村のチューリップ畑には、理想のガーデンづくりのヒントがあるのかもしれません。



米つきや藁打ちなどに使う、水車の体験モニュメントも。水をかけると実際に回転し、来場者の皆さんも興味津々。田んぼならではの仕掛けです



水田では7～8月に大賀ハスも開花(＊)

(一社)羽村市観光協会

活動場所／東京都羽村市羽東1-13-15
羽村市観光案内書
Tel／042-555-9667
営業時間／8:30～17:00(土日祝休業)
Mail／info@hamura-kankou.org







右／6月、チューリップが終わったら田植えを開始(＊)　左上／青々とした水田と深緑の組合せも見事(＊)　左下／10月の稲刈りにも子供たちが参加(＊)



貴重な水田であるとともに、一面に咲くチューリップがにぎわいを創出する『根がらみ前水田』。老若男女、市の内外から人が集まり、一面の花景観を楽しまれていきます(＊)

羽村で見つけたすてきなカフェ

古本喫茶 まいまいず文庫

写真・文／編集部



喫茶コーナーで暖かいコーヒー・紅茶などを片手に、お好きな古本を楽しめます。冬には昔ながらの暖炉でポカポカ

オーナーの羽村幸子さんは、以前からやりたいと思っていた古本喫茶を2015年に開店しました。

幸子さんが買い付けた古本と、地域の人から買い取りした古本が並び、喫茶ではほっこりする飲みものと手作りクッキーを提供しています。

気に入った本があれば店内でゆっくりお茶を飲みながら読み、買うこともできます。（新刊も取り扱っています）

また、読書会など本のイベントや催し物会場としても利用され、楽しい持ち込み企画をいただくこともあるのだとか。

多彩な催しをお客様と一緒に楽しめる、地域密着のカフェです。



お店の名前の由来は、すぐ近くにある東京都指定史跡「まいまいず井戸」から。かつて人々の集まる場であった井戸にちなみ、誰もが気軽に立ち寄ってくつろげる場にしたいという思いが込められています。本はもちろん、幸子さんこだわりのインテリアもご覧ください

まいまいず文庫 Information

住所／〒205-0011東京都羽村市五ノ神1-7-7
ヴィラ多摩ビル102
Tel・Fax／042-849-1058　定休日／火曜
営業時間／15:00～21:00（平日）、
12:00～19:00（土日祝）
※イベントなどにより営業時間が
変わることがあります。
アクセス／JR青梅線「羽村駅」東口より
徒歩2分（駐車場なし）
URL／http://maimaiz.wixsite.com/maimaiz





コーヒーと手作り塩ちんすこう。本と共にくつろぎの一時を



羽村（はむら）幸子さん

神戸出身。私の人生の三冊：「チャップリン自伝　若き日々」「二十歳の原点」「精霊たちの家」

“オープンガーデン前線”を追いかけて

オープンガーデンをたずねました

取材：2018年4月19日

東京都羽村市「オープンガーデンはむら」

宮田司さんの庭

木間々（きまま）な雑花（ぞうか）ガーデン

写真／編集部、宮田司＊



元羽村市観光協会会長からお誘いを受けてオープンガーデンを始めたという、現会長の宮田さん。今では、年間通じて季節の花が楽しめる素晴らしいお庭に。「雑花ガーデン」と自称する通り、数えきれないほど多種多様な植物が植えられています。

春、門をくぐってまず目に入るのは、パンジー・ビオラなどをたっぷり咲かせる花壇と、同じくあふれんばかりに開花した鉢植えやプランターたち。鉢植えは棚やアイアンを有効利用して縦に展開し、限られたスペースの中で立体的に花を魅せる工夫がなされています。足元に目を向ければ、ちょっと珍しい日本の野の草花の姿も。自生ランとして人気の高いエビネや、パステル調の小輪花を咲かせるサクラソウ、ユニークな形状のイカリソウなどが見られ、しかもその色や形のバリエーションが実に多彩！山野草ファンも満足できる豊富なラインナップです。

「ここは花の種類がとても多いので、鶏糞や牛糞などを配合し、それぞれの植物に合う培養土を自分でつくっています」という宮田さん。その笑顔からは、自然派ガーデンを心から楽しんでいることがありありと伝わってきました。

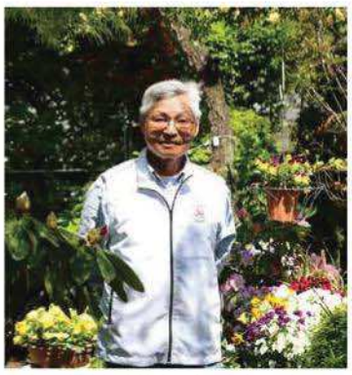


上／宮田さんのお気に入り。居間から眺めるガーデン　下／所狭しと生える草花。樹木の隙間から差し込むやわらかな光が、一層ナチュラルな雰囲気を演出



玄関前を彩る草花。構造物を活かして立体的に展開





現在、羽村市観光協会の会長を務める宮田さん



1／イカリソウ（左下）と共に咲く純白のサクラソウ　2／シャクナゲ　3／エビネは多彩な色が見られる　4／足下に群生するキバナオドリコソウ。ちなみに羽村市には「踊子草公園」という公園がある　5／王道のピンク色のサクラソウ　6／オダマキ　7／大輪のボタン（＊）　8／お庭に華やかさと木陰をもたらす、満開のシダレザクラ（＊）



木漏れ日の差す空間。まるで森の中にいるかのよう

島田弘道さんの庭

和の家屋を背景に数多のバラが咲き誇る

写真／編集部、島田弘道＊



公道に面した空間は、生け垣を取り除いたことでよりオープンかつ見応えのある花景観に

オープンガーデンはむらの発案者の一人でもある島田弘道さんは、和の趣が色濃かったそれまでの庭園に、つる・株立ちのたくさんのバラを取り入れてリニューアル。昔から生えていた豊富な下草も活かし、ジギタリスやクレマチスなどのバラによく合う植物も植えて、華やかさと情緒の共存するガーデンを作り上げました。

イチオシは、目の前を走る道路から見た風景。スタンダード仕立てにした存在感のあるバラと、豊かな下草にキッチンガーデンが見られ、高所・低所にバランスよく花があるので立体的でボリューム感のある花景観が楽しめます。「元々ここには道路と庭を隔てる生け垣があったのですが、オープンガーデンを始めるにあたって取り払いました。庭の生け垣は心の垣根。道路から庭がよく見えるようにしたら、通りかかる人からご挨拶されたり、お声がけいただく機会が大きく増えたのが嬉しいですね」と語る島田さん。キッチンガーデンで高さ約４ｍにまで成長した『スパニッシュビューティー』は特にお気に入りのバラで、高い所はやや苦手と言いつつも、今でも脚立に登って自ら花殻摘みなどに勤しんでいます。道路から覗いてみると、熱心に花と向き合う島田さんの姿をお見掛けするかも？



上／明治時代に建てられた島田さん邸。庭先にもバラを始めとして草花がたっぷり　下右／大きく成長して枝垂れる野バラは、香りも豊か　下中／かつての和風庭園の雰囲気も随所に見られる　下左／公道から邸宅へのアプローチは、春、バラでいっぱいに（＊）



















1／サクラソウの仲間 クリンソウが色々な所で見られる。「意外とバラに合うんですよ」と島田さん
2／バラとの組合せでは王道のジギタリス
3／前回の東京五輪開催を記念し作出されたバラ「聖火」。島田さんのお気に入り(＊)　4／ゆとりとくつろぎの空間「ゆとろぎ」。同名の施設が羽村市内にある　5／お庭でもとりわけ大きなバラ「スパニッシュビューティ」(＊)

オープンガーデンガイドブック(2016〜2018年度版) 在庫僅少です!

【オープンガーデンガイドブックとは?】

マルモ出版より好評発売中! 北は北海道から南は沖縄まで、花と緑にあふれる個人のお庭を一挙に紹介するオープンガーデンのガイドブック。265軒・224ページにわたり、日本全国のオープンガーデンの情報が1冊に詰まっています。
全国のガーデンや公園、花の施設などをまとめた「日本全国花めぐりの旅〜花の名所・施設めぐりマップ〜」も掲載!花を訪ねる旅行にはぜひお持ちいただきたい1冊です。



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「できれば今後は、外塀をハンギングバスケットなどで彩っているような方にもオープンガーデンに加わってほしいんです。一緒に花であふれる街を作っていきたいですね」と島田さん



ターシャ・チューダーに憧れて ―夏編―

命の息吹きを感じる都会のオアシス

―森田さんちのオープンガーデン―

構成・文／阿部民子
写真／牛尾幹太



玉川上水のほとりに位置する森田さんちのガーデン。
武蔵野の豊かな緑と森田さんが何年もかけて育んできた
ナチュラルな草花が伸び伸びと茂るこの庭は
個人の庭でありながらいつでも誰もが
自由に草花を楽しめる場所。
森田さんのおおらかな人柄が現れるような
真のオープンガーデンです。

憧れているターシャ・チューダーの庭のように、ナチュラルで植物の力を感じるガーデン

家族や友人と一緒に楽しむ誰もに開かれたガーデン

武蔵野の面影が残る東京・小平市。森田光江さんちのガーデンには、いつも友人や家族、草花を楽しみに訪れる人の姿が絶えません。

「春になると、スイセンが咲いて、チューリップが咲いて、その後は真っ白なカモミールでいっぱいになるの。みなさんがフレッシュなカモミールティーを飲みに来てくれるのがすごくうれしいのよ」と森田さん。個人の庭でありながら塀や門は一切なく、誰でもいつでも自由に出入りして、豊かに育つ植物を眺められるのも、森田さんちのガーデンならではの特徴です。

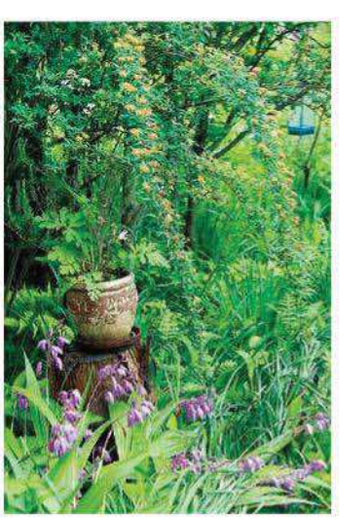
子供や孫が自由に走り回れるように、と無農薬・化学薬品を使わずに育てた植物は、どれも元気いっぱい。こぼれダネも自由に育つ場所を与えられ、生き生き、伸び伸びと自分らしい美しさを謳歌しています。

果樹が多いのも、このガーデンの魅力です。友人から譲り受けたグレープフルーツは、20年目にして一昨年初めて実をつけ、今年も花がいっぱい。孫が給食で食べた実から育ったビワも、大きく枝を伸ばし青い実をつけています。ブルーベリーのなる時期は、お客さんに自由に摘み取りをしてもらい、ジャムなどにして楽しんでもらうのだとか。

「近くの養護施設の方たちにも、摘み取りに来ていただくの。みなさん、毎年すごく楽しみにしてくださっていて、カモミールのお茶を飲んで、笑顔で楽しんでくださるのよ」と森田さん。このガーデンと森田さんを中心に、暖かな人の輪が大きく広がっています。



上／ひ孫の葉生（よう）ちゃん（2歳）は、このガーデンが大好き。庭仕事をする森田さんの後をついて草花の間を自由に走り回り、泥遊びや昆虫探しなどに夢中だとか　下右／今年、柱を新しくしたガゼボ。これからの季節はシラーやキバナコスモス、コキアなどが次々と顔を出す下左／庭を開放し、友人たちに自由に楽しんでもらっている森田さん。陶芸好きな友人はそこここに作品を飾り、オープンギャラリーのよう







ガーデンの一角にあるビニールハウスは、10年前に亡くなったご主人が建て、友人が毎年ビニールを張り換えてくれている。冬も35度の世界で、ボランティアをしている「花いっぱい運動」で交換する花の育苗をしたり、読書をして過ごす森田さんお気に入りの場所

淡いピンクのアグロステンマは、友人からもらった1本の苗から増えて見事な群生に



ガーデン奥にある友人手作りのパーゴラ。天井にはキウイを這わせ、冬にはたわわに実る





森田 光江さん（上：森田さん提供）

小平市花いっぱい運動の役員として、地域の緑化などの活動をしている。
東日本大震災のボランティアでは、毎年花を植える活動や三陸わかめの加工場の手伝いや販売にも尽力。保護司として更生活動にも力を注いでいる。

















1／香り高い花が紫から白へと変化するニオイバンマツリ　2／風になびく姿も愛らしいアグロステンマ　3／ターシャも大好きだったシャスターデージー　4／優しい紫色のカンパニュラ　5／純白のコデマリ　6／毎年たくさんの実をつけるブルーベリー　7／純白のシラン　8／うつむいて咲く姿が愛らしいシラン



友人がトールペイントで作ってくれたキッチンガーデンのシンボルにもなっているボードの周りにも、カモミールがいっぱい

Happy Garden Life

ガーデンライフ in 小平

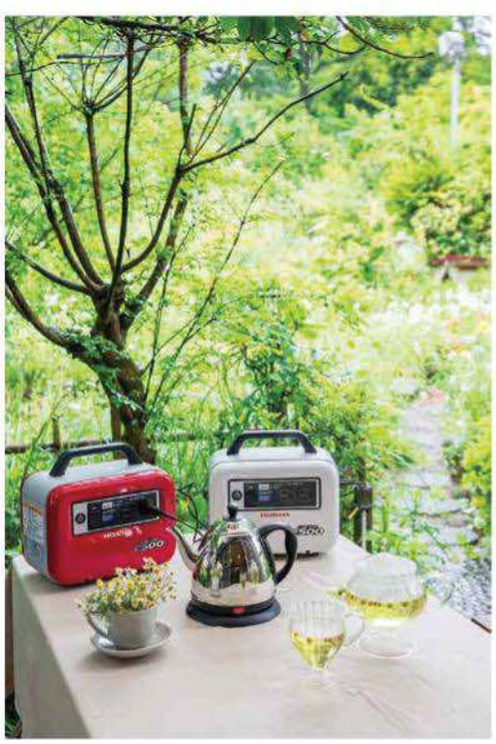
構成・文／阿部民子
写真／牛尾幹太

爽やかな戸外で家族と季節の花を楽しむ

4月から6月にかけて、小平市の森田さんちのガーデンは、ガーデンのシンボルフラワーにもなっている真っ白なカモミールで彩られます。散策して花に触れるたび、爽やかな香りが舞い立って気持ちまでスッキリ。フレッシュな花は、カモミールティーにして、オープンガーデンに訪れたお客様にふるまったり、家族や友人と楽しみます。

そんなときに活躍するのが、ホンダのハンディータイプ蓄電機「リベイドE500」。好きな場所で電化製品が使えるので、電気ポットでお湯を沸かし、爽やかな空気の中で花を眺めながら熱々のお茶をいただけます。

「デザインがおしゃれだし、ハンドルが大きくて持ち運びにも便利。カラフルな色も緑に映えるわね」と森田さん。家族や友人と、楽しい会話がさらに弾みそうです。



リベイドE500の出力は1台で500W。2台を専用の並列運転コードで並列接続すれば、900Wの電気ポットなども使用可能

ガーデンの一角にあるポタジェで、季節の野菜を育てている森田さん。今日は、夏野菜を植えるために、孫娘の春菜さんが葉生くんを連れてお手伝いに訪れました。森田さんお気に入りの、フレッシュオリーブグリーンのホンダのガスパワー耕うん機「ピアンタFV200」を使えば、力のいる耕うんもあっという間。「こんなに楽にできると思わなかった」と春菜さんも笑顔で耕うん終了。葉生くんのためのスイカをはじめ、ピーマンやトウガラシなどの苗を植え、夏の収穫を楽しみに待ちます。



「耕うんって大変なイメージがあったけど、これなら楽しい!」と春菜さん



白花と赤花のサヤエンドウ、スナップエンドウの収穫をする森田さん。支柱に人工物を使わず、ガーデンの木々を剪定した枝を使うのもこだわり



2



1



3



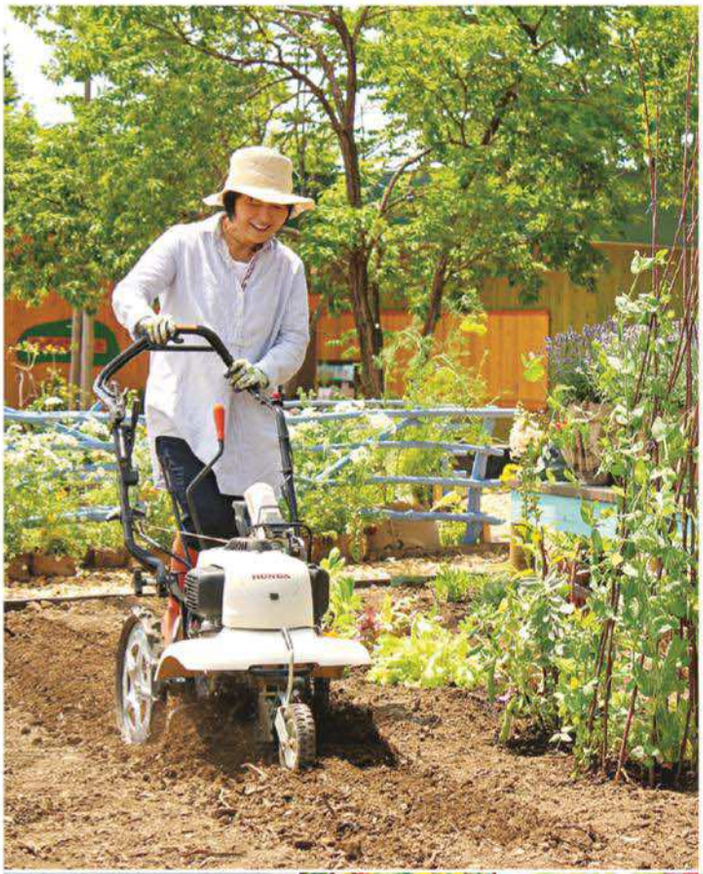
4

1／カモミールはフレッシュなまま摘んで小分けして冷凍し、友人や訪れた人におすそ分けする　2／ほんの10分ほど摘んだだけで、愛用のアンティークの籠いっぱいのサヤエンドウ　3／ポタジェの収穫物は、美味しい保存食に。右からコケモモのシロップ漬け、サクランボの焼酎漬け、ラッキョウの酢漬け　4／友人が管理に困っていた竹藪に出かけ、米袋11袋ものタケノコを収穫、友人たちに配って歩いたという森田さん。味つけして冷凍しておけば、好きな時にタケノコご飯ができる

ピアンタ、リベイドのお問い合わせは
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0120-112010
ホンダ　ピアンタ　検索　　ホンダ　リベイド　検索

HONDA

見て、育てて、味わう

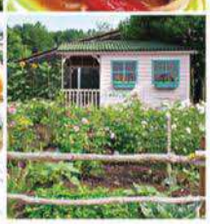












ポタジェは自由に楽しむガーデニングスタイル

ポタジェとは、庭だから草花や樹木を、家庭菜園だから野菜やハーブを植えるといった固定観念にとらわれることなく、野菜やハーブ、草花、果樹など自分が好きな植物を選び、種まきから収穫までのすべてのプロセスを見て、育てて、味わうことを楽しむガーデニングスタイルです。

ポタジェに決まりはありません。食べてみたいと思う野菜やハーブを、育ててみたいと思う花を植えていけばいいのです。家庭菜園や庭はもちろん、たとえ軒下の狭いスペースやベランダのプランターであっても、きっとたくさんの楽しさに気づくはずです。

ポタジェの楽しみのひとつは、旬の野菜のほんとうのおいしさを、またお店で売っていない野菜やハーブを家庭で堪能できること。採れたての野菜やハーブでつくるサラダは、食卓を彩る極上の一皿です。

植物は、CO_2を吸収して酸素を供給し、荒地を緑の大地に変える、なくてはならない存在。私のライフワークであるオリーブがそうであるように、多くの植物が古代から人間の生活のあらゆる分野に深く関わっています。少し疎遠になった花や緑と、もっと親しく、もっと自由にお付き合いするライフスタイル、それがポタジェです。



ガーデニングカウンセラー

岡井路子さん

主婦の視点から毎日の暮らしのなかで、無理なく楽しめるライフスタイルとしてのガーデニングを提案しています。オリーブの研究家としても知られ、国際バラとガーデニングショウのHondaブースやHonda ハローウッズ　ポタジェガーデンのプロデュースも手がけています。

Honda HELLO WOODS'
ポタジェガーデン

Hondaハローウッズ ポタジェガーデン

Hondaは日本最大級のガーデニングイベント「国際バラとガーデニングショウ」に出展し、誰もが楽しめるポタジェスタイルのガーデニングを提案しています。そのコンセプトのもとで誕生した Honda ハローウッズ　ポタジェガーデンは、ツインリンクもてぎ内の自然体験施設・ハローウッズに開設したポタジェスタイルの菜園です。

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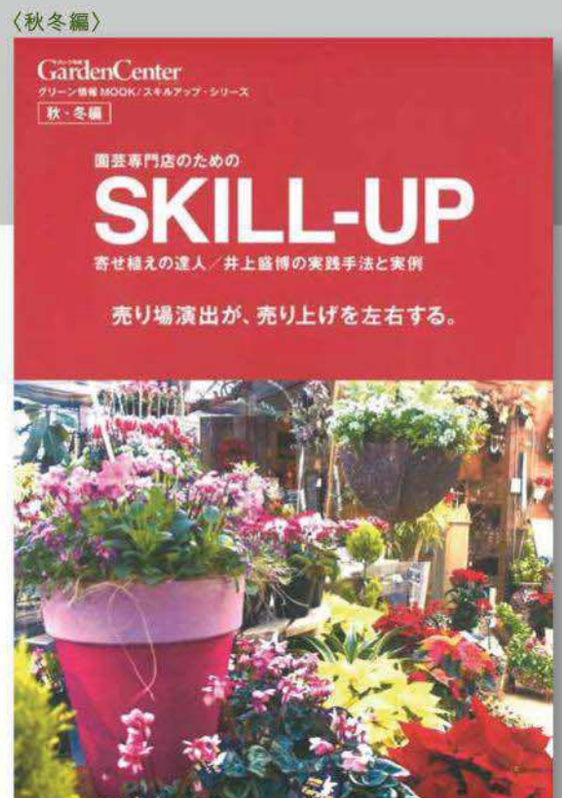


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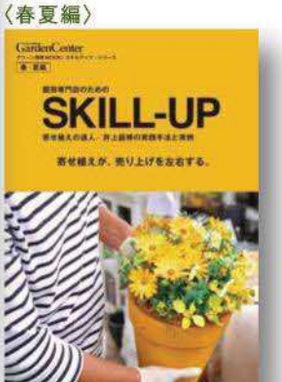
〈秋冬編〉



園芸専門店のための
SKILL-UP
寄せ植えの達人　井上盛博の実践手法と実例

大人気園芸専門店「オニヅカバイオシステム」の井上盛博店長による寄せ植え本が誕生！プロが作る寄せ植えのテクニックを作例を交えて分かりやすく解説。さらに、園芸店スタッフに向けて寄せ植えを使った効果的な売り場づくりも紹介。プロ・アマ問わずに楽しめる新しい寄せ植えの教科書です。 A4判／オールカラー　各￥2800＋税

〈春夏編〉



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【最終回】大使、大使夫人による10カ国のガーデニング

文・写真／白砂 伸夫
開催場所／ホテルオークラ東京

ホテルオークラ東京で2000年から開催されてきた大使、大使夫人によるガーデニングも今年で18回目、過日のゴールデンウィークをもって最終回を迎えました。



高円宮妃久子様を迎えてのオープニングセレモニー



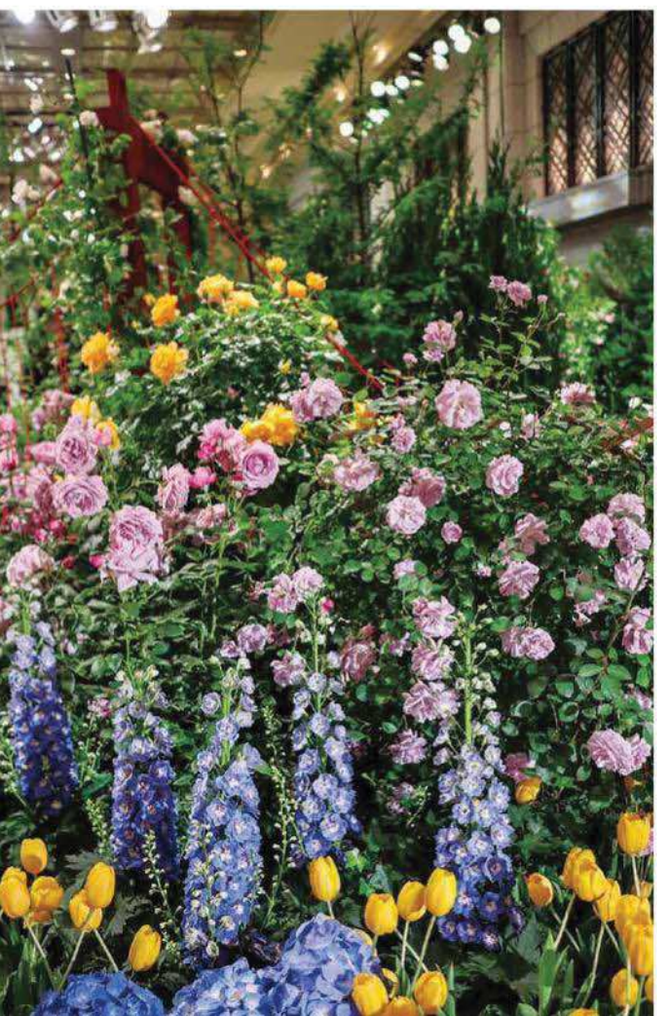


各国の庭園を高円宮妃久子殿下にご案内する白砂



メキシコの建築家、ルイス・バラガンの庭をモチーフにしたアルマーダメキシコ合衆国大使夫人の「彩り豊かな庭園」





上・左下／ハガティアメリカ合衆国大使夫人の「友情の花」、青い花の海に架けられた花のゴールデンゲートブリッジはアメリカと日本の友好を結ぶ架け橋を象徴



チリキ高地のコーヒー農園と豊かな自然を表現した畑田パナマ共和国大使夫人の庭





ヴェアテルン ドイツ連邦共和国大使夫人の庭は花とハーブに囲まれた「修道院の庭」



ベネデティ、イタリア共和国大使夫人の庭はバラやオレンジに包まれた「香しい庭」

チュニジア共和国ダラジ大使夫人の庭は「カルタゴの夢」。古代へと夢が膨らみます



バラの国、ブルガリア共和国コストヴァ大使夫人の庭は「バラの魔法」





ブマコフモルドバ共和国大使夫人の庭は、自然との調和を目ざした自宅の庭を再現

会場のデザインについて

今までを振り返ってみると、84カ国180人の庭をデザインしてきました。庭園のデザインは大使、大使夫人と庭について語りうあうところから始まります。お話をしながらイメージを固め、1枚のスケッチを描き、このスケッチに基づいてイメージを具体化していきます。空間の構成は、それぞれの庭が互いに響きあい、会場全体が交響楽のような一つの大きな庭園になるようにデザインします。

同時に、ここに展開される様々な庭園のスタイルは、実際にガーデニングを楽しむためのモデルともなるようにデザインしています。花の選び方や組み合わせ方、色差の配色など、みなさまの庭のアイデアの1つとしてお役に立てたのではないでしょうか。

高円宮妃久子殿下には18年間、毎回ご高覧頂きました。主催者であるホテルオークラ東京のスタッフの皆様、花の調達、ガーデンづくりを熱心にご担当いただいた皆様に心からお礼を申し上げます。



オーストラリア連邦のコート大使夫人の庭はパースにあるユーカリに包まれたコテージ



ラトビア共和国大使、トレイア＝マスィーの庭は夏至祭の夜の魔法がテーマ



榊原八朗（さかきばらはちろう）
1944年静岡県生まれ。1967年東京農業大学造園学科卒業。1967年～1972年 ㈱東京庭苑にて小形研三氏に師事、1972年～1975年米国オレゴン州ポートランドの日本庭園設計監理に従事。2004年～2014年、明星大学デザイン学科教授。代表作品は「東京ミッドタウン・檜町公園」「六本木ヒルズ・毛利庭園」「国営立川昭和記念公園日本庭園」「福徳の森（日本橋）」、住宅庭園多数。

榊原八朗さんのガーデンデザイン講座

第8回　観賞本位の蹲踞（つくばい）②

文・資料提供／榊原八朗

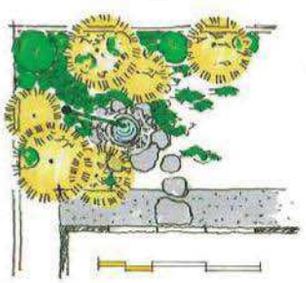
建物の様式や庭の広さに関係なく、和風を表現できるデザイン素材と言えば蹲踞が一番人気と言えるでしょう。千利休が考案したと言われる蹲踞は茶庭に設けられましたが、当時は水道がなかったので、その都度水鉢に水を注いで使われていました。明治期に水道が布設され、昭和初期頃から普及が進み「筧」が蹲踞に加わり現在の形になりました。青竹の筧から流れる水鉢の波紋と水音は自然の心地良さを感じさせてくれます。また、筧は水を注ぐためだけではなく自然の景色を想像させる要素も含んでいることに着目しましょう。「筧」と「役石」そして「鉢かまち石」等、マニュアル化した役石の使い方に固執しないで自由で創造性に富んだ蹲踞造りに挑戦してみましょう。また、蹲踞は蹲踞に寄り付く為の飛び石や園路などの機能導線が必要になります。この導線は景観美としての優劣を決定的にするので、その用い方、線形のあり方、遠近の見方、そしてデフォルメなど、美的効果を考え豊かな創造力を養いましょう。

1．山手と下手について

庭の構成で、景色を盛り上げる所と、そうではない所の関係を重点構成の形式と言います。その重点を左側におけば、「左勝手の構図」右ならば「右勝手の構図」であることは以前お話ししました。重点は山手側、非重点を下手側、いわゆる山手は高台で下手は平地と解釈して下さい。水は山手から下手に向かい、長い水路を経てやがて海に到達します。この一連の形態の中で美しいと思う自然の一部を切り取り、美的に表現する事がデザインの基本形だと思います。それは、デザイン素材や庭の広さによって、山手だからと言って土を盛って高くするということではなく、滝や渓流そして蹲踞など、添景物と植栽の濃さで山手を表現する事です。

2．筧の役割について

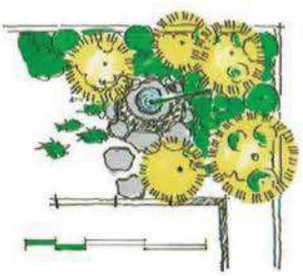
蹲踞に注ぐ筧は山手側に配し下手側に向かわせる事が理にかなった構成と言えるでしょう。上水や井戸水は配管次第で好き勝手にどこでも引くことができるので、筧と蹲踞だけに捉われないように庭の重点構成を考え、筧の向きと方向性に留意しましょう。例えば、右勝手の構図ならば右側が山手になるので、筧の位置と方向は山手側になります。筧の水源は山からの伏流水を引き込んでいるかの様に見せる事によって自然を感じさせるのではと思います。



左勝手の構図:山手の伏流水を引き込んだかのように見せる筧の位置と向きに留意

3．役石

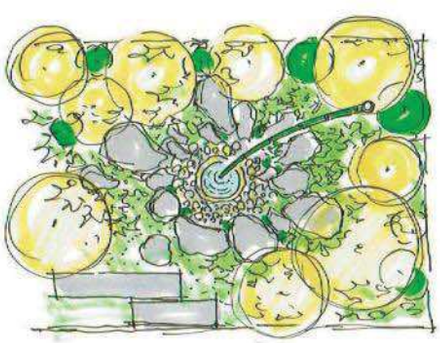
蹲踞は、水鉢を主に、前石、手燭石、湯桶石、鉢かまち石で構成したものを指します。これらを役石と言います。茶庭以外の観賞用であれば、特に湯桶石と手燭石のどちらかを大ぶりにして近景を強めると景色が深く見えます。



右勝手の構図

4．鉢かまち石

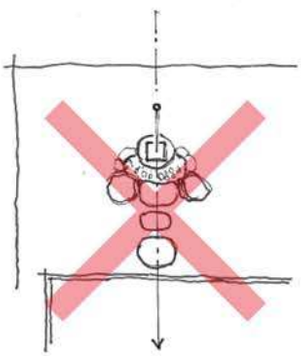
蹲踞の構成には、鉢かまち石の使い方によって、中鉢形式と向う鉢形式があることは以前お話ししましたが、この項では、中蹲踞の鉢かまち石の使い方をスケッチで表現してみました。



水鉢を中心に置き、全てのかまち石はこの鉢に向けて、すり鉢状の形にして鉢を象徴的に見せる表現

5．蹲踞の構成で留意すること

建物に対して蹲踞と筧を一直線状真正面に向けた構図をよく見かけますが、この形は人工形に近く自然形ではありません。蹲踞は自然石を使うので同じ石はありません。また、役石も同質同大にしないので人工形になりません。従って、人工と自然いずれにも属さない曖昧な形となります。伝統的な蹲踞の形だけを模倣すると貧相になります。自然の形態を熟慮し、庭全体の景色の表現に留意することをお薦めします。



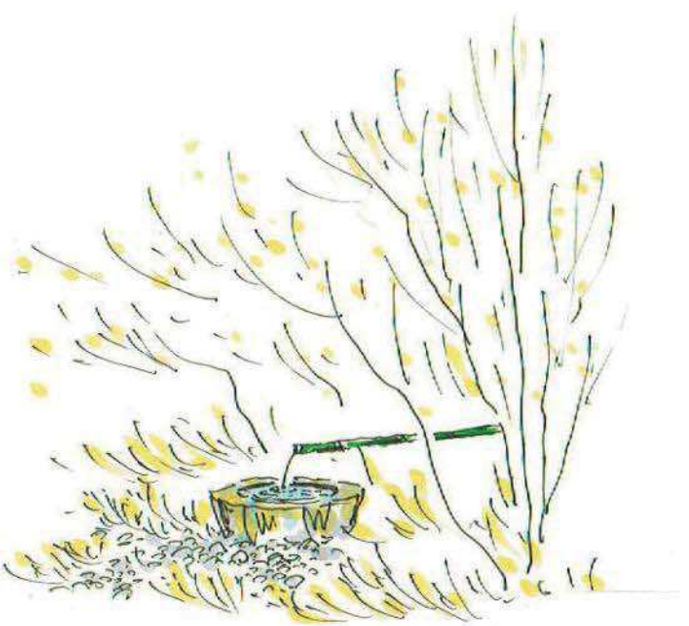
デザインの基本を逸脱している形

＊イメージスケッチ

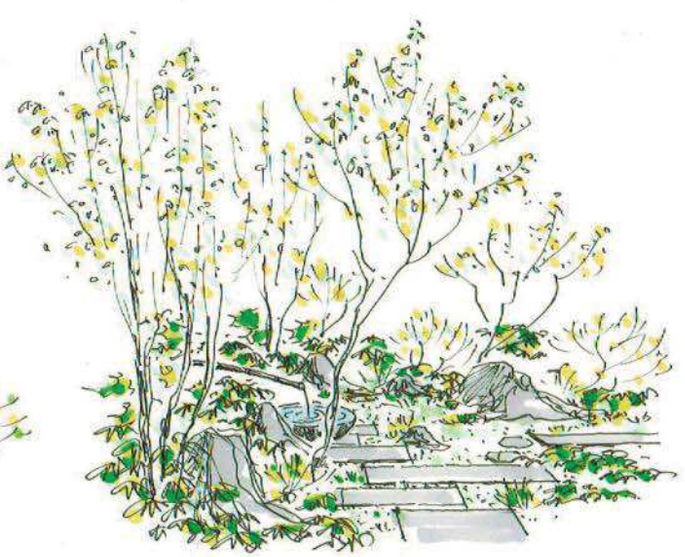
下の4枚のイメージスケッチは、雑木を主にした自然風の雰囲気を表現しました。右勝手と左勝手の構図で、山手から下手に向かう樹木の幹反りと気勢を強めた動的植栽を表現してみました。

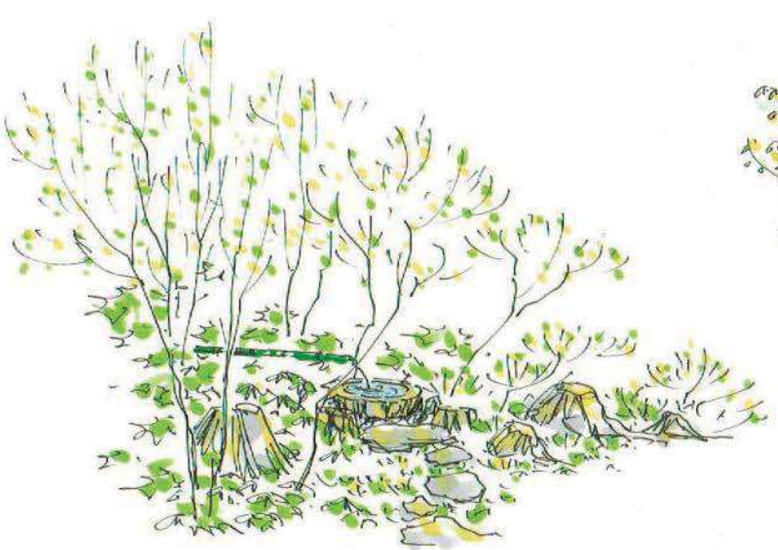
6．私の蹲踞の組み方

最初に前石を斜めに向けて据えます。次に、右勝手ならば前石右の役石を据えてから左側の役石を決め、最後に鉢かまち石を据えることが常道になっています。例外として大きな自然石の水鉢の場合は、水鉢の方向性があるので最初に水鉢を決めます。それから前石を据え順番に進めます。









＊蹲踞の表現事例（施工／ガーデンプラン赤池）



S邸



N邸



N邸



O邸

園芸文化をつくったひとたち―⑦

大隈重信は「花と緑の文明開化」の先導者、園芸政治家

農学博士　近藤 三雄

日本園芸会を育み「花と緑の文明開化」の先兵に

「江戸の園芸」に比べて時代は新しいにもかかわらず、維新後の「明治の園芸（因みに明治期の園芸は今で言う園芸と造園が未分化）」については、これまで歴史の闇に埋もれ、多くが語られることがなかった。現代の園芸や造園のあり様を考える上でも「明治の園芸」が時代の荒波の中、どう展開してきたのか。つまり、「花と緑の文明開化」の様相、その逸話を掘り出すことが、今の筆者の最大の関心事です。特に園芸や造園に関する様々な事象、例えば「屋上緑化」がいつ、誰によって日本で最初に試みられたのか等の「園芸・造園のはじめて物語」の探求に腐心しています。成果の一端は拙著『明治の園芸と緑化』に収載しています。

それらの情報源として、今、最も拠り所としているのは、日本園芸会雑誌のバックナンバー600冊です。日本園芸会は、明治22年に大隈重信や榎本武揚らの元勲6名の賛成者の下、全国の園芸関係者165名を発起人として「発展の著しい欧米の園芸界。わが国でも有志が力を合わせ、団体が設立されていなければ将来の隆盛は期待できない」という趣旨で設立されたものです。その会誌は、イギリス・ロンドンにある王立図書館によって、東洋における園芸の発展を知るには日本園芸会雑誌以外に無しとされた程、魅惑に満ちた「明治の園芸の逸話、秘話の宝手箱」です。

因みに大隈は明治35年には二代目会長に就任し、その後亡くなるまでの21年間会長職にあり、明治31年から43年まで早稲田の自邸を総会の会場に提供しました。大隈がこれほどまでに日本園芸会を物心両面で支えたのは、「日本に国益をもたらし、国民生活を豊かなものにする園芸の振興をはかるためには日本園芸会の発展なくして成就しない」と考えたためと思われます。明治38年に大隈邸で開催された第14回の総会の出席者は7000名に達したと言われています。当時の園芸会の組織の強大さを伺い知ることができます。

「明治の園芸の宝手箱」を開けると、園芸趣味的な話から造園の国家的事業に至るまでさまざまな場面、事象で大隈の名が出てきます。本稿では紙幅に限りがあるので、その内容の断片だけ触れてみたい。ある意味、園芸・造園の分野における大隈の功績の紹介ということになります。

園芸にまつわる多彩な逸話

今、園芸関係者が2020東京五輪でのビクトリア・ブーケの復活を画策しています。このブーケ（花束）、一説によれば、明治中期まで、その概念はなかったと言われています。日本で最初に歓待や惜別の意を込め、ブーケを贈られ、贈ったのは大隈でした。明治23年、日本園芸会の重鎮10名が大隈邸の庭園見学の折、園芸学者でフランス・ドイツへの留学経験もあり、フクバイチゴで有名な福羽逸人が土産として手製のブーケを大隈に進呈しました。大隈も外国婦人の訪問を受ける時には必ずブーケを作り、美しい紐で飾って贈るのを習わしとしていました。明治34年2月3日、盟友でもあった福沢諭吉の逝去の折には、その訃報を聞き、涙ながらに手塩にかけた温室の花を自ら切って花束として福沢家に届け、霊前に供えたといわれています。この花が何の植物であったかの記録はありませんが、おそらく自邸の温室には世界中の珍しいランの過半数を集めていたといわれることから白花のランの種類であったと推察されます。因みに大正5年には、帝国愛蘭会（現在の全国日本蘭協会）の初代会長も務めました。

大隈の菊花壇の素晴らしさは専門家も絶賛。毎年秋には皇族を始め各国の大公使、著名人を招いて観菊の園遊会を催しました。外国人からは菊だけではなく、庭園や展示されている盆栽も称賛されました。

「全国菊花大競技会」の折には「菊は優美高尚にて正に日本的なものであり、欧米各国の優秀品を凌駕するものを作り出し、海外に輸出し、利益を上げることがひいては国民の幸福につながる」と演説しました。

自説の人生125歳説に絡めて長生きするためにはメロンを食べるのがよいと発言したことによりメロンが一般に広く認知されました。大隈邸で新たに作出された「早稲田（ワセダ）」という品種が大正8年に開催された日本の最初のメロンの品表会で一等賞を獲得しました。大正天皇にも献上されました。逸話は尽きません。



近藤 三雄
（こんどう みつお）
農学博士 造園伝道師
1948年横浜市生まれ。
東京農業大学造園学科卒業。
東京農業大学名誉教授。
「造園命」を看板に、造園技芸の素晴らしさの普及啓蒙に専心。
書籍：『香り植物の緑化デザイン』『生かせ造園の知恵』他多数



絵図と写真でたどる
明治の園芸と緑化
近藤三雄、平野正裕 著
誠文堂新光社 発行
B5判・192頁　定価：3,780円（税込）



図：「大隈伯爵邸花壇室内食卓真景」『増補注釈 食道楽 冬』村井弦斎、報知社出版部、1904 さいたま市大宮盆栽美術館所蔵

数々の造園事業の先導者

明治5年の銀座の大火の跡、不燃建築の銀座煉瓦街の建築に関わり、日本における本格的街路樹の誕生にも寄与しました。明治6年には日本初の公園制度とも言われる太政官布達にも深くかかわります。

自邸（雉子橋の旧宅、早稲田の新宅）の庭は、いずれも明治期を代表する自然風洋風庭園で広大な芝生地を有したいわゆる「芝庭」です。特に早稲田の新宅の庭の偉容さは内外の庭園関係者からも絶賛されました。庭園の詳細については明治26年に造園学者の小沢圭次郎が「早稲田庭園遊覧の記」と題し、日本園芸会雑誌で3回に分け、詳報しています。また、大隈の自邸には栽培温室だけではなく、日本で最初で最も華麗な鑑賞温室（コンサバトリー）が建設され、当時としては珍しい海外からの多彩な園芸植物で修景されました。その中では海外からの賓客を招いた晩餐会も催され、その折には大型盆栽も飾られました。時には観覧を希望する一般市民にも開放されました。

明治41年の日本園芸会第16回総会の演説では「主として衛生上の効果から都市に植木を植えること」つまり現在でいう都市緑化を始めて奨励しました。明治神宮の造営にあたっては「伊勢神宮のような森厳悠久の気を起させるスギ林とすべき」と主張。本多静六・上原敬二の造林・造園学者と論争。最終的には彼らの科学的説明を受け入れ、現在、見られるような常緑広葉樹の森とすることを承諾しました。

以上のように大隈は、今で言う園芸のみならず、庭園・公園・街路樹・都市緑化・森づくりに至るまで広範な造園事業の展開に関して先導的役割を果たしました。

究極の「園芸政治家」

大隈の一連の園芸についての功績や日本園芸会の総会等における日本の園芸あるいは園芸人を鼓舞する数々の演説内容からすると、巷間伝えられてきた「園芸が趣味」の域をはるかに超え、まさに「明治の園芸維新」「花と緑の文明開化」の索引者であったとみなすことができます。彼の園芸への熱いまなざしの先にあったのは「日本を欧米並みの近代国家とする」「国を富ませる」「日本国民の文化度や資質向上を図る」という国士としてのたぎる思いがありました。また、本人がどこまで意識していたか解りませんが、園芸を人心掌握のための術として心得ていたようにも思えます。筆者なりに結論付ければ、「わが輩は百姓だ、植木屋だ」と自称していた大隈重信候は唯一無二の「園芸政治家」でありました。

最後に、病に倒れた大隈の枕もとを飾ったのは台湾から贈られた白蘭（胡蝶蘭？）。開花を待ち望んだが、在命中は咲かず、逝去した朝にはじめて美しい花が開いたという話を紹介し、本稿の筆を置くこととします。

Information

■セミナー「未来につなぐ朝顔文化～ SEASON2 ～」参加者募集中　※7/8（日）開催
アサガオ研究の権威三氏の話が聴けて、人気のアサガオ'團十郎'苗のお土産までつく豪華セミナーを開催します。
【開催日時】7月8日（日）13：00～16：30
【会場】日比谷コンベンションホール（日比谷図書文化館B1）
【内容】①基調講演『朝顔図譜にみる変化朝顔の変遷～江戸から明治へ～』（園芸文化協会会長 小笠原左衛門尉亮軒）②講演『変化朝顔の「芸」を科学する』（九州大学大学院准教授 仁田坂英二氏）③講演「『曜白アサガオ誕生秘話』『午後開花アサガオの発見とその後』」（静岡大学名誉教授 米田芳秋氏）　【定員】180名（先着順・定員になり次第締切）
【参加費】1,800 円（アサガオ'團十郎'苗のお土産つき）
【申込み・問合せ】（公社）園芸文化協会　Tel：03-5803-6340
Mail：enbun@soleil.ocn.ne.jp

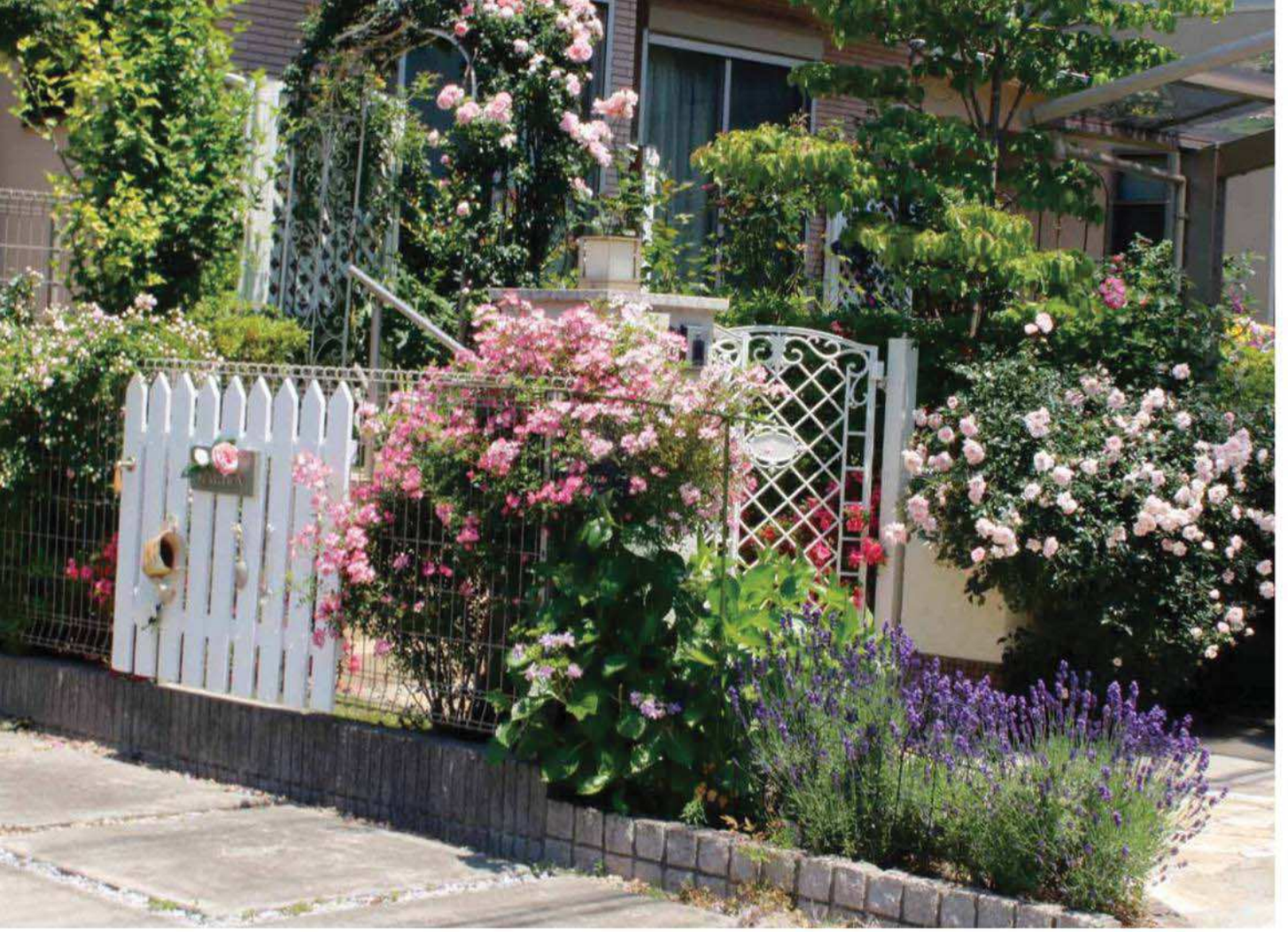


丹羽理恵（にわ りえ）
公益社団法人園芸文化協会理事・事務局長。グリーンコーディネーターの故光藤タカ子氏に師事。同氏の助手を務める傍ら、平成10年より園芸文化協会事務局に勤務。平成22年より理事・事務局長

園芸文化協会　検索

★ご入会希望の方、ご興味のある方は…　Tel：03-5803-6340　Fax：03-5803-6341

文・写真　古城大陸



ご夫婦で永年かけて丹精込めて育てあげた見事な「バラ園」、限られた庭スペースを立体的に構成している。（千葉県・道林さん宅）

ウエルカム フェンスづくり

あまりにそっけない庭のフェンス。アットホームでやさしいフェンスに変身させる楽しいフェンスを作ってみましょう。



今、フェンスといえば、「金アミ式が主流」。これまで本誌でもご紹介した「木製でナチュラルなハンガー式のフェンスカバー」ですが、多くの読者の方から、「わが家でも作れないかしら」と関心が寄せられ、急遽、簡単に作れる基本的な作り方をご紹介しました。

まず、1枚あるだけで、ガーデンの印象が優雅に一変するウエルカムサインをぜひ親子一緒に〝思い出づくりのDIY〟として挑戦してみてください。

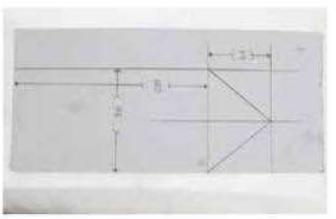


本体の作り方

金属フェンスに「温もりを！」と考案されていたもので、“木製カバー”をネット表面に専用の金属フックで引っ掛けて並べ連ねるもの。まずは１枚から始めましょう。


(巾)9,5cm×(長さ)93cm(厚さ)15mm9枚使用


先端部、山切り部は5mm程を余分に


ボール紙で型紙を作る


板に当ててマークする


切断面の美しい「竹挽用鋸」で


小板を包んだ紙ヤスリでこする

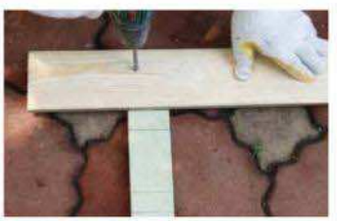

山形にカットされた板(9枚)


板縁に下から15cmと70cmにマーク(横桟の位置)

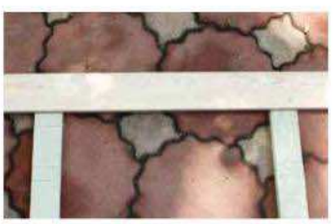
フェンス横桟木の作り


横桟木板に端から9,5cm、3cmと順に線引き


２枚目はサシガネで同じ位置に線引き


タテマークに合わせ、ビスを１本止める


サシガネ角度は正確に


上段の横桟もマークに合わせビス止め


これで骨部完成、角度は正確に


次々にマーク位置に合わせ止める


このタテ桟は上下部に専用フック用(左右)


裏面


表面

ペイント編



カンペハピオNEXT(白)水性

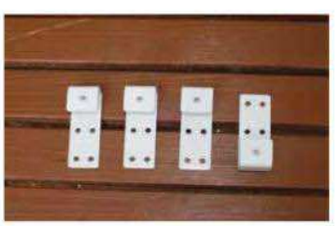

逆さに立てかけ、塗り難い所から


表に立てて、しっかり塗る


塗り残しがないようにていねいに


よく乾かす


アクセントに付けてみた(あり合わせ)

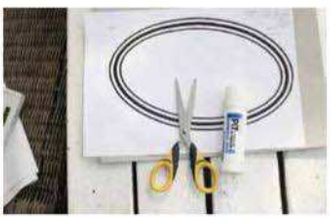

専用金具。上部ビス穴は外れ防止ビス穴

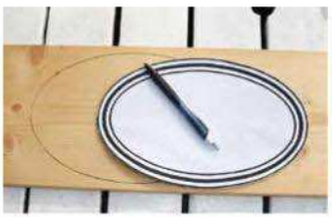

専用金具取付位置はネットの位置に

ミッキー・ミニー

みんなのアイドル、ミッキー＆ミニー！ 玄関ドアに貼ったり、
お部屋の壁に飾ったり、楽しい時も淋しい時もいつも一緒にいてほしい。

オーバルサインの作り方

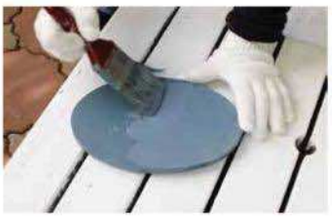

コピー紙をピットのりで厚紙に貼り


型紙を切り抜き、2×6板にマーク


ジグソーで切断する


オーバル完成


板の縁をこする


全体にグレーペイントで塗る（水性）

乾いたら


イラストをコピー


コピー裏にのり付け

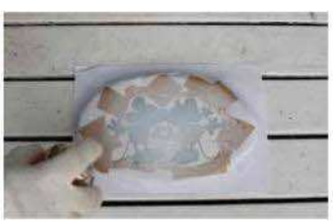

板にていねいに貼る


カッターでシルエットに黒部をカット


濡れ布巾を軽く当てゆっくり剥す


できたー！アシスタントの成美さん


シルエット部以外はマスキング


白ラッカーを 30 センチメートル離して吹きつける



完成。可愛いから、ドアに貼ってもステキ






ムーミンの絵本をコピーして板にボンドで貼り、
乾いたらクリアスプレーで仕上げる

ローズガーデン ウエルカムサインの作り方


アルスコーポ製。竹挽専用の鋸


2×6板（長）32㎝にカットする


全体にオリーブグリーンを塗る（水性）



コピー文字紙をピット貼りする



カッターで黒字部分を切り抜き、マスキング


カンペのアクリルラッカー（白）と（黒）


40㎝離れて黒スプレーを静かに吹く



文字中の隙間は



細筆を使い白をのせる


100円ショップのバラ造花使用


バラの茎部を止める。コード用「ステップル」



ステップルで固定


ネットに専用フック４個で掛ける


ネット線の高さに合わせてフックを上下させる



古城 大陸（こじょう だいろく）

'77 年無表情に広がる“壁面砂漠に一点のオアシスを”と世界初の水受け皿付きの「壁面専用植木鉢（パデュァ）発表。（国際特許）以来、携わるインテリア、ガーデン誌に立体園芸の勧めをする傍ら、市原市にある「ルネッサン荘ガーデンスタジオ」を拠点に無ければ作ろう「庭の家具を作ろう」をスローガンに日々、自ら参加してこそ楽しい庭づくりをテーマにユニークで新鮮な提案を発信している。

著書／素敵なエクステリア実例（主婦と生活社）
家族で楽しむ庭づくり（草土出版）

カンペ様から読者プレゼント

カンペパピオを**5名様**にプレゼント


３色セット

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「マイガーデン読者プレゼント係」
応募方法／ FAX、ハガキにて
FAX：06-6499-2172
住所、氏名、電話番号、年齢、職業を記入し
ご応募ください。（締切：2018年8月末日）
※当選は発送をもって代えさせていただきます。

ハンガーフェンスシステムズの専用取付金具
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TEL&FAX：0436-41-1733
使用ビス、説明リーフ付き

「森の机」プレゼント

子供たちに木の温もりの学習机を贈りませんか！

教室が明るくなり子供に笑顔が生まれます

私たちは子供たちに『津久井の森にある広葉樹の集成材で作った学習机の天板』を贈り、地域の森を守る活動を行っています。



今までの合板の天板の学習机



コナラ（広葉樹）の集成材で作った学習机の天板



2016年12月1日朝日新聞に掲載される

学習机の天板、自然木に

相模原の72小学校 森林保全知る狙い

来年度から







天板ができるまでを子供たちに教えています

2012 年から相模原市との協働事業で、広葉樹の天板を5校で約500枚設置。2017年度から相模原市教育委員会の事業として全小学校（72校）の児童約３万６千人に設置を予定しています。

MORIMO「森の机基金」

地域の小学校や子供のいる施設に「森の机」をプレゼントする基金を募集しています。団体・企業や個人の方も歓迎です。詳しくは下記までお問い合わせください。

■お問い合わせ先／一般社団法人さがみ湖 森・モノづくり研究所
〒252-0171 神奈川県相模原市緑区与瀬２６９
Tel：042-684-4729　Fax：042-649-0222
https://morimo.amebaownd.com/



未来を担う子ども達に「森の恵み」を贈りませんか！

森と人をモノづくりでつなげてワクワク循環させるラボ
それが一般社団法人 さがみ湖 森・モノづくり研究所 MORIMOです

日本が誇る里山文化は、森を敬いそして守ることで「森の恵み」を享受してきました。「森と共に生きる豊かな暮らしの智恵と高い技術、それを次世代に繋ぐために地産地消と地方創生に活かしていきたい」というのが MORIMO の想いです。森を活かして地域の木材を豊かな暮らしのために活用し、安全安心で高品質な製品づくりに努め、未来を担う子ども達に引き継いでいくために「森を保全・再生」する事業に取り組んでいます。

3つの基金のご案内

1 森の机事業

子ども達に木の温もりの
学習机を贈っています。

2015 年から相模原市との協働事業で広葉樹の天板を 5 校で約 500 枚設置。2017 年度から相模原市教育委員会の事業として全小学校（72 校）の児童約 3 万 6 千人に設置予定。



合板の天板



広葉樹のコナラの集成材天板



相模原市内小学校での設置事例

2 森の体験学習事業

子どもたちの森林体験学習を
通して地域の森を守る活動を
支援しています。





相模原市との協働事業で、森の机事業とセットで小学４年生に、NPO 法人緑のダム北相模の活動基地「相模湖嵐山の森」で間伐などの体験学習を実施



MORIMO の木工品「ミウルの森の積み木」と「森のパズル」

3 森の暮らし事業



大切な森を守るために、
地域の森で働く人、地域材でモノづくりをする人を守り育て、地産地消の家づくりを支援しています。



相模原市の藤野にある MORIMO の集成材工場。天板のほか無垢のフローリング材などの建材、木工製品を制作



地域で集材したスギ・ヒノキ・クヌギ・コナラ



製材・乾燥したラミナ材



地域の Y 邸での納入施工事例

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❶ MORIMO の事業への参画
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【振込先】
ゆうちょ銀行　相模湖支店
記号 10280　番号 88420661
一般社団法人
さがみ湖森・モノづくり研究所

■一般社団法人さがみ湖 森・モノづくり研究所
〒252-0171 神奈川県相模原市緑区与瀬269
Tel：042-684-4729　Fax：042-649-0222　http://morimo.amebaownd.com/

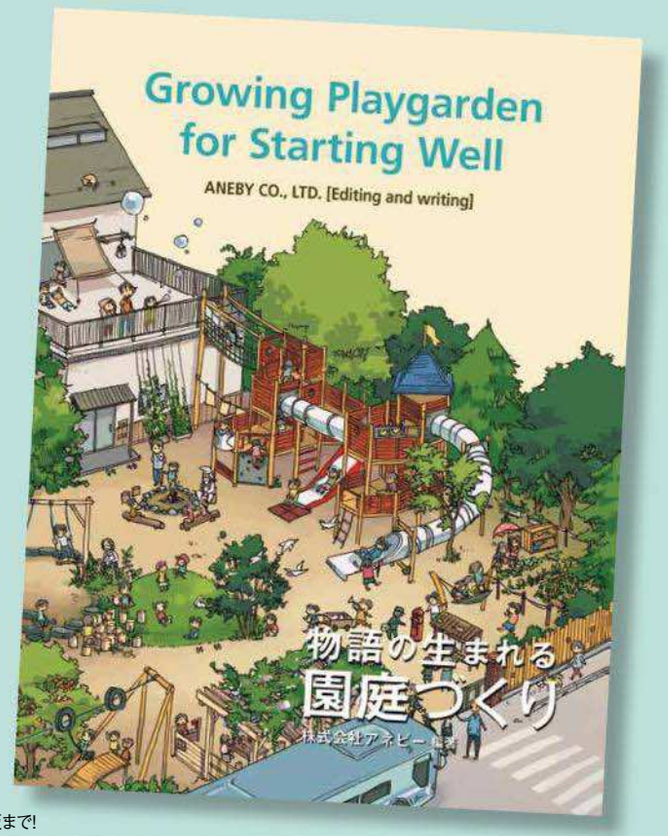
新刊　2018年2月12日発行

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株式会社アネビー／編著　　㈱マルモ出版／発行

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全国都市緑化よこはまフェアで活躍し、本誌№85でも紹介した新しい種まき手法「たねダンゴ®」は、簡単な栽培で色々な花を楽しめる一方、個人では土や肥料などをそろえるのに手間がかかるという課題も抱えていました。しかしこのたび4月より、専用の培養土や肥料などを少量ずつ取り揃え、栽培説明書もつけたお試し用キットが発売開始（種は別売です）。あとは種さえあれば、初めての方でも気軽にたねダンゴづくりに挑戦できるようになりました。ご自宅のお庭でも、各種イベントでも早速試してみましょう！

㈱サカタのタネ　神奈川県横浜市都筑区仲町台2-7-1
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URL：http://www.sakataseed.co.jp

Across The Garden Books



四季の野草リース

世界文化社　発行　　辻 典子　著
B5判・111頁　　定価／1,512円（税込）

春のタンポポや秋のススキ、冬に見られる小さなかわいらしい木の実、そしてお馴染みの猫じゃらし（エノコログサ）など、どこでも見られる“野草”を使ったリースづくりの指南書です。身近すぎるがゆえに時に雑草扱いすらされてしまう野山や草原の植物も、アイデア次第でおしゃれな飾りに早変わり! 季節ごとの野草を素材とした、多彩なアレンジのお作法が綴られています。本書を読んだら、ぜひ外に出かけてみましょう。思わぬところで良い材料が見つかるかもしれません。



コンテナで育てるハーブと野菜

西東社　発行　　深町貴子　著
B5変型判・192頁　　定価／1,380円（税込）

テレビ・雑誌・ラジオなどでおなじみ、深町貴子先生の菜園指南書です。人気の高いハーブから、おすすめ野菜まで全178種類を紹介。コンテナ栽培なので、テラスやベランダ、庭先……小さなスペースで誰でも手軽にはじめることができます。野菜は、自然のチカラを利用するコンパニオンプランツについても詳しく解説しています。「料理に使えるハーブを育てたい」「野菜を自分で作ってみたい」そんな園芸ビギナーの方におすすめの一冊です。



失われたバラ園

はかた たん　著　　さわだ まり　絵
日本地域社会研究所　発行
B5判・30頁　　定価：1,512円（税込）

かつて、福島県に『双葉ばら園』というローズガーデンがありました。園長の岡田勝秀さんが一代でつくりあげた園内には約700種・7500株ものバラが咲き誇っていましたが、東日本大震災による原発事故で閉園せざるを得なくなってしまいました。この絵本には、かつての華やかで賑やかだったガーデンの思い出と、立入が禁じられ荒廃していく様が、柔らかいタッチの絵と、園を代表するバラ『クイーンエリザベス』の視点による詩で綴られています。寂しさ、悲しさの中に、幾ばくかの温もりを感じる……そんな1冊です。

Across The Garden Information

国立歴史民俗博物館 くらしの植物苑 特別企画「伝統の朝顔」開催のお知らせ



左／青斑入桔梗渦蜻蛉葉白地赤吹掛絞桔梗咲　右／青渦柳葉江戸紫采咲牡丹

朝顔は突然変異を起こしやすいという特徴から、葉と花の変化や組合せを楽しむ「変化朝顔」が多く作出され、長らく愛好家にもてはやされてきました。このたび千葉県佐倉市の国立歴史民俗博物館では、江戸時代以降に作出された 60系統以上の変化朝顔を含む計約100系統・約700鉢をくらしの植物苑内で展示するほか、朝顔に関する近代の研究内容等についてのパネル展示などが行われます。

■会場／国立歴史民俗博物館 くらしの植物苑
（千葉県佐倉市城内町117）
★佐倉草ぶえの丘より車で約10～15分
■開催期間／2018年7月31日（火）～9月9日（日）
※毎週月曜は休苑（祝日の場合は翌日休苑）
※8月13日（月）は開苑
■開苑時間／ 9:30～16:30（最終入苑16:00）
★8月13日（月）～19日（日）は8:30開苑
★開花の特性上、午前中の早い時間が見頃。
■入苑料／100円（高校生以上）、小中学生無料
20名以上の団体は50円 ※その他割引等はURL参照
■問合せ／TEL：03-5777-8600（ハローダイヤル）
■URL／https://www.rekihaku.ac.jp

日比谷公園ガーデニングショー 2018 ガーデンコンテスト作品募集中

10月に開催される第16回日比谷公園ガーデニングショーに向けて、ガーデンコンテスト作品の募集が行われています。

■作品募集期間／ 2018年8月3日（金）まで （必着）
■募集部門・募集サイズ・募集数（予定）／
①ガーデン部門：幅4m×奥行3m、20作品
②ライフスタイルガーデン部門：幅3m×奥行2m以内で
最少2～最大6㎡、20作品
③コンテナガーデン部門：幅1m×奥行1m以内で
コンテナ鉢を使用、50作品
④ハンギングバスケット部門：縦80cm×横70cm以内で
壁掛けタイプ、重量20kg以下、100作品
※複数部門への出品可（1部門につき 1作品のみ）
■申込方法／公式サイト（下記URL参照）または下記コンテスト専用窓口より入手できる応募用紙に、応募部門、住所、氏名、TEL等の必要事項を明記し、下記窓口まで郵送またはメールで申込。※他、詳細は下記URLを参照
■イベント開催期間／ 2018年10月20日（土）～ 28日（日）
10:00～16:00（最終日は15:00まで）
■会場／都立日比谷公園内（屋外）
■問合せ（ガーデニングショーコンテスト専用窓口） ／
〒136-0073 東京都江東区北砂6-27-14（㈱ランド内）
TEL：03-5635-9955（受付10時～16時 ※土日祝除く）
FAX：03-5635-9956　Mail：hibiyags@land.ne.jp
担当者：矢部（携帯 080-7002-2271）
■ URL／ http://www.hibiya-gardening-show.com/

グリーンアドバイザー認定講習・試験 受験申込受付中（6月末まで※予定）

植物の育て方に関する正しい知識や園芸・ガーデニングの楽しさを伝える知識・技術を有する方を認定する資格「グリーンアドバイザー」の認定講習会および資格試験が今年も8月末～9月にかけて実施されます。グリーンアドバイザーは（公社）日本家庭園芸普及協会が認定を行うものであり、20年以上の歴史を経て、現在は約11,000人の有資格者が全国で活躍中。資格取得後にも協会主催の様々なイベント・行事等に参加できるほか、様々なアフターフォローも充実しています。また、園芸 CPD 制度に登録（無料）すれば、活動報告を申請することで「グリーンアドバイザー園芸ソムリエ」等の各種称号を習得でき、経験や実績をさらに広くアピールすることもできます。

■2018年度会場・日程（予定）／東京A：8月21日（火）・22日（水）、大阪：8月27日（月）・28日（火）、東京B：9月5日（水）・6日（木）
■申込期限／2018年6月末まで （延長の可能性有）
■受講・受験料（税別）／一般：37,000 円、再受講・受験（過去5年以内に受講・受験経験がある方）：27,000円、学生（学部・学科は不問）：18,500 円
■主催／（公社）日本家庭園芸普及協会
※講習・試験のより具体的な内容や、取得者のメリットおよび特典などについては下記 URL 参照
■問合せ／ TEL：03-3249-0681　FAX：03-3249-0683
Mail：jga@kateiengei.or.jp
■URL ／ http://www.kateiengei.or.jp/greenadviser/

マルモ出版&東京シティアイ共同企画 トークイベントのお知らせ



東京シティアイ

8月2日：テーマ「東京の緑さんぽ」

マルモ出版と観光案内所東京シティアイ（KITTE地下1階）の共同企画による東京の緑を考えるトークイベントを開催します。「実は東京のオフィス街は緑がとても多いのです」。今回、丸の内周辺の緑の事例を取り上げ、わかりやすくスライド交えて設計者にお話していただきます。また、生活に緑を取り入れる雑貨や書籍の販売を終日実施予定です。
※詳細は下記お申込みまたはQRコード参照

■日程／2018年8月2日（木）
■時間／11:00～19:30
※トークイベントは18:00～19:00を予定しております
■参加費／1,000円（お土産付、資料含、お一人様）
■参加人数／30名（定員になり次第締め切り）
■場所／東京シティアイ パフォーマンスゾーン
東京都千代田区丸の内2-7-2 KITTE地下1階
■アクセス／東京駅丸の内南口より徒歩約1分
■主催／東京シティアイ＋マルモ出版
■お問い合わせ／
03-3217-2054（東京シティアイ 営業開発課 長谷川）
03-3496-7046（マルモ出版 松田）
■お申込／https://www.tokyocity-i.jp/event/4576/

MyGARDEN 取扱いショップ Information

58ロハスファーム





栃木県矢板市の元ゴルフ場にできた「58ロハスファーム」（左）において、6月2日（土）・3日（日）の2日間にわたりマルシェが開催されました。10回目の開催となる今年のテーマは「花と香り」。出展数250店舗、来場者は回を重ねるごとに増え、約12,000人のお客様でにぎわいました。マルシェではマルモ出版の書籍も販売されました。マルシェ終了後も、クラブハウスにて引き続き取扱いいただいております。

※その他、マイガーデンを始めマルモ出版の書籍は各書店・ショップ等でお買い求めいただけます。

まいまいず文庫





※本誌P95 参照

Kikki＋



有数の森林資源を有効活用することで地域の活性化を図っている「まちなか交流・活動拠点 kikki+」。ファミリー世代を中心とし、カフェ、ショップ、イベントスペース、キッズスペースがあります。多世代に気軽に利用してもらうことでまちのにぎわいを生み出すことを目指しています。

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◎福島を元気に!!（予定）

◎バラのナーサリー紹介

※内容が変更になる場合がございますので、あらかじめご了承ください。

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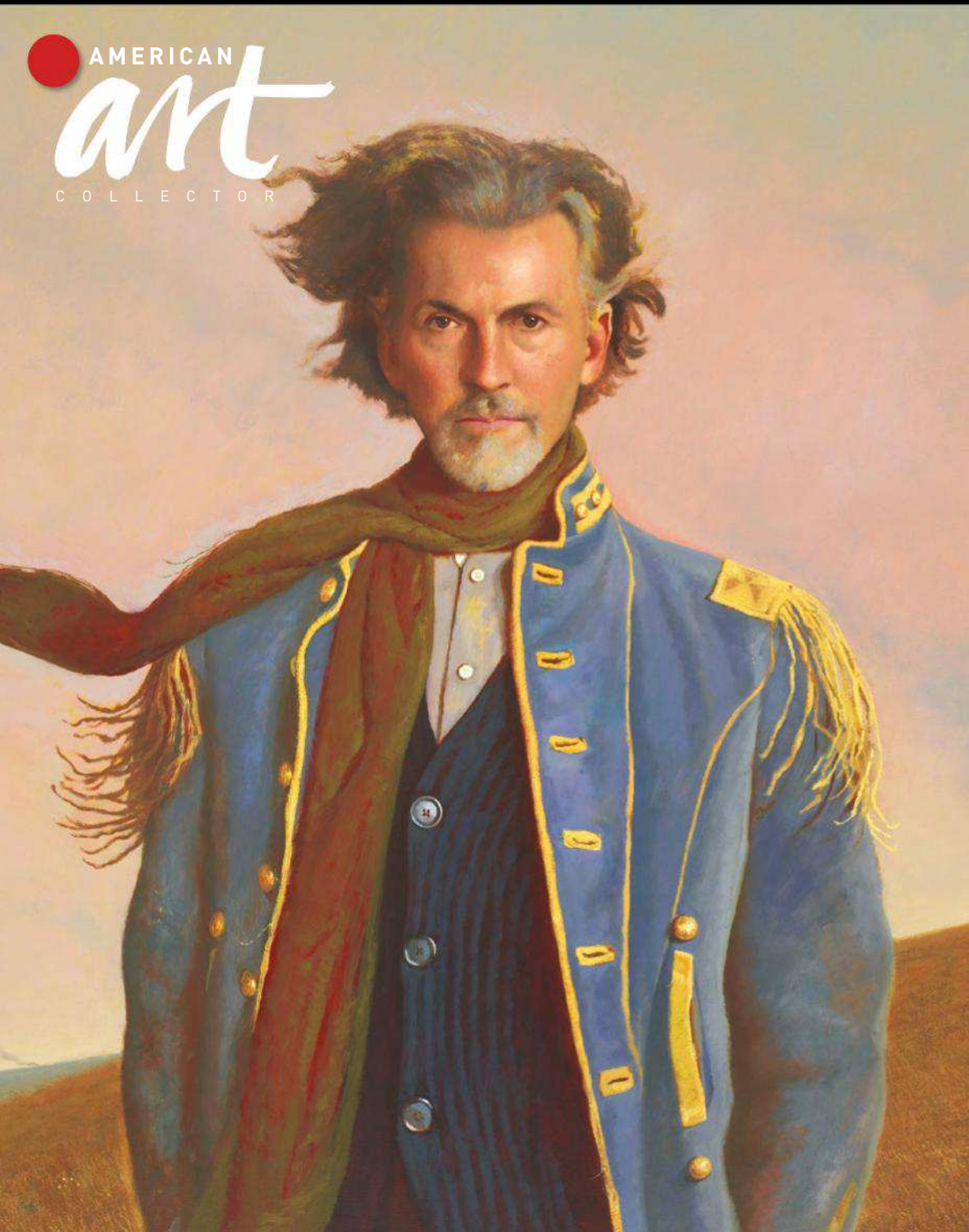
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Worthy

I've been the Editor of *American Art Collector* since the very beginning. While we launched the first magazine in September 2005, my job actually began in June of that same year. So it has now been 13 years since we have been creating and publishing this magazine every month. Thirteen years. One hundred and fifty three issues!

A lot has changed in the publishing world since that time. But one thing that hasn't changed is that fact that *American Art Collector* is a collector-driven magazine and we pride ourselves in knowing that the best collectors of contemporary and representational art read this magazine on a monthly basis and use it to help them acquire art for their collections.

How do we know this? Simple. The galleries tell us.

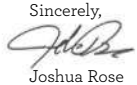
Just recently, Steve Diamant from Arcadia Contemporary in Los Angeles reached out to me. This is what he said. "[The March] issue featured our ads for Adam Vinson's March exhibition, *Song and Dance*. A collector from New York state was reading the magazine and saw the ad with the painting *Life Is A Banquet*. He called on the day the exhibition was opening and asked if it was available, we said it was and he said, 'I'll take it.' That easy."

And even more recently I was contacted by Christina Lotton at Lotton Gallery in Chicago. And this is what she said: "We had a longtime collector who reads the magazine every month. When he got his copy of the May issue he called right away and bought two works...He's such a huge fan of the magazine and he regularly uses it to see what new art is available."

"That easy." Words to live by. And that is our goal as it has been since day one. A magazine that connects the best collectors across the country with the best galleries to help them find new work for their collections.

And it warms our heart knowing that this still happens. Year after year. Issue after issue.

Sincerely,



Joshua Rose

P.S. If you have a sold story that you would like to share, please email me at editor@amercianartcollector.com.



ON THE COVER

Bo Bartlett, *Outrider*, oil on linen, 48 x 48". Courtesy the artist and Miles McEnery Gallery.

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Ashley Anne Clark | Isabelle Lafargue



Clark, “Sleeping Fox with Butterflies ,” 10 x 10”, Mixed Media Oil on Panel



Clark, “Raccoon with Butterflies ,” 10 x 8”, Mixed Media Oil on Panel



Clark, “Red Fox and Two Butterflies,” 10 x 10”, Mixed Media Oil on Panel



Lafargue, “Boy on the Moon Vase,” 10 x 3”, Hand-Painted Porcelain

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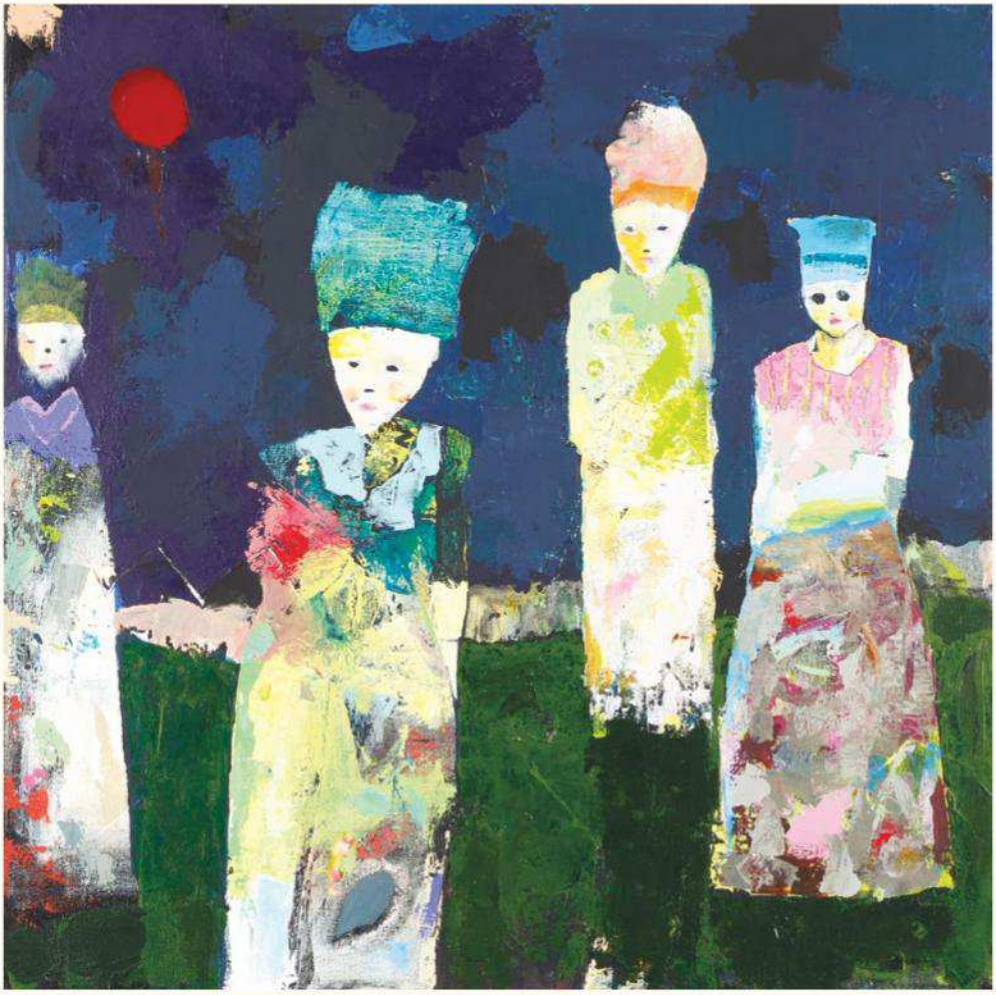
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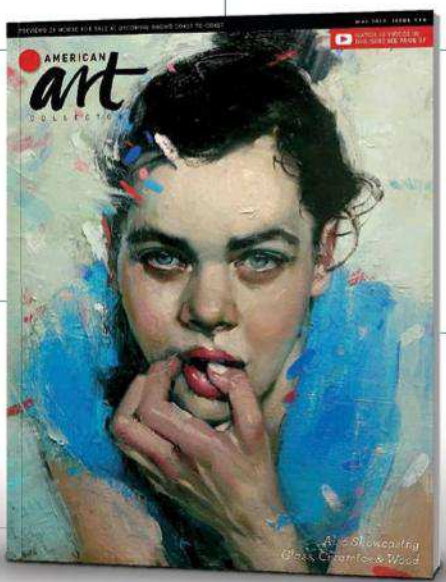
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Use this magazine to help you become the first to acquire new works for sale at upcoming shows coast to coast

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Find out what's happening across the nation. This is the first magazine to provide coast-to-coast coverage of upcoming shows from artists and galleries specializing in traditional fine art paintings and sculpture—the art that collectors want.



PREVIEWS

In the Preview pages, we reveal new works about to come available for sale by the country's leading galleries.

ART SHOW LOCATIONS

At the top of each Preview page you'll see the destination where the upcoming exhibition is showing, the dates, and the gallery address and contact details so you can make inquiries about new works—before they go on sale to the general public.

ARTIST FOCUS PAGES

These one-page articles are bonus Previews and focus on additional exhibitions taking place each month. Artist Focus Pages also show new works available for purchase, providing another valuable resource for finding more one-of-a-kind works of art.

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Our nationally recognized interior design consultants take you inside the homes of major art collectors to show how the collections have been hung.

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Find out everything the discerning collector needs to know. Each month a group of art experts share their behind-the-scenes knowledge of how the art market works.

SOLD!

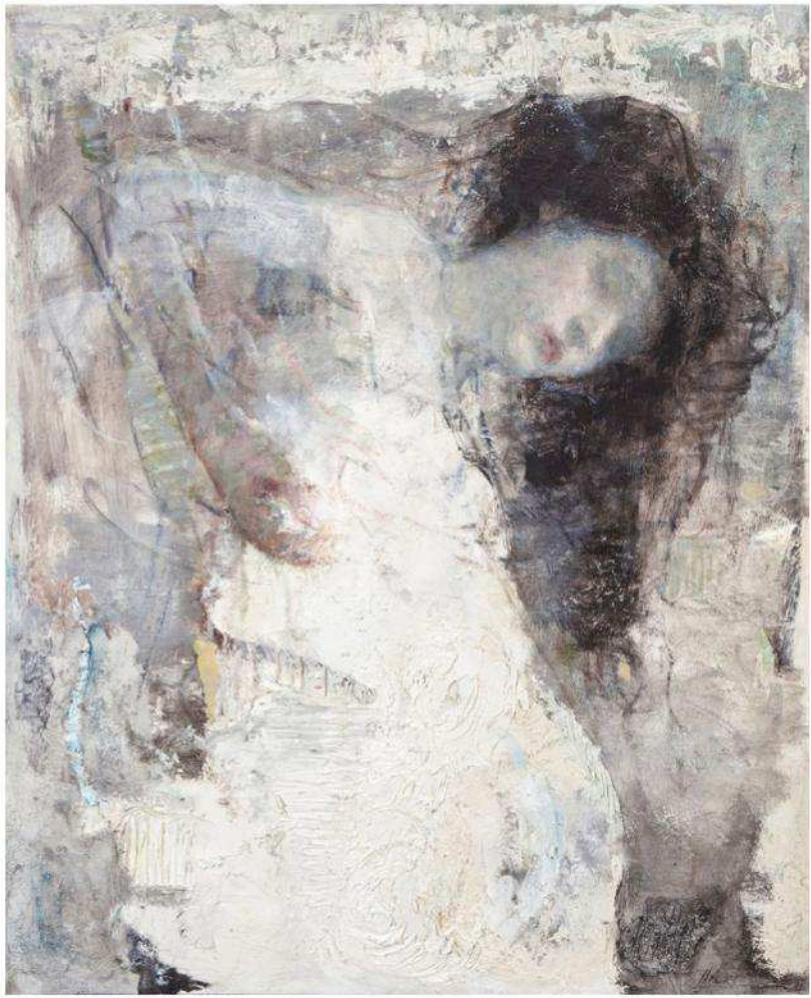
Read our monthly SOLD! pages to find out who's buying whose art they first saw in this magazine.

VIRTUAL ART WALK

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Ron Hicks Faces Of Eve



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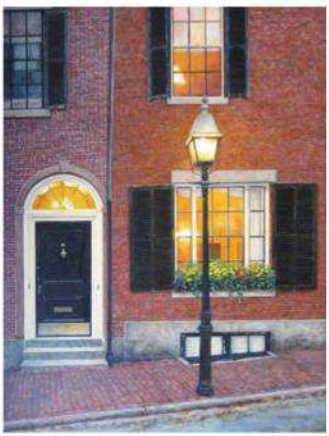
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TOWN AND COUNTRY



Marieluise Hutchinson, In One Era Out the Other, oil on panel, 8"x 36"



Roderick O'Flaherty, Morning Lights, Beacon Hill, oil on panel, 24"x 18"



Michael Compton, Brides Wreath, oil on canvas, 18"x 24"

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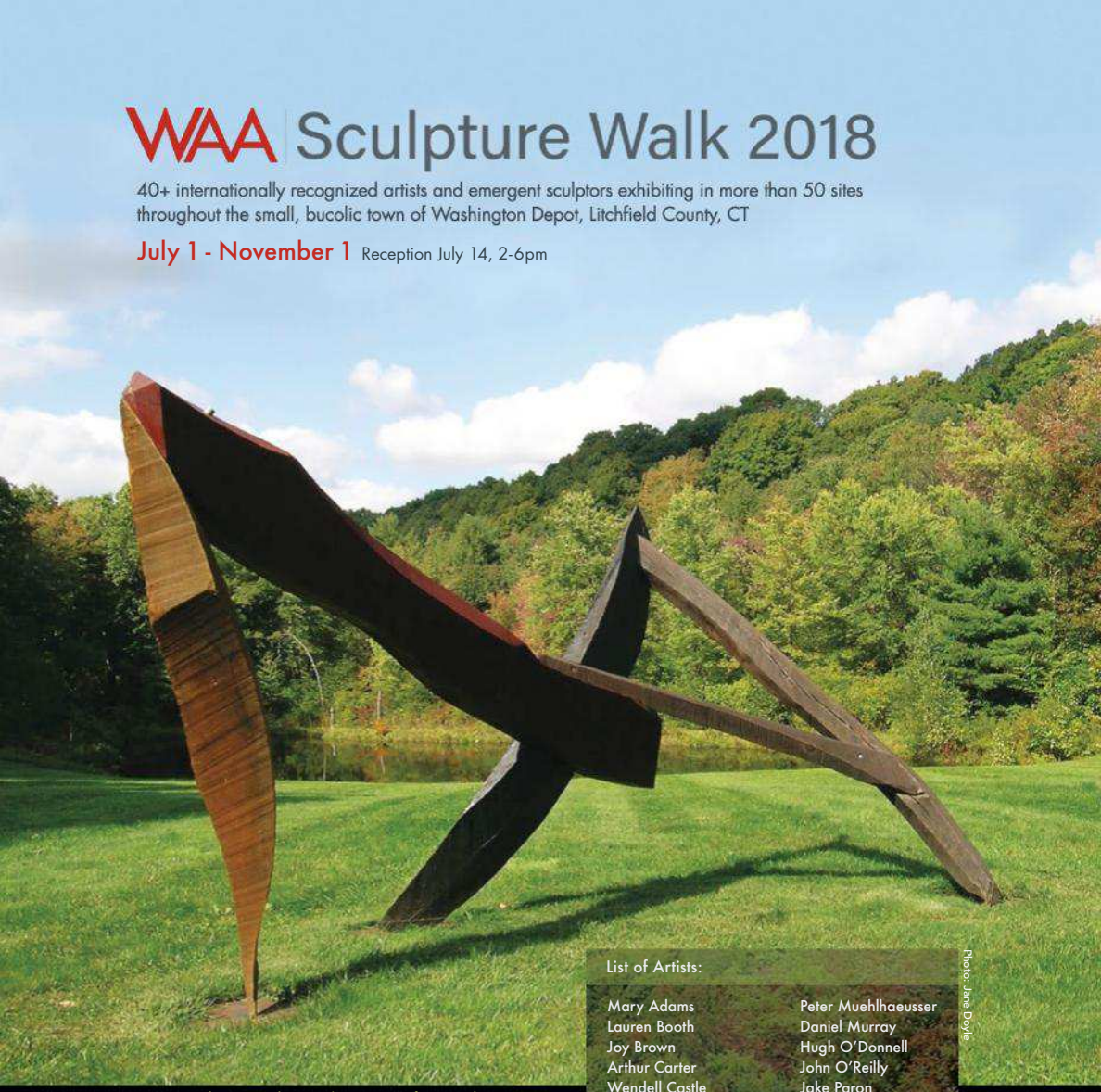
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INNISHKEEN by Tom Doyle, 2003/2017. Bronze from wood. 6'4"H x 8'5"W x 10'10"L.

Photo: Jane Doyle

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Mary Adams
Lauren Booth
Joy Brown
Arthur Carter
Wendell Castle
Ralph Derby
Tom Doyle
Caio Fonseca
Sam Funk
Joe Gitterman
Harry Gordon
Philip Grausman
Timothy Hochstetter
Fitzhugh Karol
Cornelia Kubler Kavanagh
Peter Kirkiles
Elizabeth MacDonald
Ann Mallory
Mark Mennin
Momix Dance Theater
Peter Muehlhaeusser
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Jake Paron
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Marsha Pels
Jon Piasecki
Don Porcaro
Tim Prentice
Julian Schnabel
Stephen Shaheen
Ned Smyth
Michael Steiner
Frank Stella
Norman Sunshine
William "Bill" Talbot
William Hyde Talbot
Robert Taplin
Lee Tribe



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Exhibition of New Works

July 13, 2018 - Nantucket

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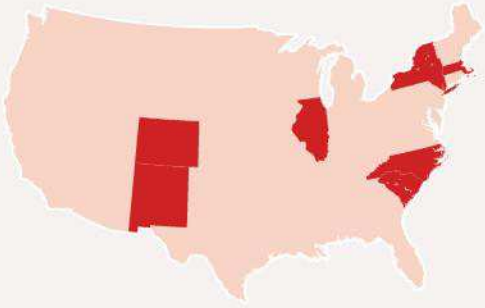
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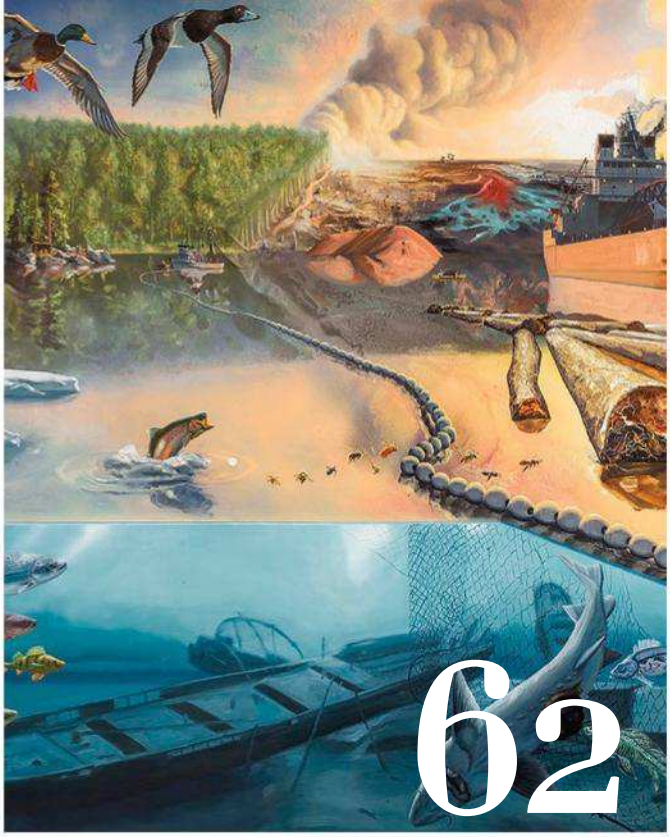
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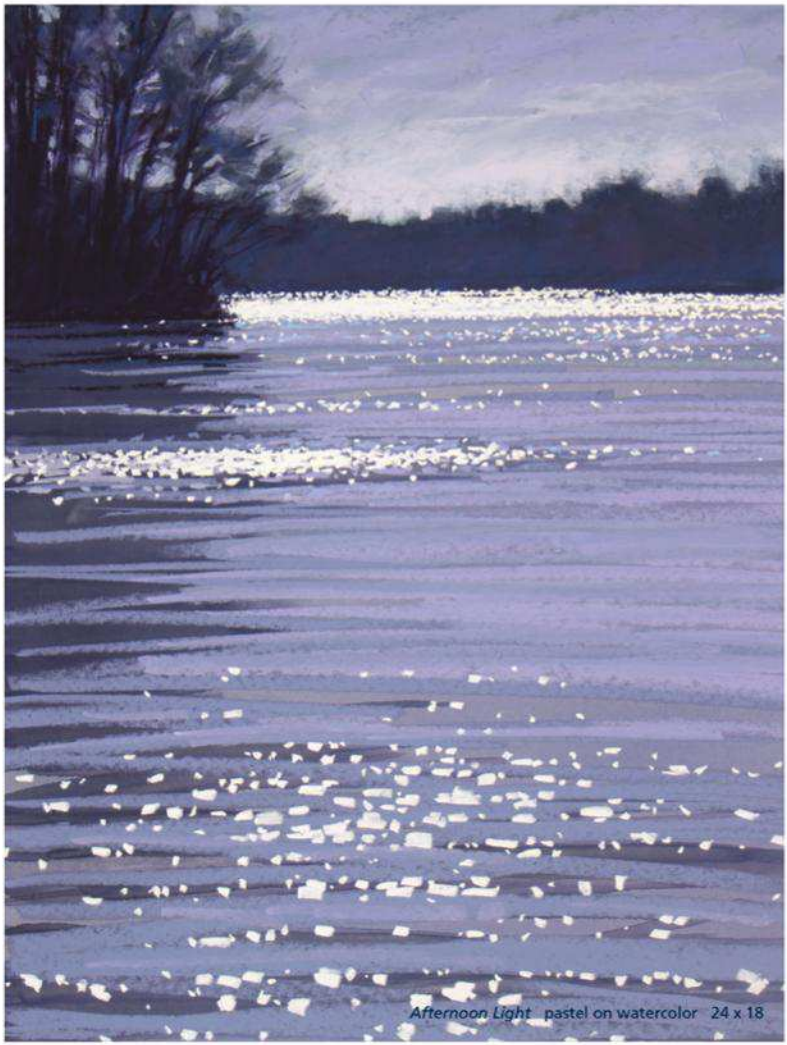
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Riverside Yacht Club, 26 x 50"

RIGHT:
War of 1812 Ironsides vs. Java, 22 x 36"
Dories, 24 x 30"
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Work by J Louis

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"Elevation"

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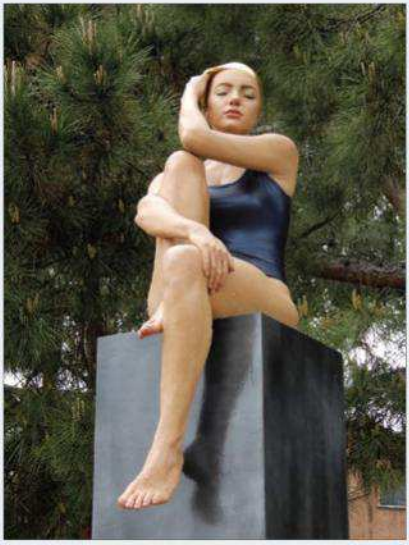
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"Contemplation," 2018. 45L x 21W x 36H (inches). Lacquer on Resin



"The Midpoint," 2017. 22L x 16W x 53H (inches). Lacquer on Resin





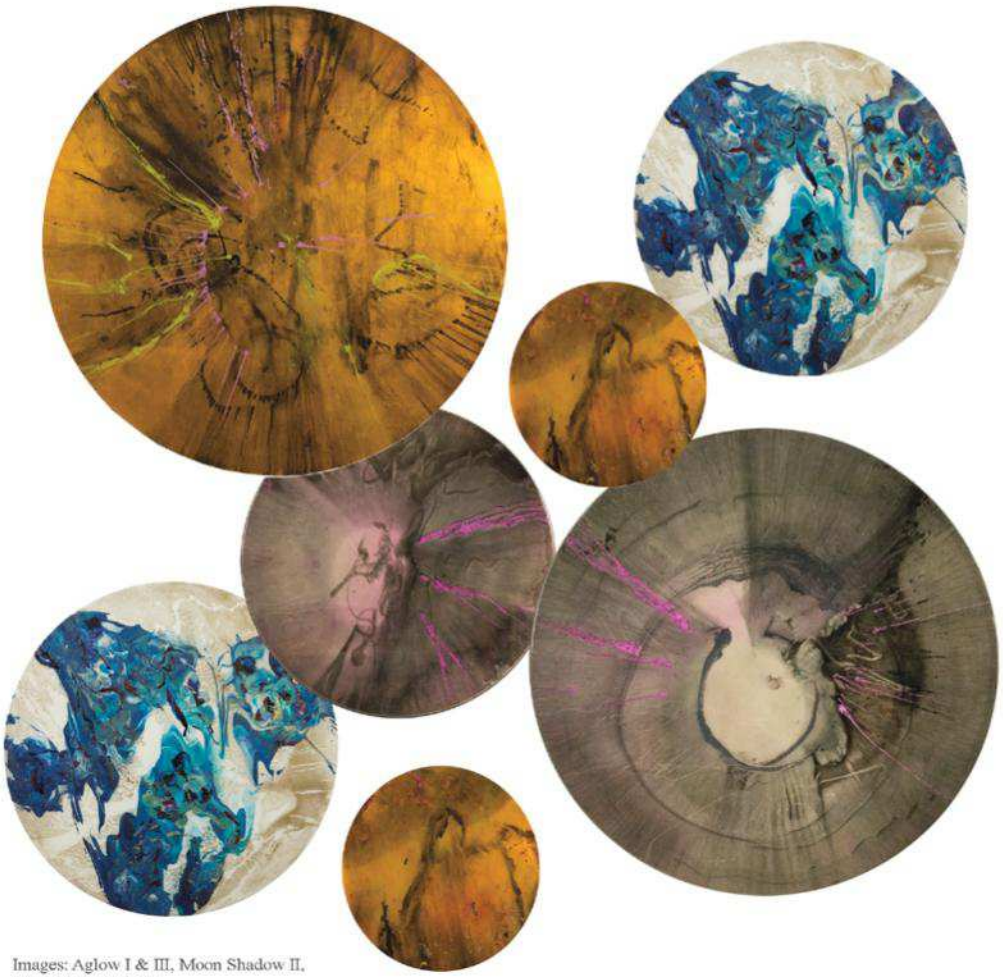
"Beyond The Golden Mean," 2014. 60L x 60W x 150H (inches). Patinated Bronze

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ART WORTH COLLECTING



PAUL SCHULENBURG

Coffee in an Outdoor Café oil on canvas 28 x 22

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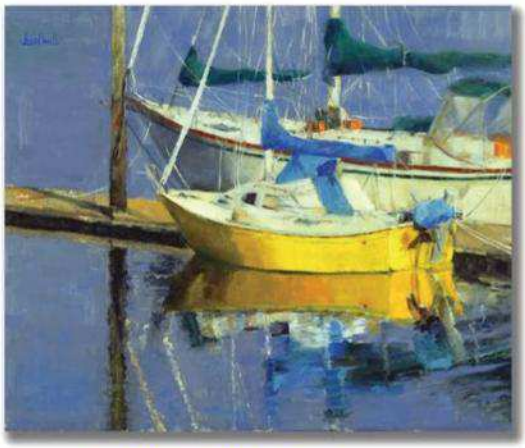
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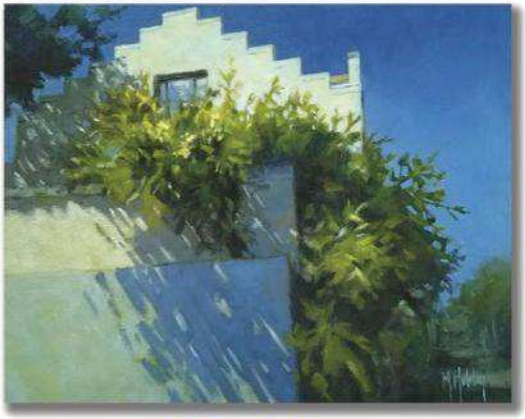
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Image courtesy of Jen Wink Hays and Uprise Art.

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American Procession



Sandow Birk and Elyse Pignolet, *American Procession*, left panel, 2017

At Track 16 Gallery, Sandow Birk and Elyse Pignolet present a panorama of American icons and ideology. *American Procession* consists of two 17-foot long woodblock prints, along with individual works by each artist. The enormous prints are inspired by the *Procession of Princes* mural in Dresden, Germany. The exhibition runs through July 28.

Avian Murals

Images of North American birds are appearing in large-scale murals in New York City as a part of the Audubon Mural Project, a collaboration between the National Audubon Society and Ari Gitler of Gitler &_____ Gallery. Currently, there are 82 completed murals of 312 intended, representing the number of North American bird species under threat from climate change.



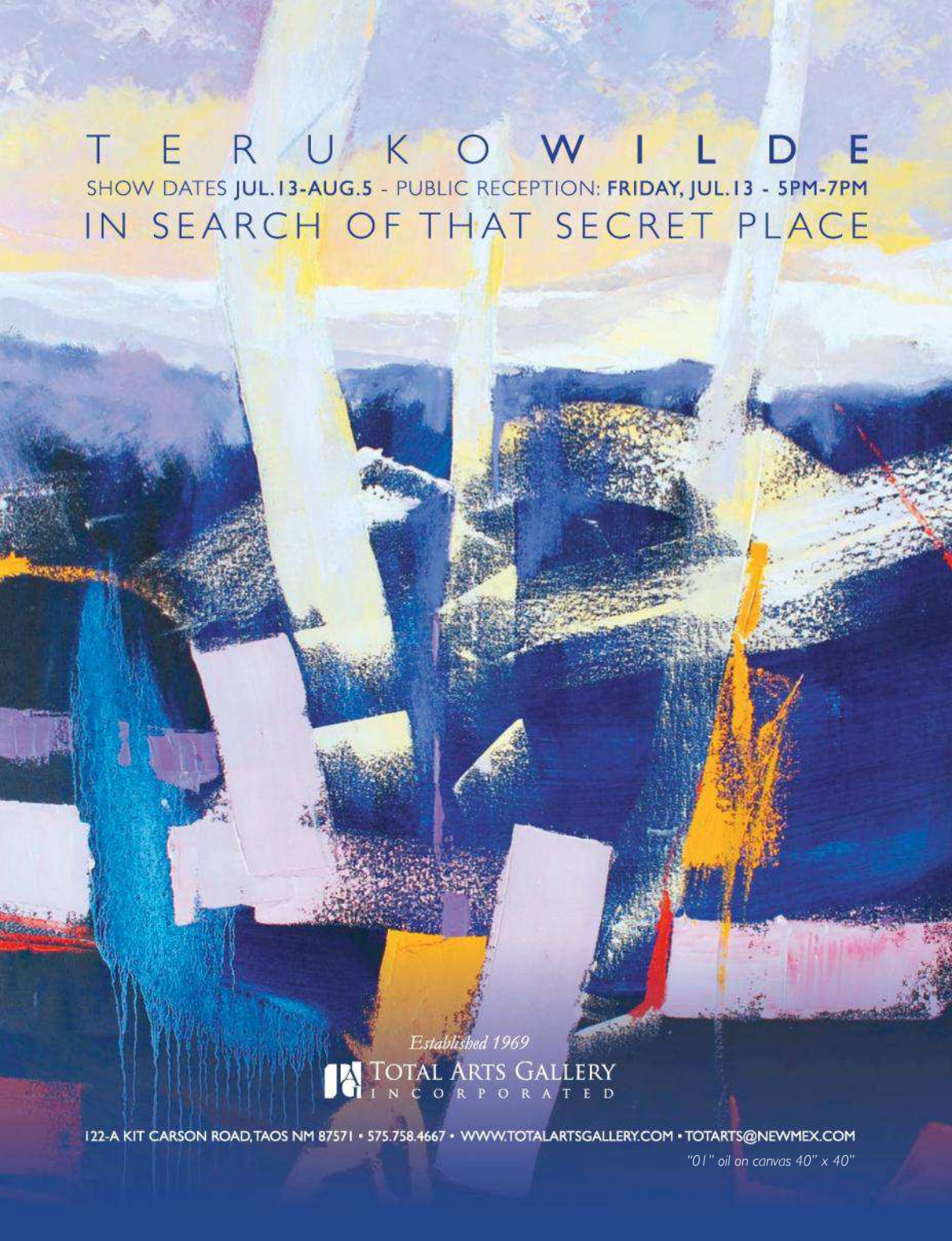
Ashli Sisk, *Black-chinned Hummingbird*. Located at 601 W. 149th Street.



Parviz Tanavoli, *Lion and Sword*, 2008, screenprint, ed. 25 of 80, 27 9/16 x 39 3/8". Los Angeles County Museum of Art, gift of Hope Warschaw through the 2018 Collectors Committee, © Parviz Tanavoli.

Expanding Collection

The Los Angeles County Museum of Art announced the acquisition of 10 new works during its Collectors Committee fundraiser, which raised more than $3.1 million. The acquisitions include works by Betye Saar, Martha Boto, Parviz Tanavoli, Ruth Asawa, Julie Mehretu and Jennifer Bartlett.


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Prayer Paintings

Through July 27 at Andrea Schwartz Gallery is Donald Bradford's *Prayer Paintings*. The works are inspired by a photograph of a large, glass box filled with prayers taken by friends traveling in Italy, as well as the artist's cousin's battle with cancer.



Donald Bradford, *Prayers for Nancy, 3*, oil on canvas, 36 x 51"



Icons of Style

The Getty Center explores a century of fashion history in *Icons of Style*. The exhibition surveys the rich and varied history of modern fashion photography, 1911 through 2011, exploring how photographers shaped evolving notions of style and beauty. The exhibition remains on view through October 21.

Glen Luchford, *Kate Moss*, negative 1994, print 2017, gelatin silver print, 15 11/16 x 20 15/16". © Glen Luchford, The J. Paul Getty Museum, Los Angeles, Gift of Glen and Tanya Luchford. 2017.121.1

Flash Photography

The Whitney explores the work of Harold Edgerton, a pioneering figure in 20th-century American photography. Drawn entirely from the museum's collection *Flash* includes around 40 midcentury photographs that highlight Edgerton's inventive uses of flash technology, revealing the magic of everyday life.



Harold Edgerton (1903-1990), *Jumping Girl*, 1940, dye transfer print, ed. 13 of 20, 20 x 15 1/8" (sheet), 16 7/8 x 12 11/16" (image). Whitney Museum of American Art, New York; gift of the Harold and Esther Edgerton Family Foundation 96.117.57. © 2010 MIT. Courtesy of MIT Museum.

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Treasured, 6x8, oil and 23kt gold



Purple Finch, 7x8, oil



Red Blues, 11x14, oil



Bluebird Taking Wing, 10x12, oil

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5 & 6

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art SHOW CALENDAR

In every issue of *American Art Collector* magazine, we publish the only reliable guide to all major upcoming fairs and shows nationwide. Contact our assistant editor, Erin Rand, to discuss how your event can be included in this calendar at **(480) 246-3789** or **erand@americanartcollector.com**.

5 JUL 2018



BRIDGEHAMPTON, NY

THE BRIDGEHAMPTON MUSEUM

Market Art + Design

Market Art + Design returns to Bridgehampton for its eighth edition. The tightly curated modern and contemporary art fair showcases 65 top galleries

www.artmarkethamptons.com

Through July 8

5

LAGUNA BEACH, CA

FESTIVAL OF ARTS

Festival of Arts of Laguna Beach

For the 85th year, the *Festival of Arts* will include a wide variety of media such as paintings, photography, sculpture, hand-crafted wood and furniture, ceramics and more by Orange County artists.

www.lagunafestivalofarts.com

Through September 1

6

RALEIGH, NC

CAM RALEIGH

Jason Craighead: New Works

Raleigh's contemporary art museum features works from Craighead, a recognized leader in the North Carolina art scene. His mixed-media work is expressive, raw and honest.

www.camraleigh.org

Through August 26

WILMINGTON, DE

DELAWARE CONTEMPORARY

The Little Things: Neal Breton and Haley Lauw

An exhibition of artists from California and Florida focusing on the small things in life when everything starts to come together and click, and challenging the "normal experience." Bold colors and dimensions combine to create a welcoming encounter with the pieces.

www.decontemporary.org

Through September 12

7

PHOENIX, AZ

PHOENIX ART MUSEUM

In the Company of Women: Women Artists from the Collection

Following the #MeToo movement and growing awareness of gender inequality, the museum will display approximately 50 works by women. The exhibit questions and challenges what is perceived as great art.

www.phxart.org

Through August 12

13

NEW YORK, NY

WHITNEY MUSEUM OF AMERICAN ART

Pacha, Llaqta, Wasichay: Indigenous Space, Modern Architecture, New Art

Seven emerging Latinx artists from the United States and Puerto Rico use their pieces to question the relationship between indigenous and vernacular perspectives of how the land should be treated by means of construction and cosmology in the Americas.

www.whitney.org

Through September 30

15

LOS ANGELES, CA

LACMA

3D: Double Vision

The first American exhibition to feature an array of artwork highlighting the illusion of three-dimensional artworks. Inspiration from art, science, culture and entertainment makes for an engaging and immersive experience.

www.lacma.org

Through March 31, 2019

17

CHICAGO, IL

MCA CHICAGO

Chicago Works: Mika Horibuchi

The Chicago-based artist uses window blinds, curtains and optical illusions to create a discussion of how these subjects conceal as much as they reveal. Her intricate realism and subtle hyperrealism draws a thin line between what is real and deceptive.

www.mcachicago.org

Through December 2

18

BRONX, NY

BRONX MUSEUM OF THE ARTS

Diana Al-Hadid: Delirious Matter

Al-Hadid's sculptural forms refer to the boundaries of space, inspired by historical art and science. Her current exhibit is an ode to Giambattista Nolli's landmark 1748 map of Rome, using the same ideas of voids and solids, transparency and opaqueness to convey Rome's public and private spaces.

www.bronxmuseum.org

Through October 14

28

MIDDLETOWN, RI

ST. GEORGE'S SCHOOL ICE RINK

The Newport Show

The annual summer event will showcase antique furniture, jewelry and fine art along with a modern series of photographs and midcentury art under the new name *The Newport Show*.

www.newporthistory.org

Through July 29

FISH CREEK, WI

DOOR COUNTY

Door County Plein Air Festival

The tradition of outdoor painting lives on as over 35 artists convene to capture the light and summer waters of the Wisconsin landscape. A public paint, live entertainment and a Collector's Preview Gala Auction are among the events that happening during the festival.

www.peninsulaschoolofart.org

Through August 11

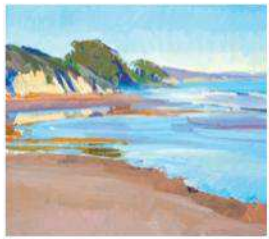
NEW WORKS BY

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JULY 14TH - 5-7PM



Marcia Burtt, Turn of the Tide,
acrylic on panel, 18"x 20"



Mark Beck, Strange Cargo,
oil on canvas, 23"x 36"

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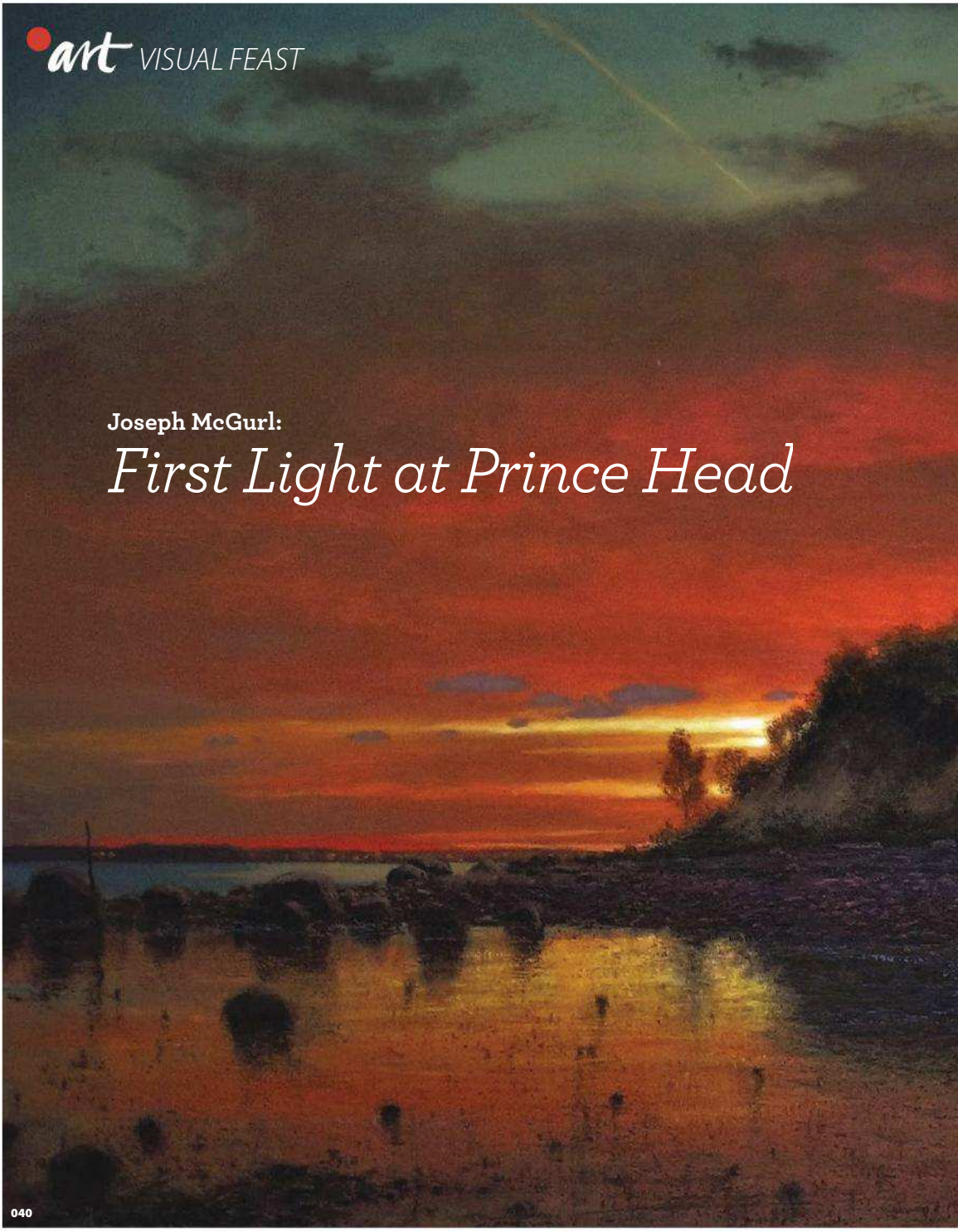


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Joseph McGurl:

First Light at Prince Head



Growing up on the Massachusetts shore, Boston Harbor and its islands were artist Joseph McGurl's backyard where he and his friends would fish, catch lobsters, swim, sail and camp. His ongoing survey of the coastal area, *The Boston Harbor Islands Project*, he says, "is a return to the place that inspired my love for the natural world." Throughout the series he explores layers of depth in his art, as seen in one of his newest works, *First Light at Prince Head*, which combines a plein air sketch with color and light from his memory and imagination.

"Making imaginary scenarios that appear real is one of the most rewarding aspects of painting for me," McGurl shares. "This is where the value of painting from life manifests itself—all the sketches I've painted over the years have provided the empirical and rational knowledge to make things up in a convincing manner."

The Boston Harbor Islands Project: First Light at Prince Head (detail), oil on canvas, 16 x 20"

MARKET ART + DESIGN
When: July 5-8, 2018; July 5, 6-10 p.m., VIP preview
Where: Bridgehampton Museum,
2368 Montauk Highway, Bridgehampton, NY 11932
Information: www.artmarkethamptons.com



1
Market Art + Design returns to the Bridgehampton Museum for its eighth edition.

2
Bo Bartlett, *Patriarch*, oil on canvas, 48½ x 65". Courtesy the artist and RJD Gallery.

1

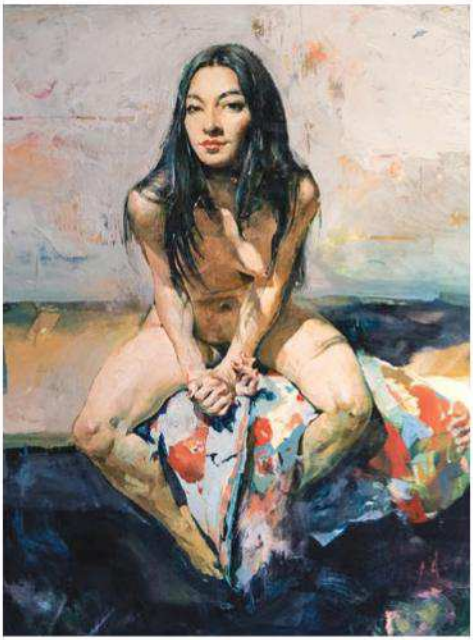
Weekend in the Hamptons

The eighth edition of Market Art + Design is its largest show to date.

This year is one of expansion for *Market Art + Design*. For its eighth edition, the event returns to the Bridgehampton Museum on Montauk Highway as the largest and most important edition to date. Seventy-five exhibitors of modern and contemporary art from around the world will present at the fair. Dealers include Haven Gallery, Galerie Fledermaus, Paradigm Gallery + Studio, Vertu Fine Art and RJD Gallery, among others.



2



3



4



5



6

Also based in Bridgehampton, RJD Gallery will bring works from Bo Bartlett, Rick Garland, Andrea Kowch, Harmonia Rosales, Jorge Rosales, Jorge Santos and Jamie Wyeth. "We've done the fair for years, always met wonderful collectors and found positive results," says gallery principal Richard J. Demato.

Works from Masha Gusova, Brian Mashburn and others will be available from the Northport, New York-based Haven Gallery. In *Great Leap Forward*, Mashburn paints the silhouette of a gothic castle, shrouded in clouds, while a tree with budding flowers and songbirds on its branches is displayed at the forefront. From Galerie Fledermaus is Kent William's *Cool with Red*, along with historic works from Gustav Klimt and Egon Schiele. Paradigm Gallery + Studio will bring a series of figurative and landscape works from Katherine Fraser.

Featured alongside the galleries and exhibitors at this year's fair will be a furniture and object oriented design presentation, curated by Wesley Moon, which is meant to highlight the industry's most innovative makers. The fair is also expanding its relationship with its beneficiary partner, the Parrish Art Museum.

On July 5, a preview will be held for VIP pass and preview pass holders. The show will open to the general public on July 6 and 7 from 11 a.m. to 7 p.m. and July 8 from noon to 6 p.m.

3
Kent Williams, *Cool with Red*, oil on clayboard, 24 x 18". Courtesy artist and Galerie Fledermaus.

4
Andrea Kowch, *The Cape*, acrylic on canvas, 60 x 84". Courtesy the artist and RJD Gallery.

5
Brian Mashburn, *Great Leap Forward*, oil, 24 x 30". Courtesy artist and Haven Gallery.

6
Katherine Fraser, *Protecting the Innocent*, oil on canvas, 57 x 51". Courtesy the artist and Paradigm Gallery + Studio.

REVEAL INTERNATIONAL CONTEMPORARY ART FAIR
When: August 2-5, 2018; August 2, 6-10 p.m., VIP preview
Where: Saratoga Springs City Center, 522 Broadway, Saratoga Springs, NY 12866
Information: www.revealartfair.com

Premiere Edition

The inaugural REVEAL International Contemporary Art Fair in New York presents 40 galleries exploring modern and contemporary art.

The first edition of *REVEAL International Contemporary Art Fair* in Saratoga Springs, New York, will bring together the dynamic arts and culture of the community with collector bases from New York City, Boston, the Berkshires and more. Founded by Jacqueline Dunbar Grande, *REVEAL* strives to present art in a way that garners respect and support for visual culture through many interpretive and sophisticated pieces as well as free-thinking lectures.



1


2

The inspiration behind *REVEAL* comes from Grande's passion for contemporary art. She says, "I have loved art ever since I can remember, and realize that no matter my profession, contemporary art has become an increasingly essential part of my daily life. That is how the idea for *REVEAL* was born: I wanted to create a unique contemporary art fair in a community that understands respects and supports visual culture."

From August 2 through 5, a string of public programs that cater to both the experienced and novice art collector will be held, allowing for a submersion into the art world for all. Included will be a series of panels and lectures on hot-button art market topics. Galleries will showcase modern and contemporary works in their booths, with exhibitors including Emmanuel Fremin Gallery, George Billis Gallery and Galleria Ca' d'Oro, to name a few.

REVEAL kicks off August 2 with a VIP Preview & Celebration from 6 to 10 p.m., giving attendees the first look at the show as well as the first chance to buy artwork. The fair, taking place at the Saratoga Springs City Center, is open to the public August 3 to 5 from noon to 8 p.m. daily.



3

1
REVEAL International Contemporary Art Fair will take place at Saratoga Springs City Center.

2
Hung Yi, *Panda Yuan Zai*, hand-painted enamel and steel sculpture, 33 x 28 x 34". Courtesy Emmanuel Fremin Gallery.

3
Christopher Stott, *Underwood Standard Portable Typewriter*, oil on canvas, 30 x 40". Courtesy George Billis Gallery.



Danielle Anjou's *Diver* in bronze, displayed in the Louvre in Paris. Multiple sizes available.

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DOOR COUNTY PLEIN AIR FESTIVAL

When: July 22-28, events; July 28-August 11, exhibition and sale
Where: Peninsula School of Art, 3900 Country Road F, Fish Creek, WI 54212
Information: (920) 868-3455, www.peninsulaschoolofart.org/events/dcpaf



Midwest Tradition

The 12th annual Door County Plein Air Festival features 39 artists painting the Wisconsin landscape.

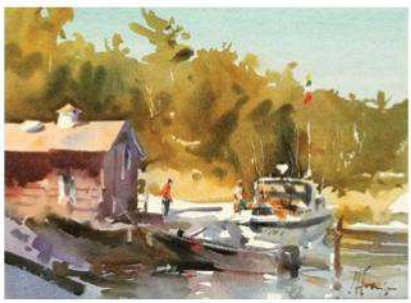
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For the past 11 years, the Peninsula School of Art in Fish Creek, Wisconsin, has brought together dozens of artists to participate in an event that honors the tradition of painting outdoors. Considered one of the Midwest's premiere painting events, the *Door County Plein Air Festival* gives artists one week to paint the shores and lands of Door County before presenting their work. The 12th annual edition, featuring 39 artists, will take place July 22 to 28, with a number of free and ticketed events to entice collectors and art enthusiasts from all over. The exhibition and sale will then happen July 28 to August 11.

"One of the things that makes the *Door County Plein Air Festival* so special is how many opportunities collectors and appreciators have to connect with the artists while they are visiting the community," says Catherine Hoke, executive director of Peninsula School of Art. "In turn, the community truly embraces the artists for the week; it's a testament to our Midwestern hospitality."

Highlights of the festival include a ticketed Welcome Dinner; the Sunset & Nocturne Paint Out on July 25 at 6 p.m.; and a lecture with festival judge CW Mundy on July 26 from 3 to 4 p.m. The Gala Auction on Friday, July 27, from 6:30 to 9 p.m. is another must-attend happening where paintings are sold by silent auction to attendees. Tickets for the gala are $80. On Saturday,



3

July 28, from 9 a.m. to 2 p.m., featured artists will participate in the Quick Paint & Live Auction, while additional registered artists of all levels will display their talents in the Dockside Quick Paint, from 9 to 11 a.m. To close the weekend of painting is the Open Door Celebration on July 28 from 6 to 8 p.m.

Among the artists participating in the 2018 event are Mitch Baird, Jill Basham, M. Shawn Cornell, Andy Evansen, Debra Joy Groesser, Stephanie Hartshorn, Kathleen B. Hudson, Eric Jacobsen, Shelby Keefe, John Lasater, Kathie Odom, Jason Sacran, Carol Strock Wasson and more.

1
Jason Sacran painting at sunrise. Photo by Charlie Hoke.

2
Andy Evansen painting the Lake Michigan shoreline. Photo by Charlie Hoke.

3
Andy Evansen's watercolor painting *The Charter* received Best in Show at the 2017 event.

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EDITOR'S NOTE: *Sarah will scour the country for the best and brightest emerging artists on the scene and then interview them about their work. Sarah has a wonderful eye, and I'm sure you will enjoy what she is able to discover. Artists, if you want your work considered, hashtag all your social media posts #tobeannounced #americanartcollector.*

Interview with Emily Esperanza

By Sarah Elise Abramson

Make Out Party

I want to start this introduction off on a personal note: I have not been this impressed, delighted and stirred about an artist's work in a while. Not only is Emily Esperanza's vision clear and well put together, but also the young artist's voice is intensely and remarkably strong. I've known Esperanza for a few years now through mutual friends in the LA art scene and was aware that she was extremely talented and working on big things. So, when I heard that she had finished her newest short film I was excited to see it. After watching her short film, *Make Out Party*, I decided that Esperanza and her work would be a perfect fit for this column.

The 26-year-old artist sent me some of her other, earlier work to watch and it just piqued my interest all the more. There's a continuous essence of authenticity throughout all of Esperanza's films as well as a strong sense that everything she's made thus far is unquestionably personal. You can see and feel her hand on all of it also making the films themselves exceedingly human. Nothing is squeaky clean or trying too hard. The work is coming from a very pure and veritable place therefore comes off as such.

Esperanza has attended several schools over the years including the School of the Art Institute in Chicago, Prague Film School in the Czech Republic and the Oxbow School in Napa, California. She states that she's "happiest when in motion," so she's never in any one place too long. This could also be said of her work. Everything she sent me was very different from all the other films, yet they all seem as if they are made by the same artist. There is cohesion to her body of work, partially due to her energetic and steady aesthetic.

For upcoming screenings of *Make Out Party* and *Wretched Woman*, visit www.emilyesperanza.com.

You grew up with artist parents. It was around you all the time. How do you think this has affected you and your work today?

It's really hard for me to differentiate between the way I was raised and the work I do now. It's all really connected. When I was 3 or 4 my mom took me to the studio of an artist who had a large unfinished painting of Pavarotti hanging on the wall. I was really obsessed with Pavarotti's music, which I knew from the cassettes my papa would play me. I ran over to the painting yelling "Pavarotti! Pavarotti!" The artist was so surprised that he took the painting off the wall, rolled it up and handed it to my mom to give to me. I have the painting hanging in my house today. Looking back, it's wild to think that an artist could be moved enough to pass on a piece of personal work to a child, just like that. But rather than being impressed, I think he recognized a shared love and passion for art in another, which moved him to a genuine gesture.

I think it's an underlying and unspoken understanding amongst artists, regardless of medium, and it can be recognized immediately, though it's hardly possible to put into words. Simply, artists don't choose to be artists. They don't have a choice. Growing up, art was never an option, it was a way of approaching life. I don't know a moment when it wasn't there.

What, in your opinion, makes a good short film, or for that matter, good art. Do you see a difference?

The short film format is really interesting because it is a bizarre amount of time to convey an idea. Considering time constraints, the maker has to be especially creative regarding approach in order to tell a compelling story. I tend to appreciate shorts that are self-contained and aware of format, i.e., not trying to be something they're not. Make a short because the format best suits the concept, not because you can't make a feature.

I feel similarly about the art I gravitate toward; art that exists for itself and doesn't try to overcompensate.

Who are some of your biggest influences, early and current?

When I was a kid my favorite movies and



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1 & 2
Stills from *Make Out Party*.

3
Emily Esperanza. Photo by Adora Wilson-Ey.

Scan for VIDEO



3

shows were campy and colorful with lots of style—*Hairspray*, *Grease*, *Little Shop of Horrors*, *The Wizard of Oz*, *Pee-wee's Playhouse*. Definitely feel like these early influences show through in *Make Out Party*.

An ongoing source of inspiration and someone who's recently had a renewed sense of relevance in my work is Sergio Leone and his spaghetti Westerns. Leone's use of sound design, pacing and archetype is masterful. I love Jack Smith, especially regarding his guerrilla/DIY approach, Maya Deren, David Lynch, Bill Viola, Roberto Bolaño and Leonora Carrington. Currently, I'm drawing a lot of inspiration from oral tradition and the stories that have been passed down in my family, the light in Giorgio de Chirico paintings, and the writing of Italo Calvino.

Can you talk a bit about your process in regards to creating and directing a film?
For me, a film starts with an idea that manifests as a vision of a scene or shot. The visions can come from anywhere—sometimes inspired by a location, sometimes inspired by finding a great costume piece or prop, sometimes they come from nowhere. At a project's inception, I don't know what the story is yet; just know how the film feels. The narrative follows and slowly takes shape, pulled from the vision like tar.

Filmmaking's currency is chaos, as at any moment there are a thousand things liable to go wrong. So much of the filmmaking process is navigating and negotiating that chaos. Directing is a very intuitive process and always challenges me to be more flexible in my approach. I've found that some of the most interesting choices or beautiful moments on set have come from a chaotic situation where it seems like there's no solution. Just changing an approach to a problem can offer a new perspective and reveal options that may have never been presented otherwise.

Can you talk a bit about how the concept of *Make Out Party* came to you and then became reality?
The idea for *Make Out Party* came from an idea for a scene, which ultimately became the opening shot of the film. We start on a close-up of two people kissing. As we slowly zoom out, a third person joins them. The frame continues to widen and the camera pans to reveal that we're at a big party where everyone is making out.

At the time, I was living in Chicago but had decided to move back to California. I wanted to make a really exciting film before leaving and to use it as an opportunity to collaborate with artists I hadn't yet worked with. I pitched the rough concept to my cinematographer and close collaborator, Greg Stephen Reigh, who was really into it. From there I approached artist Molly Hewitt and filmmaker Eve Rydberg about coming onto the project. I admired their respective work but had never worked with either. We quickly assembled a team of passionate, creative people. There was barely a budget (about $1,500 total) and so we pooled all our resources to make it happen. We filmed around people's schedules, shot our exteriors guerrilla-style, fabricated props and sourced costumes from our personal wardrobes. Local businesses donated locations and catering, and local designers loaned out wardrobe pieces. The entire process was intensely collaborative. After shooting wrapped, Full Spectrum Features, a Chicago nonprofit production company dedicated to increasing diversity in film, signed on to co-produce *Make Out Party*. They have since helped Eve and I see the project to completion.

In your other works, such as your *Wretched Woman* series, the work is much more nonlinear or storyline based. What made you take a different route this time?
Wretched Woman is a collection of shorts that utilize duration and soundscape to explore female sexuality/sensuality, archetype and gendered spaces through a series of nonverbal video tableaus. I have an arts background but also work in the film industry. I've found a lot of skepticism from each world about the other—the former criticizing "movies" and the latter criticizing "video art." I'm somewhere in the middle, so the series is an attempt to reconcile the two worlds. I've found that people's reactions really vary depending on how the works are being exhibited (i.e., a sit-down screening versus installation) but I think that narratives can emerge from even the most experimental or nonlinear films. I wanted *Make Out Party* to be really entertaining and accessible, which in this case translated to a traditional story structure.

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Sarah Elise Abramson is a contemporary fine art photographer based in San Pedro, California—a mysterious post-industrial enclave whose offbeat countercultural history and proliferation of unusual sights, sounds and citizens is tailor-made for Abramson's obsession with everyday surrealism. In both her own photography and in her curatorial and editorial approach to exhibition projects and independent publications, her emphasis is on discovering the eccentric beauty in the things most people overlook. Found objects, hidden messages, secrets of the universe that hide in plain sight—throughout her studies at Parsons The New School for Design and Brooks Institute of Photography, and later at LaChapelle Studios, her work has evolved from finding to intuitively creating original daydreams and shared cosmologies. *www.sarahelisephotography.com* *@slow_toast*





Lifelong Passion

An astute eye enhanced by knowledge from dealers has helped this collector hone his dynamic and diverse collection.

BY **JOHN O'HERN** PHOTOGRAPHY BY **FRANCIS SMITH**



1
On the left in the living room is *View from a High Ledge*, 1972, oil on canvas, by Fairfield Porter (1907-1975). In the hall is Charles Arnoldi's *Straw Dogs*, 1982, laminated plywood. To the left of the fireplace is *Passion Flight 1*, 1977, by Jules Olitski (1922-2007). Above the fireplace is *Interior with Turquoise Vase*, 1973, oil on canvas, by Paul Wiesenfeld (1942-1990).



2

For a collector to combine paintings by Fairfield Porter, Jules Olitski and Paul Wiesenfeld in one room and to commission V'Soske, through his decorator, to produce a rug in the precise celery green to hold it all together takes a certain kind of genius, which our collector denies he has. He attributes his skill to learning from the best dealers in the country, getting to know them and coming to trust their vetting process in selecting the best art to represent in their galleries.

When he returned from service in the Navy in Vietnam in 1970, he went to an exhibition at the Speed Art Museum in Louisville, Kentucky, and was invited to join its contemporary collector group. The group traveled to other cities to visit its museums, to learn and to purchase works for the museum at galleries whose owners have since become legendary. "After a while," he says, "I began to think, 'If the group doesn't buy this piece for the museum, I'll buy it!' I was hooked.

"My mother also became enthused and when the group didn't have quite enough to purchase a work it wanted, she would quietly help out," he continues. "I bought a couple of things for her, American works like paintings by Leon Kroll. My parents loved them but I felt they were pretty but boring pictures. I liked newer work." He also gave his parents

2
The sculpture between the living room and library is Mel Kendrick's *Osage with Rays*, 1986, in Osage wood. The large painting above the side table is *View from a High Ledge*, 1972, oil on canvas, by Fairfield Porter (1907-1975). The oil on canvas in the dining room is *The Butler's in Love*, 1985, by Mark Stock (1951-2014). On the coffee table is a ceramic piece by Aggie Zed. The stacked paintings in the adjoining library are acrylic on paper by Theophilus Brown (1919-2012). They are, from top, *Beached*, 1991; *Woman on Horseback*, 1990; and *Untitled (Three Figures and a Canoe)*, 1991.

3
Above the chest in the dining room is a 2012 woodblock and mixed-media piece by Keiko Hara. The ceramic vase is an early work by Sergei Isupov. The rooster is early Kentucky pottery folk art.





3

a Steuben glass figurine for Christmas every year. The collection now graces his living room. The Krolls now grace the collection of a museum.

As he glanced around his office during our conversation, he mentioned works as varied as paintings by David Sharpe, Janet Fish and Dante Marioni's shelves of glass vessels. "It took me 40 years to find the right Janet Fish," he says. Outside his office is an 84-by-72-inch by Ross Bleckner.

He had seen the Wiesenfeld in his living room hanging in an exhibition at Robert Schoelkopf Gallery in New York but the exhibition was sold out. Ten years later the painting went back to the gallery on consignment and he was able to buy it.

Since the collection is so wonderfully eclectic I asked him, what it is that attracts him to a piece. "Instant impact," he responds, "and the design. I'm not impulsive. I'm a quick study and I've come to know exactly what I like. I'm not a collector seeking celebrity or celebrity art. I buy what I like when the artists are alive. They need to eat today! I also like to support the established galleries that make huge sacrifices to support them. The works are highly vetted and you have connoisseurship already built in."

He claims to have "failed finger painting in kindergarten" and not to have any creativity. "Artists have a completely different work environment than I do. I am not solitary in my business and civic endeavors. It's a totally different life going to studios and witnessing the artists' drive and their commitment to their art. I love working with artists who don't know how brilliant they are and love giving them a spotlight."

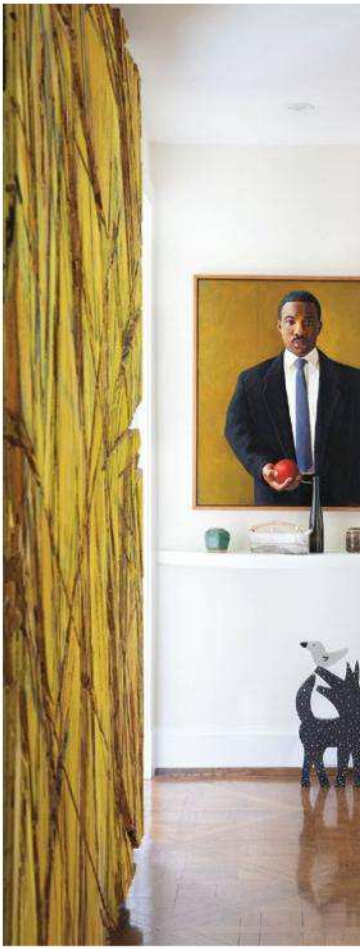
He says, "I ran out of wall space decades ago" and admits "I'm nuts. I keep buying!" In addition to displaying work in the office and public spaces of his company, he loans works to exhibitions as well as to local not-for-profits for their offices. "I recently sent out a truckload to a not-for-profit. The Community Foundation of Louisville has



4



5



6

about 40 works on loan and the offices of the Metro United Way have others."

The collector advises those starting out, "Don't listen to the hype. Follow your heart and your gut. You're making a lifetime commitment."

The works in his home and office are keepers although pieces are loaned. "I don't buy for investment," he says, "but if a piece becomes too valuable, I sell it to benefit a scholarship program at the University of Louisville."

He also supports the Bernheim Arboretum and Research Forest's Artist-in-Residence Program, which awards up to four artists a year with a residence, a stipend and studio space to "explore ideas that reinforce Bernheim's mission of 'connecting people with nature.'"

He often opens his home for charitable events. He says, "I raise money for charities but people aren't often interested in the collection. For me, it's home. It's part of me."

Even his family didn't always understand his choice of paintings for his collection. "My father thought the Hans Hofmann in the dining room looked like 'red and green pond slime.' I only wish he were alive today so I could tell him it's probably worth more than his house!"

Auction houses may clamor after a piece but its place in the collection and as part of him keeps it in its place. One of the pleasures of the collection is the fact that an iconic painting might be displayed next to a piece of folk art that he bought when the artist needed the money but who has since been recognized as a master artist.

4
In the master bedroom is Martin Mull's *Sanctuary*, 2010, oil on linen. The earthenware sculpture behind the chair, *XVII*, is by Lydia Buzio. An antique quilt covers the bed.

5
Christopher Brown's oil on linen *False Start*, 2004, hangs in the living room. Arranged on a Biedermeier table the collector bought in London is a collection of Steuben glass figurines he gave to his parents over the years.

6
To the left in the hallway is Charles Arnoldi's *Straw Dogs*, 1982, laminated plywood. The portrait is *Man with a Ball*, 1993, oil on canvas, by Dan McCleary. The dog and bird is by the noted Kentucky folk artist Marvin Finn (1913-2007).





7



8

7
In the guest room on the left is Jane Fisher's 1988 oil on panel *Dead Beat*. The two 1987 oils above the bed are scenes of Charlottesville by Philip Geiger. The ceramic teapot in the nightstand is by John Gill.

8
In the dining room is *Still Life with Table*, 1949, by Hans Hofmann (1880-1966). To the left of the doorway is *Sprouting*, 1945, oil on canvas, by Alexander Calder (1898-1976). To the right is a 2010 mixed-media sculpture by Louisville artist Patrick Donley. On the counter to the left is a piece of found art that reminded the collector of Stuart Davis. On the counter in the foreground is a plate of acrylic on hydrocal and mixed-media *Donuts* by Tom Pfannerstill.

"Don't listen to the hype. Follow your heart and your gut. You're making a lifetime commitment."

Sitting on the floor of the hall is a wooden dog with a bird on its back by Marvin Finn (1913-2007). Finn said, "I've been whittling around with junk all my life... There were 10 boys and two girls in my family, and most of them older than I was, so I didn't have toys except I made them." Today he is recognized internationally and a flock of fanciful birds graces Louisville Waterfront Park.

Collectors often have an innate gift—a discerning eye. This collector, like all good collectors, has augmented the gift by learning not only by looking but also from seeking advice from some of the country's best dealers—dealers who not only sell art, but educate their customers.



John O'Hern, who has retired after 30 years in the museum business, specifically as the Executive Director and Curator of the Arnot Art Museum, Elmira, N.Y., is the originator of the internationally acclaimed Re-presenting Representation exhibitions which promote realism in its many guises. John was chair of the Artists Panel of the New York State Council on the Arts. He writes for gallery publications around the world, including regular monthly features on Art Market Insights and on Sculpture in *Western Art Collector* magazine.

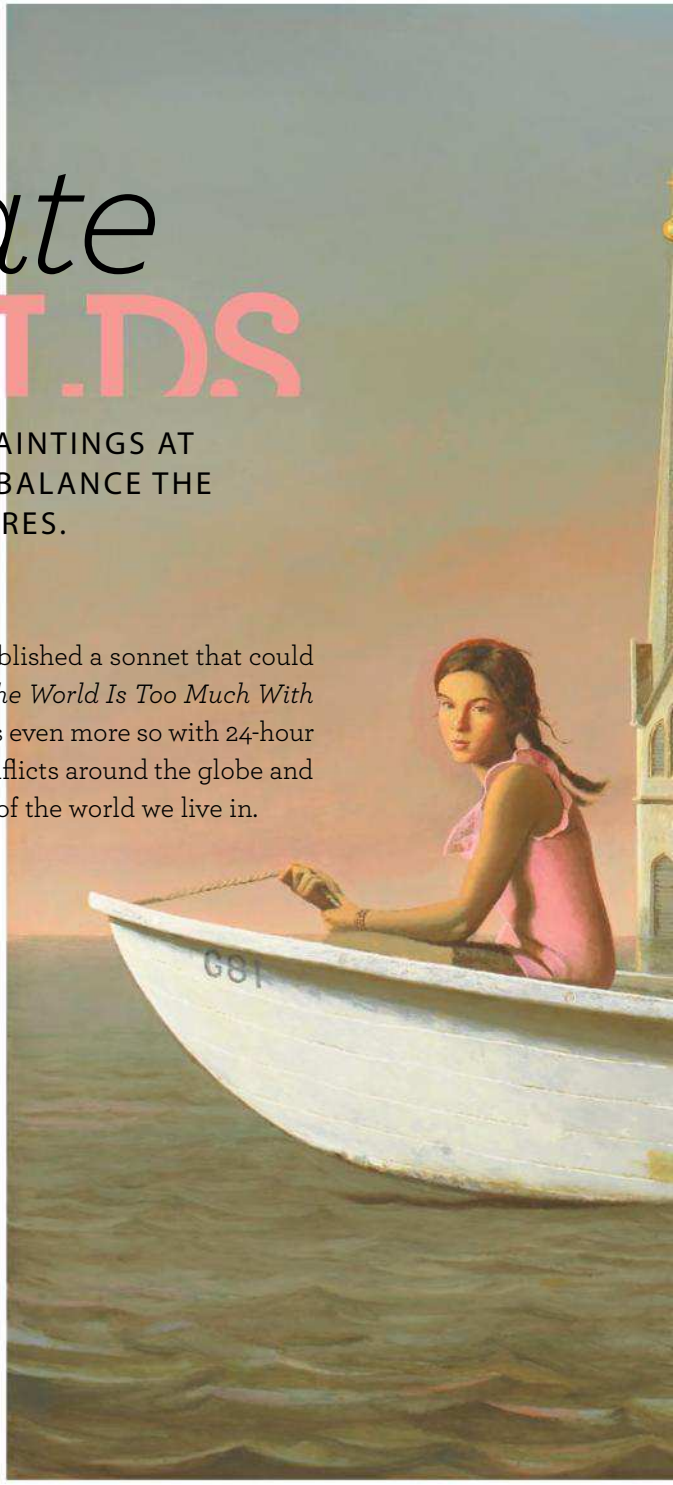
Intimate WORLDS

BO BARTLETT'S NEWEST PAINTINGS AT MILES MCENERY GALLERY BALANCE THE PUBLIC AND PRIVATE SPHERES.

BY JOHN O'HERN

In 1807 William Wordsworth published a sonnet that could have been written yesterday. *The World Is Too Much With Us* today as it was then, perhaps even more so with 24-hour news providing information into conflicts around the globe and on our failure to be caring stewards of the world we live in.

The world is too much with us; late and soon,
Getting and spending, we lay waste our powers;—
Little we see in Nature that is ours;
We have given our hearts away, a sordid boon!
This Sea that bares her bosom to the moon;
The winds that will be howling at all hours,
And are up-gathered now like sleeping flowers;
For this, for everything, we are out of tune;
It moves us not. Great God! I'd rather be
A Pagan suckled in a creed outworn;
So might I, standing on this pleasant lea,
Have glimpses that would make me less forlorn;
Have sight of Proteus rising from the sea;
Or hear old Triton blow his wreathèd horn.



1
The Flood, oil on linen, 82 x 100"



2
Diaspora, oil on linen, 82 x 100"

3
The Swing, oil on linen, 60 x 60"

Bo Bartlett paints large narrative paintings that relate "to situations in the world right now—environmentally, socially, politically. I'm not taking a stand," he says. "I'm presenting the problem. One of our jobs is to remain as objective as possible. To at least be aware and not to fall victim to any side or propaganda."

In the summer, he and his wife, artist Betsy Eby, live on a tiny island 20 or so miles off the Maine coast. Wheaton Island is adjacent to Matinicus Island and forms the eastern part of the larger island's harbor. Wheaton's highest elevation above sea level is 26 feet and it comprises about 20 acres of granite ledge and trees.

When the world is too much with him, he takes his dinghy out for a row around the island, to clear his head and to become—as it were—grounded.

The dinghy is a recurring theme in his paintings. In *The Flood*, 2018, the rower (usually the artist) ferries his family over what was once dry land, attempting to secure their safety. It was inspired by the floods in Houston brought by Hurricane Harvey. The steeple of a church stands proud of the water and the parents gaze toward it as a symbol of hope. Their children, however, gaze into the watery distance hoping for hope.

Bartlett's narratives relate to the world as well as to his own life. He carefully considers all possible interpretations of his final compositions through countless sketches. "I know enough about the figure and what it reflects unconsciously," he says. "I have to be mindful not to project too much and leave it to others to decipher their own meaning in the paintings. As an artist, you have to know what the possible meanings could be before you start. You can't create ambiguity. Ambiguity is a flaw."

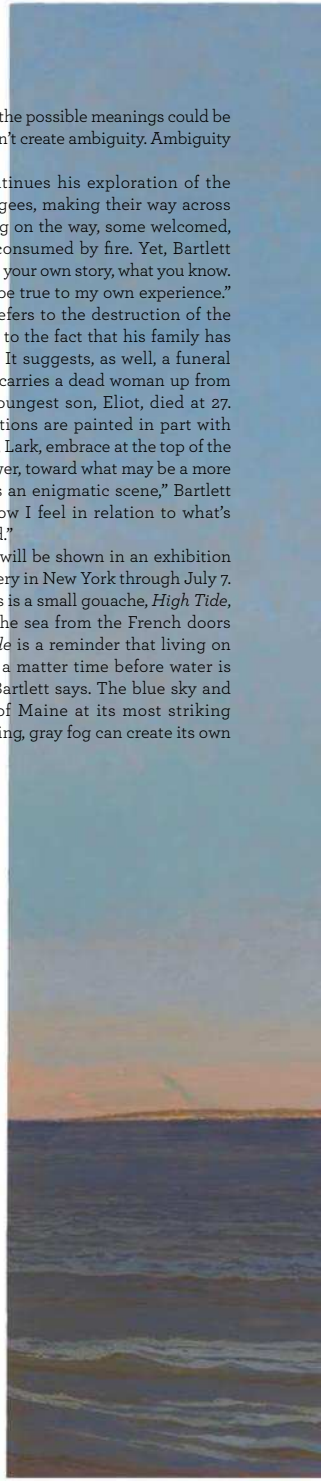
Diaspora, 2016, continues his exploration of the tragedy of Syrian refugees, making their way across the sea, some drowning on the way, some welcomed, some not, a tent city consumed by fire. Yet, Bartlett says, "You have to paint your own story, what you know. I want the painting to be true to my own experience." In *Diaspora*, the fire refers to the destruction of the refugee's tent city and to the fact that his family has bonfires on the beach. It suggests, as well, a funeral pyre. A man (Bartlett) carries a dead woman up from the shore. Bartlett's youngest son, Eliot, died at 27. Eby's ethereal abstractions are painted in part with fire. Eby and her friend, Lark, embrace at the top of the rock, gazing at the viewer, toward what may be a more welcoming future. "It's an enigmatic scene," Bartlett offers. "It relates to how I feel in relation to what's happening in the world."

His latest paintings will be shown in an exhibition at Miles McEnery Gallery in New York through July 7.

Among the paintings is a small gouache, *High Tide*, 2017, looking toward the sea from the French doors of his studio. *High Tide* is a reminder that living on an island "it could be a matter time before water is lapping at the door," Bartlett says. The blue sky and water are the colors of Maine at its most striking although the soft, shifting, gray fog can create its own soothing mood.



2

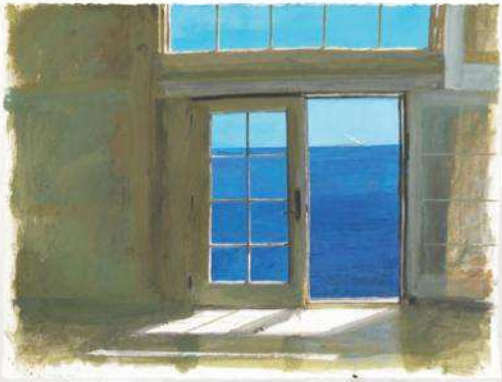


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Scan for VIDEO

4
The Outer Shoals, gouache on paper, 22½ x 30"

5
High Tide, gouache on paper, 22½ x 30"

6
Bo Bartlett paints *Dominion* in his Maine studio.

Bartlett paints a gouache every morning "to warm up and get myself prepared for the more serious work of the day," he says. "Gouaches happen fast. They're painted in the moment. I grab a piece of paper and the painting is done in three hours. The colors dry the same as they go down. They're done completely for myself. There are thousands of them. I can hide behind the big multi-level paintings but in the gouaches, everything is showing."

The day after we talked, he emailed me with more thoughts about the gouaches. "I feel more vulnerable about this show than I have with others in the recent past. I've had over 60 solo shows, so I'm accustomed to the whole process...but this show is different. Miles McEnery really liked the immediacy of the gouaches and wanted to show them. I've never shown them before...

"The gouaches are not public statements...they are completely private... never painted to be shown...they are a part of my private meditation practice...done for myself...to keep myself balanced and in touch with reality in these crazy times...

"Especially in these times...with so many pressing social issues, I feel that it is important to balance the large public statements with these intimate subjects... the public and the private. Publicly we must address the larger issues...and privately it is healthy to find our own touchstones. This practice can keep one attuned to one's own reality...one's own truth. Painting these gouaches keeps me grounded...sane."

Perhaps, as he rows around Wheaton and over to Matinicus, Proteus and Triton will rise from the sea and tell him that by sharing these intimate works he may help the viewer connect with what he calls the "inner-outer world."



Photos courtesy the artist and Miles McEnery Gallery.



The Great Lakes Cycle

A MULTIFACETED PROJECT BY **ALEXIS ROCKMAN** EXPLORES THE PAST, PRESENT AND FUTURE OF THE GREAT LAKES.

BY JOHN O'HERN

The Great Lakes hang pendulously on the map forming a large part of the border between the U.S. and Canada. For most of us, they are things of beauty, places for recreation and the highways for ocean going ships to reach the interior of the country. We know they drain over Niagara Falls into Lake Ontario and eventually to the Atlantic Ocean.

In the early 1970s when I was living in Buffalo, New York, we knew many of the nearby Lake Erie beaches were contaminated and we could see some of the sources in the steel mills south of the city. A friend purchased passage for six people at a PBS auction and we



all boarded a working freighter in Lackawanna to sail across Lakes Erie, Lake Huron and Lake Michigan—dropping off limestone, picking up coal. We saw areas of pristine beauty, mansions at Grosse Pointe, Michigan, and docked finally in Cleveland where oil slicked debris on the Cuyahoga River had caught fire in 1969.

Alexis Rockman is an environmentalist and painter who has completed five canvases measuring 6 by 12 feet, documenting the extraordinary interrelationships in the ecosystem of the lakes. *The Great Lakes Cycle*, which is traveling to museums along the lakes, is at the Chicago Cultural Center through October 1.

Rockman says, "The lakes contain 20 percent of Earth's—and 95 percent of the U.S.'s—surface freshwater. So they are 'ground zero' for the future when freshwater will be Earth's most valuable asset. Yet they are neglected, exploited and further stressed by climate change. Can we face the reality of our actions and the consequences of complacency?" Complacency has recently been compounded by a

1
Forces of Change, oil and acrylic on wood panel, 72 x 144". Collection of Jonathan O'Hara and Shelia Skaff.



proposed cut in federal funding for the Great Lakes Restoration Initiative (GLRI) from $300 million to $30 million. The Environmental Protection Agency (EPA) acknowledges, nevertheless, "Federal agencies use GLRI resources to strategically target the biggest threats to the Great Lakes ecosystem and to accelerate progress toward long-term goals."

The exhibition began at the Grand Rapids Art Museum and resulted from a conversation between the artist and the museum's director and CEO Dana Friis-Hansen.

The mural-sized paintings are accompanied by field drawings created from organic materials gathered along the lakes. Rockman not only gathered his own information from observations of the lakes, he consulted with people involved in the life of the lakes from recreational fishermen to university scientists.

The five large paintings are described by the Grand Rapids museum. "*Pioneers* focuses on the water itself and the aquatic life therein; *Cascade* examines the history and effects of human activity; *Spheres of Influence* looks at the relationship of the atmosphere to the water; *Watershed* considers the land around the

2
Pioneers, oil and acrylic on wood panel, 72 x 144". Courtesy the artist and Sperone Westwater, New York.



Lakes and its impact on the ecosystem; and *Forces of Change* reflects on the challenges and opportunities of recovery in the post-industrial age."

They resemble the posters many of us had in our bedrooms or school classrooms when we were kids. Diorama-like images of a scene in nature accompanied by coded outline drawings or keys explaining the objects in the paintings—from robins and trout to maples and elms.

Rockman's keys are more complex, identifying his rendering of Frederic Church's 1856 painting of Niagara Falls to the invasive Tree of Heaven, to the also invasive zebra mussel, to the wreck of the SS Edmund Fitzgerald, which went down in a storm on Lake Superior in 1975 with all 29 crewmembers.

The complex interrelationships in the paintings are mesmerizing as we see from the sky to the bottom of the lakes. The visual compositions initiate an understanding of the effects of one organism on another and human activity on the natural life of the lakes. The keys may send you scurrying to Google to learn more about a particular species. You might also learn that too extensive cleaning of the water can remove nutrients and organisms that form the base of the food chain. There is a Chinese saying that "where there is crystal-clear water, there are no fish." It is,



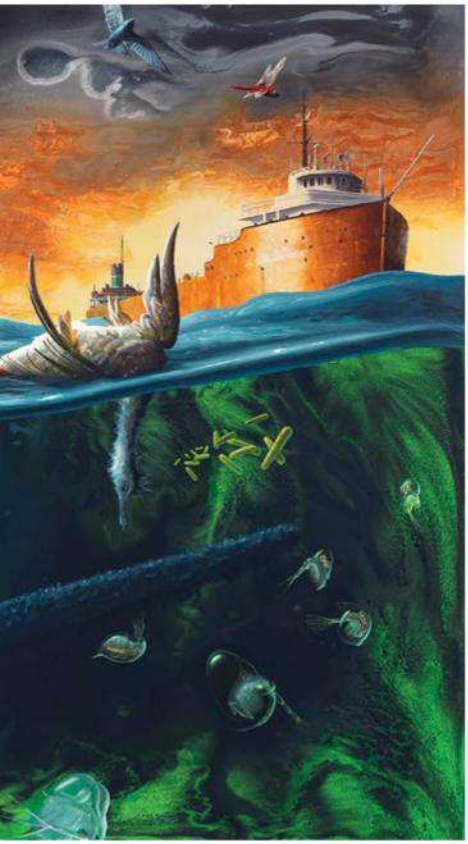
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as Edward Albee would have said "A Delicate Balance."

Cascade, 2015, was the first painting in the series. It is the Great Lakes in a nutshell. On the left, a group of caribou swims by a retreating Pleistocene glacier. An early Paleo-Indian Clovis Point and Shaft rests on the bottom. On the right, foresters deforest and a log raft floats along the surface. In the distance is a coal-fired power plant.

Rockman says, "I go to see things firsthand. I make field notes...Later, in my studio, I study how scientists have shown this subject in the past—and I talk to the experts." Then he begins to paint in traditional oils and alkyds.

The paintings are didactic but not pedantic. They are filled with facts as well as beautiful passages of painting.

The landscape painter Thomas Moran and the photographer William Henry Jackson accompanied the first scientific expedition to the Yellowstone region. Moran produced dramatic, seductive paintings and Jackson's photos showed that the scenes were real. Eventually, their work influenced Congress to establish Yellowstone as the country's first national park in 1872.

Friis-Hansen says *The Great Lakes Cycle* "addresses a global issue, localized in the Great Lakes. Alexis draws together deep scientific awareness, passion for the environment, broad art historical knowledge, deft artistic skills and a driving curiosity about the forces shaping our ecological future."

By making the facts visual and viscerally impactful in his paintings, perhaps Rockman may also influence the political powers that have the ability to direct our destiny toward good or ill.

3
Cascade, oil and alkyd on wood panel, 72 x 144". Commissioned by Grand Rapids Art Museum with funds provided by Peter Wege, Jim and Mary Nelson, John and Muriel Halick, Mary B. Loupee, and Karl and Patricia Betz. Grand Rapids Art Museum, 2015.19.

4
Spheres of Influence, oil and alkyd on wood panel, 72 x 144". Collection of Jonathan O'Hara and Shelia Skaff.

5
Watershed, oil and alkyd on wood panel, 72 x 144". Collection of Jonathan O'Hara and Shelia Skaff.

ALEXIS ROCKMAN: THE GREAT LAKES CYCLE

When: Through October 1, 2018
Where: Chicago Cultural Center, 78 E. Washington Street, Chicago, IL 60602
Information: www.chicagoculturalcenter.org

We the People

The Mesa Contemporary Arts Museum presents a new exhibition focusing on the American experience.

BY **ROCHELLE BELSITO**



1

1
Dean Allison, *The Comedy of Depression*, cast glass, 32 x 18 x 18"

2
Shawn Barber, *The Hurtado Family*, oil, 48 x 36". Courtesy of Nikko Hurtado.

Figurative artists often find narratives for their canvases from experiences in their personal lives and in their surrounding culture. The result is diverse compositions that speak to artists' own perspectives, but the works usually capture the attention of viewers because there can be a sense of familiarity. In the exhibition *We the People* at Mesa Contemporary Arts Museum in Arizona, more than a dozen artists will display artwork highlighting the American experience. These range from pieces with social commentary and self-reflection to works that record moments of everyday life.

On view through August 5, the show combines the ideas of its three curators—Tiffany Fairall, the museum's curator of exhibitions; its chief curator Patty Haberman; and Frank Gonzales, an artist and the museum's exhibit designer/preparator—to create a varied display of subjects, mediums and techniques. Fairall says, "Frank's always had an interest in figurative art, and I had a more political bend and Patty is about showing exceptional artists."

In further highlighting the show's reach, the museum explains, "It is often said that America is a melting pot, but as we embrace our diversity and eclectic construct, perhaps a more fitting metaphor is the increasingly popular term 'tossed salad.' As a collective group of people with converging stories and different experiences, this exhibition captures a limited snapshot of the complex cultural fabric that binds not only our country but our humanity."

Mary Henderson's current series, *Public Views*, examines people gathered in crowds for outdoor events. The imagery delves into how people choose to present themselves by participating in exhibitions,

2





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political rallies, festivals, sporting events and more; it is their selves as part of the group, their selves in public and their private selves. From the series are her works *Winter Coats*, which depicts people of various age brackets during the 2017 Women's March, and *Cups*, a painting of college students during a frat party.

"The subject matter is inspired by my own personal and family experience—as well as by broader social phenomena—and is based on pictures found online, photos that I have taken and images shared with me by friends," explains Henderson of the body of work. "I am interested in how individuals and groups attempt to construct or live up to idealized personae or experiences and in how those efforts either conform to or break from expectations. The subjects of the work, shown in unguarded moments of vulnerability, reflection or preoccupation, exist in a state of suspension between individual and collective identity."

Painting pieces that comment on aspects of American society is F. Scott Hess, who finds capitalism to be inescapable since we engage in business and corporate activities regularly. "Yet, one of the basic

3
Mary Henderson, *Winter Coats*, oil on panel, 12 x 24"

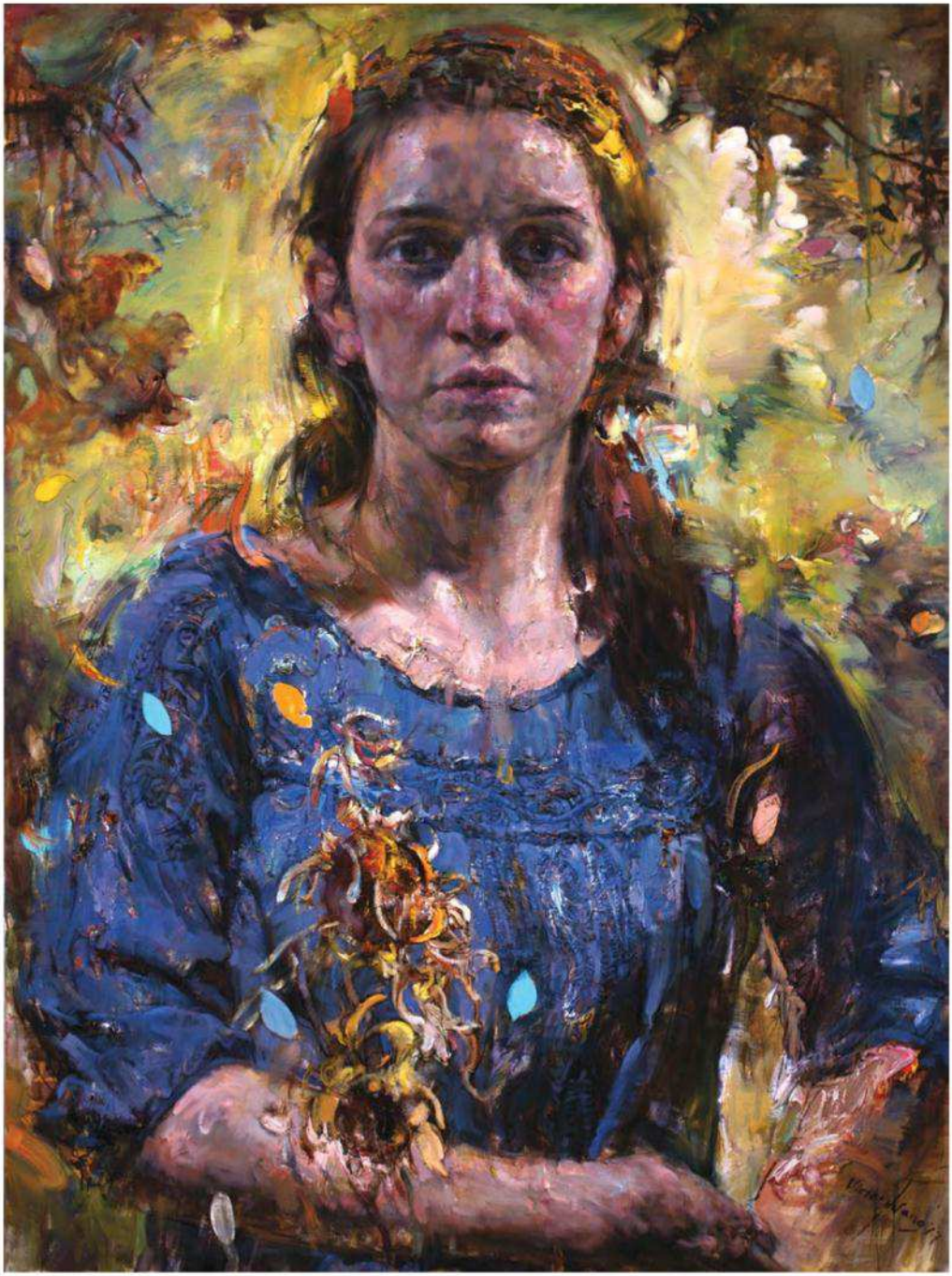


tenets of business is 'manufacture cheap, sell dear.' In other words, rip off the populace for huge profit. Greed rules," says Hess, whose painting *Good Luck* is a surrealistic view of the topic.

"My fantasy for *Good Luck* involved the premise that money, for whatever reason, is suddenly free," Hess describes. "Hundred dollar bills are falling from the sky. What do businessmen do when the driving force in their enterprise is removed? What do they carry that is of value to the society they live in? What's in the box?"

There are other artists in the exhibition who have found a niche by honing in on American culture. Shawn Barber, for instance, has been documenting tattoo culture and its history in *The Tattooed Portraits Series* since 2005. As of today, he has completed more than 350 paintings of the theme and has learned the craft himself. In this show is *The Hurtado Family*, an intimate portrait of a tattooist at home with his family drawing with colorful markers on each others arms and on paper.

"Nikko Hurtado has redefined and pioneered the modern color realism tattoo aesthetic. His contributions to the craft of tattooing are well respected and admired across the globe," says Barber. "This family portrait is a window into a vibrant Mexican American family being creative and sharing the artistic experience."



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In his drawings Robert Pruitt frequently includes imagery of other artwork. In *Untitled (Red Ribbon)*, for example, peeking out from the woman's headdress is the sculpture *Ethiopia – Awakening* by Harlem Renaissance artist Meta Warrick Fuller.

Pruitt elaborates, "My drawings frequently include the artwork of African-American artists who have preceded me. My hope is that this serves as a framework for understanding my work and as a historical recognition of an underrepresented canon of artists. In this way, the work falls well in line with the theme of the exhibition. The drawing both literally and metaphorically reveals an othered history and expands the larger American narrative of representation."

Turning toward his own life, as reflected through models, is artist Victor Wang, whose painting *Falling Leaves* is inspired by his immigration experiences. "In the composition, the woman is standing steadily and stably on her feet, confronting a new, colorful and motion-filled world," he says. "Her eyes stir as if the viewers are questioning who she is and what she stands for. Her expression and gestures remain strong and undisturbed. She is not disturbed by her surroundings."

Along with the storytelling in compositions, the exhibition also focuses on how art in America developed during the 20th century as the popularity of abstract expressionism caused many to push representational art to the sidelines. As the museum explains, "Today, we see a resurgence of this subject in a refreshing way, with many artists blurring or eliminating the boundaries of what was once considered two mutually exclusive categories."

WE THE PEOPLE

When: Through August 5, 2018
Where: Mesa Contemporary Arts Museum at Mesa Arts Center, 1 E. Main Street, Mesa, AZ 85201
Information: (480) 644-6560, www.mesaartscenter.com

4
Victor Wang, *Falling Leaves*, oil and collage on canvas, 65 x 48"

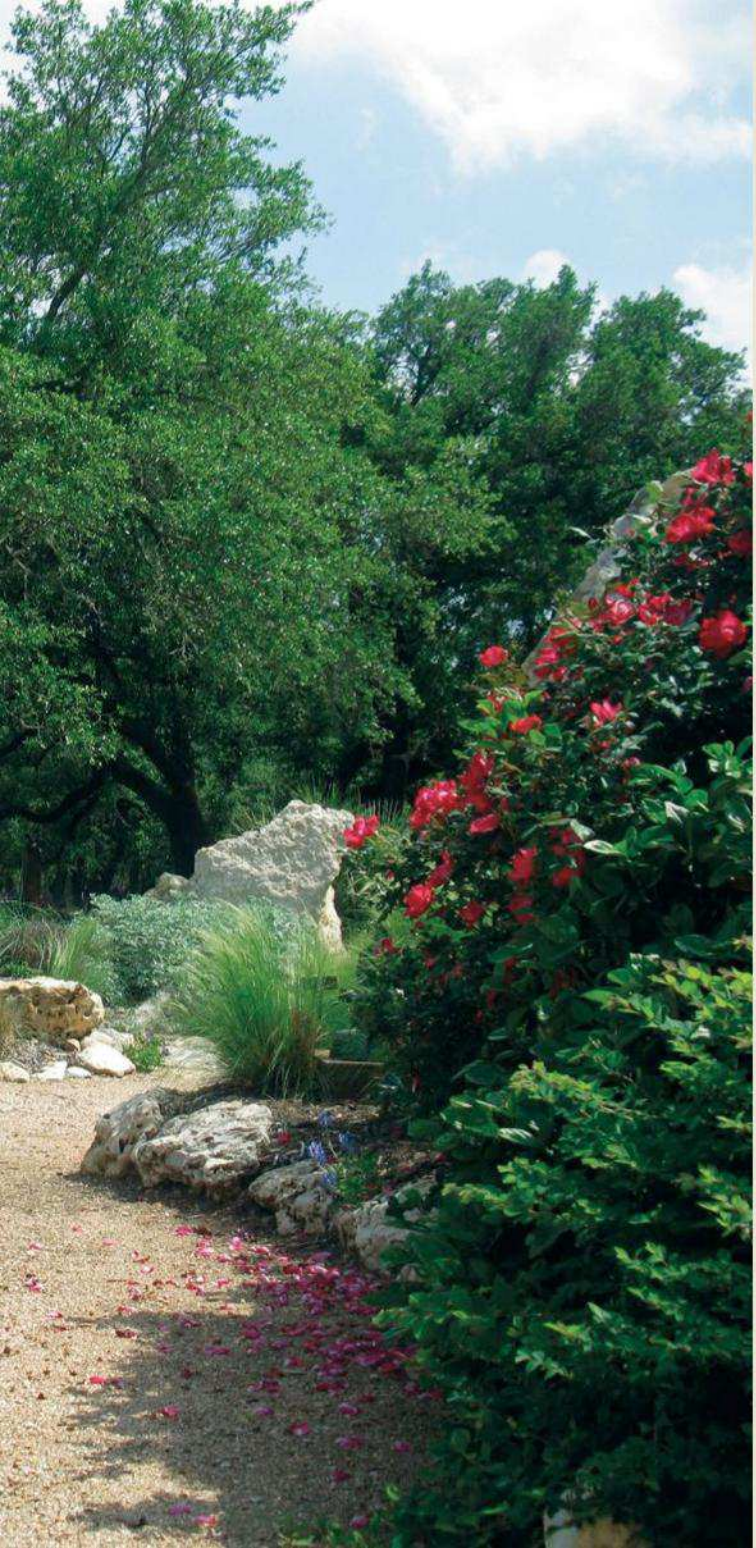
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Erik Jones, *The Machine*, watercolor, pencil, acrylic, wax pastel, oil on paper mounted on wood, 72 x 96"



COLLECTOR'S FOCUS
SCULPTURE

NEW DIMENSIONS

BY JOHN O'HERN



Throughout the years, artists have experimented with materials to create sculpture, often pushing and combining media to realize their ideas.

We have all tried. and perhaps succeeded, to fold paper to make origami cranes and other animals. The practice began in Japan and the word origami comes from the words "to fold" and "paper." Paper had been invented in China around 105 CE and was brought to Japan by Buddhist monks. The practice was first for ceremonial purposes but with the later mass production of paper it became more popular.

Kevin Box explains, "The origami crane is a symbol of truth, peace, beauty and long life. This crane reveals the meaning of its life as it unfolds into a star" as he reveals in his work *Crane Unfolding*. Box began his career as a papermaker, printmaker and graphic designer. He developed a process to make his paper creations more permanent in bronze, aluminum and steel. He says, "Motivating the content of the work are my concepts of truth, my philosophy of chaos and consciousness, creation and evolution, the process of creativity and our relationships and responsibilities to one another."

Brett F. Harvey explores human relationships, especially his relationship to his own masculinity. His figures could have stepped out of marble surrounds on the Parthenon or the Altar of Zeus at Pergamon. Yet, they are modeled in clay and cast in contemporary materials, such as cementitious concrete and gypsum cement. They are both contemporary and timeless. *Hold* is a heroically muscular nude male devoid of attitude—human, not a god. His arm and hand are ready to caress or to express, not to wield a weapon. His confident stride spans an ominous gap in the gypsum cement base that rests on a sheet of steel. It suggests an underlying strength that will survive any calamity.

Harvey says, "My work presents a dichotomy between intimidating physicality and pensive vulnerability. This upends historical tropes and speaks to the inner emotions and experiences conflicting and encompassing all humanity. I hope that my own attempts to try to better under-

1. **Selby Fleetwood Gallery**, *Crane Unfolding*, powder coated cast bronze, 92 x 48 x 48", by Kevin Box.



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2. Brett F. Harvey, *Hold*, Ultracal30 gypsum cement, ed. 1 of 5, 21½" **3. Liquid Light Glass**, *Free Spirit*, *Guardian Series*, glass and bronze, 13 x 5", by Elodie Holmes and Enrico Embroli. **4. Winfield Gallery**, *Scepter Candlesticks*, blackened steel and brass, 24½ x 5½", by Albert Paley. **5. Selby Fleetwood Gallery**, *Jax Spots A Friend*, mixed media/found objects, 37 x 14 x 9", by Geoffrey Gorman. **6. Selby Fleetwood Gallery**, *Journey in Time*, bronze, 23 x 12 x 3", by Belgin Yucelen. **7. Carole A. Feuerman**, *Next Summer*, lacquer on bronze with polished stainless steel, 39 x 54 x 50" **8. Carole A. Feuerman**, *DurgaMa*, lacquer on bronze, 101 x 90 x 91"

stand these spiritual and philosophical concepts will permeate my figures to create work that bears the mark of our contemporary culture, speaks of the human condition and encourages the same thoughts—and questions—in others."

Elodie Holmes and **Enrico Embroli**, working in glass and bronze, respectively, "create sculptures that blur the line between modern art and ancient artifact." *Free Spirit*, from the *Guardian Series*, represents their intent for each piece is "to express the spirit of old-world cultures and their relationships with the planet and humankind. The *Guardian Series* visually reflects this deeply rooted connection with an intent to inspire the viewer to be cognizant of the immense responsibility we have as humans to protect each other, the vulnerable and our beloved mother earth."

In *Free Spirit*, the glass resembles an unfurling fern, delicate, but able to support a bronze totem animal, suggesting the delicate balance of life.

"As in all art purchases, I always simply say buy what you love, what moves you, what speaks to you. One could do a little more by doing a little research in the artists, educate themselves about possible pitfalls, buy from reputable galleries, use common sense and always feel free to ask questions." — **Emily Wilde, assistant director, Total Arts Gallery**

Albert Paley creates with metal as if it were the most malleable of materials. Whether in monumental gates or tabletop candlesticks he turns structural metal into delicate, sinuous, organic, living things. His 1974 gates for the Renwick Gallery are not only masterful in their forms but in his use of the colors of the forged steel, brass, copper and bronze. "At first when I realized I was a romantic, I was sort of shocked and shamed," he said. "But it is true...that the material I work most with is emotion."

The blackened steel in his *Scepter Candlesticks* reveals its true color in some places and the bronze bobeches beneath the candles reflect the candle light.

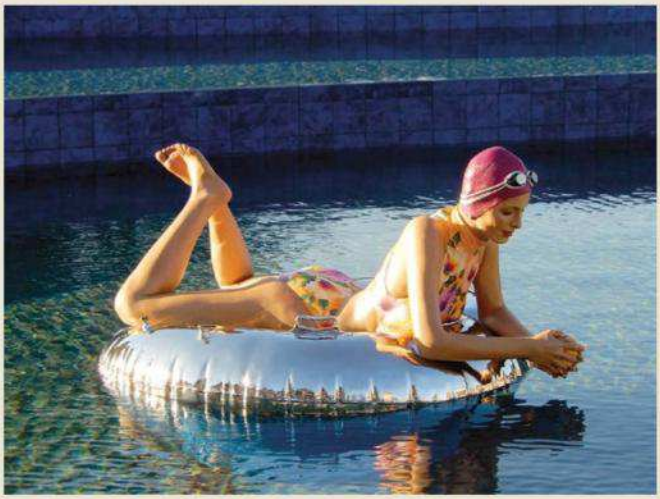
John Updike wrote, "Professionalism in art has this difficulty: To be professional is to be dependable, to be dependable is to be predictable, and predictability is esthetically boring—an anti-virtue in a field where



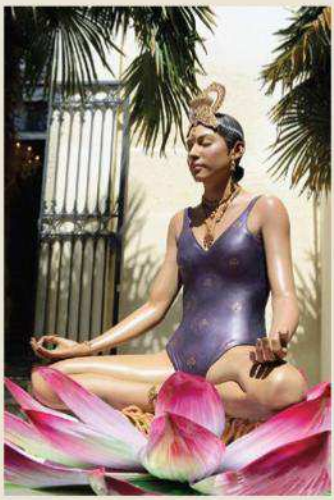
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we hope to be astonished and startled and at some deep level refreshed."

These contemporary sculptors are unpredictable, astonishing, startling and refreshing.

In the pages of this special section are sculptures that range in materials, subject matter and style. They show the breadth of an artist's imagination and skill as they mold, chisel, shape and bend to create three-dimensional forms. There also are insights from artists and dealers on inspirations and the market.

In her sculpture, **Amy Bright Unfried** combines two art forms to create one-of-a-kind tabletop-sized pieces. She says, "Women have worked with fibers—weaving, crocheting, knitting—for tens of thousands of years, and the medium of bronze has been used for thousands of years. I like the idea of combining the two."

For her work, crocheted—sometimes knitted—yarn forms are cast using the lost-wax process. "Many have included birds," she says, "but more recently the organic undulations of the crochet have resembled the underwater motion of reeds with seaweed, so the pieces have become environments for abstract fish."

Each time **Brent Cooke**, who operates **CastArt Studio** in Victoria, British Columbia, undertakes a new sculpture, he tries to frame the work from the viewer's perspective. He asks himself, "Does the piece convey a story that can be recognized by a wide audience? Does the piece have movement? Is the shape pleasing to the eye?"

Cooke's subjects are generally birds because they allow him to combine abstraction in the movement and realism in the birds themselves.

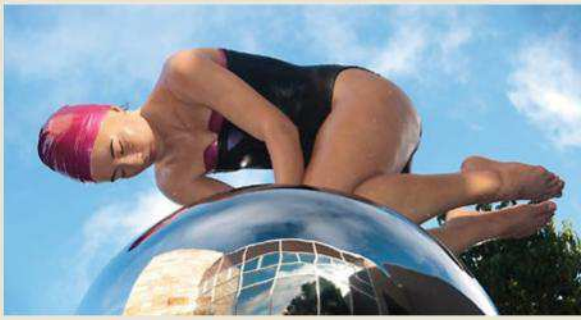
California-based sculptor **Brian Keith**'s pieces feature classical techniques, but also include contemporary subjects. Keith's first major commission came in 2005, when he created a bronze portrait bust of former President Ronald Reagan.



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9. Paige Bradley, *Academia II*, bronze, 40 x 27 x 5" **10. Carole A. Feuerman**, *Monumental Quan*, lacquer on bronze with polished stainless steel, 67 x 60 x 43" **11. Paige Bradley**, *Apex Column*, bronze, 84 x 17 x 23" **12. Paige Bradley**, *Liberty*, bronze, 30 x 14 x 12" **13. RJD Gallery**, *Lapin*, resin, ed. of 8, 28½ x 7¾ x 7", by Veronique Guerrieri.

He also has sculpted a portrait bust of Nancy Reagan, and has created wildlife works such as *Majestic*, a bronze eagle with a 32-inch wingspan. He is inspired by, "majestic symphonies of form and storytelling that draw the observer in a world of frozen time."

The lifelike figurative bronzes of **Carole A. Feuerman** often feature women in bathing suits and swim caps, sometimes submerged in water and other times having just stepped out and covered in droplets. "My sculptures have a special relationship to the shore and the shore has a relationship to the water," says Feuerman. "They intimately balance against each other. Viewers will feel the connection between the beach and the balance that the people in my sculptures have found through their personal journeys."

Bryant Nagel Galleries represents a number of sculptors at its **Lanning** and **Turquoise Tortoise** galleries in Sedona, Arizona, including **Larry Yazzie**, **Baje Whitethorne Sr.** and **Kim Chavez**. Gallery owner Jennifer Bryant Nagel says, "For many, sculpture is a particularly profound form of representation, in that it comes closer than other forms of art to making real the artist's vision."

Living in Florida, **Donna Piltch** is often inspired by her surroundings—such as the beaches and people. She says, "I prefer

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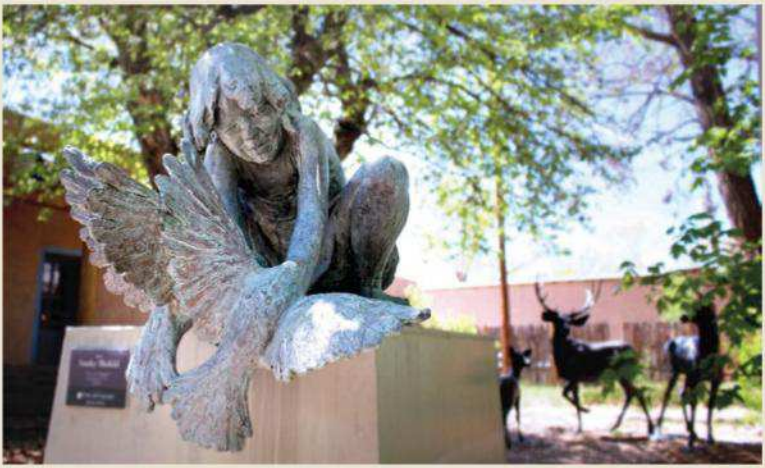
"Silent & Serene" Bronze, 31 x 25 x 20 inches, edition 30

"Reed Raider" Bronze, 24 x 8 x 18 inches, edition 30

"As the Crow Fries" Bronze, 36 x 27 x 45 inches, edition 10



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14. **RJD Gallery**, *Lapinou (Big Rabbit)*, bronze, painted white, ed. of 8, 85 x 34 x 26", by Veronique Guerrieri. **15.** **Total Arts Gallery**, *Girl With Pigeons*, bronze, ed. 7 of 7, 21", by Stanley Bleifeld. **16.** **Total Arts Gallery**, *Up and Coming*, bronze, ed. 4 of 10, 30", by Daniel Glanz. **17.** **Wells Gallery**, *Heron, Bicolor*, bent wood, walnut, 42 x 18 x 16", by Eric Tardif.

classical form that offers the subtle shift in value of a finely painted Florida genre scene. My sculptures bring a celebration of Florida light. It is this sense of place that gives my figurative work an organic relationship with its simple surroundings."

Jon Edward trained as a painter and ceramicist at California State University, Fullerton, and he has taken a number of workshops with artists such as Steve Huston, Paul Soldner, Jerry Rothman and Paul Day. All have influenced his "philosophy and purist of a constant ever-changing sense of self-discovery and experimenting with new processes." Of his sculpture, he says, "My work displays the bond between all living things, emphasizing the spiritual connection between man and animal but also exploring the disconnect. To find harmony and balance in life and in art is a primary focus."

Living in Santa Fe, New Mexico, **Mary Hodge** has found that her interest in sculpting Native Americans has grown stronger. "*Hopi Man* is referenced from Edward S. Curtis' photographs of American Indians to document the

Donna Piltch
Bronze Sculpture

Donna Piltch

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Amy Bright Unfried

UnfriedSculpture.com





FAR LEFT: *Red Reef with Seven Fish*, 13 x 8.5 x 4.5", Bronze
INSET: *Small Red and Gold Reef with Green Fish*, 10 x 8 x 5", Bronze

Crocheted Bronze
directly cast from yarn by the lost wax process
Reefs
where the undulating organic forms of the crocheted yarn suggest the waving of undersea vegetation where fish may dwell

abu@unfriedsculpture.com 307-733-4243



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cultures of various tribes of North America. He spent 30 years in this endeavor and his images are found in the Smithsonian Institute," she says. "I found the images fascinating to work from and I have done many pieces in bronze of them."

Pagie Bradley explores the human body as vehicle to communicate today's struggles, isolations, limitations and brokenness. Her work captures the light of the spirit and the power of the body while capturing a beautiful mortality that is both fragile and fierce. Listed numerous times as having created some of the world's most intriguing and creative works of art, people profoundly connect to the imagery of her sculptures. Over the last 20 years, Bradley has held sculpture studios in London, California and New York.

"Because sculpture occupies three dimensions much as we do, it's especially important that collectors choose pieces they can really live with, not just as objects but as fellow inhabitants of space."

— Dr. Jennifer Bryant Nagel, owner, Bryant Nagel Galleries

Stephen Porter creates elegant sculptures for gardens, interiors, installations and corporate settings in stainless steel, bronze, granite and laminated hardwoods. His works of art explore the pure language of geometrics and are characterized by carefully balanced design and meticulous craftsmanship. Scale runs the gamut from small tabletop pieces to large outdoor architectural installations.

Located in Taos, New Mexico, **Total Arts Gallery** represents a number of artists working in three dimensions including **Daniel Glanz**, **Shirley Thomson-Smith** and the late **Stanley Bleifeld**.

Glanz says, "Observations from life are so important. It adds real perspective. It



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18. Total Arts Gallery, *My Sister*, bronze, ed. 2 of 30, 10½", by Shirley Thomson-Smith. **19. Washington Art Association & Gallery**, *Airport*, concrete and black lights, by William HM Talbot. **20. Wells Gallery**, *Green Heron*, bronze, ed. 3 of 10, 7 x 13 x 3", by Russell Gordon. **21. Wells Gallery**, *Migration*, bent wood, cherry, 19 x 34 x 14", by Eric Tardif. **22. Washington Art Association & Gallery,** *Currents*, granite, 552", by Mark Mennin. **23. Washington Art Association & Gallery**, *Above Within Beyond*, bronze, 25 x 33 x 25", by Wendell Castle. **24. Jon Edward**, *Within*, bronze, 18 x 13 x 5" **25. Brian Keith**, *Kissing the Face of God*, bronze, 15 x 10 x 10"



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26. **Brian Keith**, *Majestic*, bronze, 32" wingspan **27.** **Brian Keith**, *Nancy Reagan*, bronze, 8 x 12 x 9" **28.** **Bryant Nagel Galleries**, *Love of Mother*, bronze, ed. 38 of 50, 11 x 8 x 4", by Larry Yazzie. **29.** **Brent Cooke**, *Headin' Home*, bronze, black granite, ed. 10, 24 x 42 x 35" **30.** **National Museum of Wildlife Art**, *Invitation to the Dance*, stainless steel, ed. of 12, 20 x 20 x 9", by Kent Ullberg.

gives you the ability to determine whether something looks right. Sculpture needs to be balanced; it needs to flow; it needs to be anatomically accurate." Thomson-Smith's works have been influenced by living in Durango, Colorado, and traveling through New Mexico where she was drawn to the strength, character and symbolic role of Native American women. Bleifeld's pieces have been known since the 1950s, with widespread recognition coming from the 1964 World's Fair Vatican Pavilion's commission of a five-part bronze relief.

"The beauty of collecting bronze sculptures is that the medium is so permanent that they are guaranteed to be family heirlooms." **—Brent Cooke, artist**

His work continued to be recognized by critics and published in newspapers and magazines.

Located on Kiawah Island, South Carolina, **Wells Gallery** features a number of sculptors including **Russell Gordon** and **Eric Tardif**.

Tardif, who has been creating wood sculptures for 20 years, says, "After working a couple years in natural science, I decided to study as a cabinet maker. Then, I saw in the newspaper a course being offered about art and sculpture. I knew I was creative and thought this course could



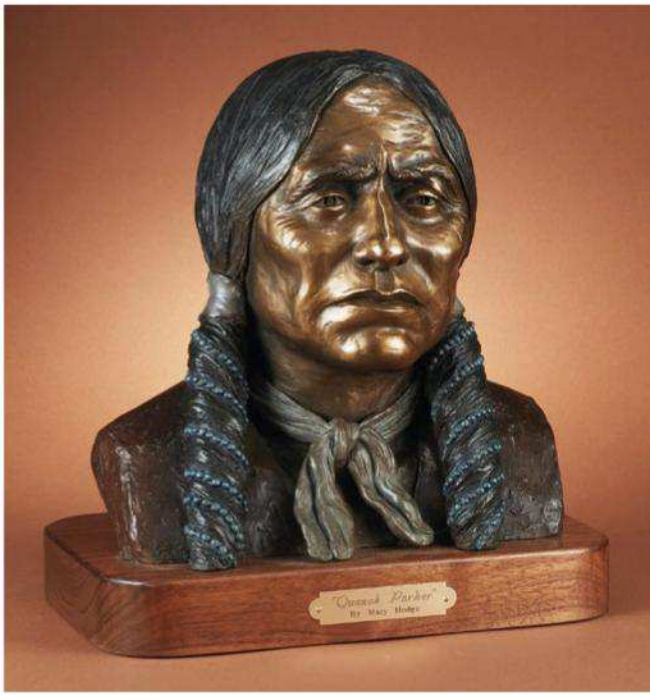
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BY

MARY HODGE

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31. **Brent Cooke**, *Into the Blue*, bronze, black granite, ed. 15, 54 x 22 x 14" **32.** **National Museum of Wildlife Art**, *Rabbit Radar*, bronze, ed. of 25, 19 x 8 x 5", by Tim Cherry. **33.** **Brent Cooke**, *Underwater Waltz*, bronze/stainless steel, black granite, ed. 30, 19 x 19 x 23" **34.** **National Museum of Wildlife Art**, *Fleurette*, polychromed wood, 17¼ x 10½ x 6", by David Everett. **35.** **Stephen Porter**, *Circle 34*, stainless steel, 16 x 27 x 8" **36.** **Stephen Porter**, *Cube Column 10*, stainless steel, 35 x 14 x 16" **37.** **Amy Bright Unfried**, *Green Iridescent Loop with Two Green Birds*, bronze, 9½ x 7 x 4" **38.** **Mary Hodge**, *Hopi Man*, bronze, ed. of 20, 16 x 11 x 10" **39.** **Donna Piltch**, *The Sandbox* (front and back details), bronze, ed. of 12, 14 x 23 x 8½"

be better for me than cabinet making...A couple months after the course I received a financial grant from the [Canadian] government to explore this technique [steam-bending wood] further and try my life as an artist."

Gordon has found the graceful stillness and singular focus of a wading bird to be calming and beautiful, as well as a subject that lends itself well to bronzes. "Rendering birds in their natural habitats is a complete joy for me," he says, "from the inspiration of observing in nature to the creative spark of the studio to the final product in the foundry."

This September, the **National Museum of Wildlife Art** in Jackson, Wyoming, will host its annual *Western Visions* show with an Artist Party on September 13 from 6 to 9 p.m. and the show and sale the following day from 5 to 8 p.m. The show will include works by painters and sculptors of the wildlife genre including **Tim Cherry**, **David Everett** and **Kent Ullberg**.



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Cherry says, "I hope to create the best possible sculpture that I can by building strong designs through shape, line, texture and color." Everett, who works in wood, restates his observations of nature "as a natural history of a personal world." Born in a small fishing village on Sweden's North Coast, Ullberg is known for his monumental sculptures dedicated to the preservation and appreciation of wildlife.

Another upcoming event, which solely focuses on sculpture, is the **Washington Art Association & Gallery**'s *Sculpture Walk 2018*, featuring more than 40 internationally recognized artists and emergent sculptors. Their work will be exhibited in over 50 sites throughout the bucolic

FEATURED Artists & Galleries

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Turquoise Tortoise, (928) 282-2262
www.turquoisetortoisegallery.com

CAROLE A. FEUERMAN
28 W. 27th Street, Suite 488,
New York, NY 10001, (212) 213-4988
www.carolefeuerman.com

DONNA PILTCH
Palm Beach Gardens, FL
(561) 880-7745, donnapiltch@yahoo.com
www.donnapiltch.com

JON EDWARD
info@jonedwardgallery.com
www.jonedwardgallery.com

LIQUID LIGHT GLASS
926 Baca Street, Santa Fe, NM 87505
(505) 820-2222, www.liquidlightglass.com



40



41



42

40. Amy Bright Unfried, *Oval Mesh Reef with Gold Fish*, bronze, 13 x 11 x 5½" **41. Bryant Nagel Galleries**, *Handsome Jack*, bronze, ed. 9 of 35, 23 x 11 x 6", by Kim Chavez. **42. Bryant Nagel Galleries**, *Hona Lightning*, bronze, ed. 4 of 50, 19 x 9 x 8", by Baje Whitethorne Sr.

town of Washington Depot, Connecticut. On view July 1 through November 1, with a reception on July 14 from 2 to 6 p.m., included will be works by Wendell Castle, Frank Stella, Julia Schnabel, Fitzhugh Karol and Cornelia Kubler Kavanagh, to name a few.

The event's co-curators, Barbara Talbot and Mark Mennin, explain, "This is an exhibition that is as eclectic—full of variety, of material, image and idiom—as the town's natural and cultural history. It reflects this history with works in steel, stone, wood, earthworks and new materials. The walk compels us to explore and discover the integration of sculpture in landscape, both distant and intimate, in public and private spaces."

MARY HODGE
(214) 769-2151, mhhstudio@gmail.com
www.maryhodgesculpture.com

NATIONAL MUSEUM OF WILDLIFE ART
Western Vision
2820 Rungius Road, Jackson, WY 83001
Amy Goicoechea, director of programs and events, (307) 732-5412
agoicoechea@wildlifeart.org
www.wildlifeart.org/western-visions

PAIGE BRADLEY
information@paigebradley.com
www.paigebradley.com

RJD GALLERY
2385 Main Street, Bridgehampton, NY 11932, (631) 725-1161
www.rjdgallery.com

SELBY FLEETWOOD GALLERY
600 Canyon Road, Santa Fe, NM 87501, (505) 992-8877
www.selbyfleetwoodgallery.com

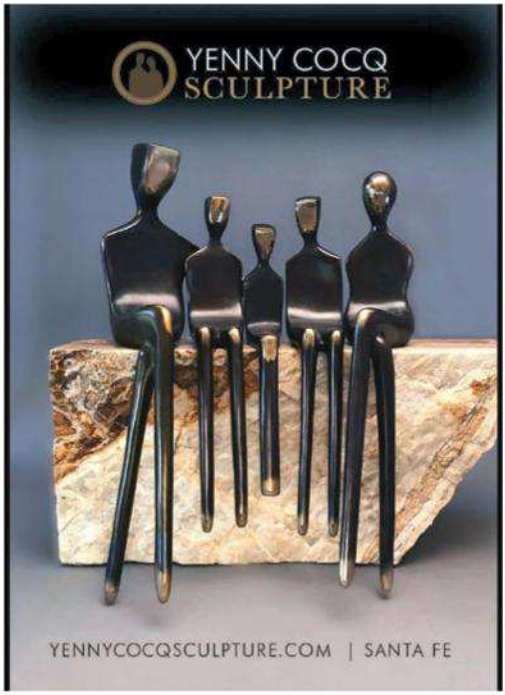
STEPHEN PORTER
50 Peters Road, Searsmont, ME 04973
(207) 589-4843, sporter@fairpoint.net
www.stephenporterstudio.com

TOTAL ARTS GALLERY
122-A Kit Carson Road, Taos, NM 87571
(575) 758-4667, www.totalartsgallery.com

WASHINGTON ART ASSOCIATION & GALLERY
Sculpture Walk 2018, 4 Bryan Memorial Plaza, Washington Depot, CT 06794
(860) 868-2878, washingtonart@snet.net
www.waasculpturewalk.com
www.washingtonartassociation.org

WELLS GALLERY
1 Sanctuary Beach Drive
Kiawah Island, SC 29455,
(843) 576-1290, kiawah@wellsgallery.com
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INTRODUCING

THE**BENNETT**PRIZE



Pamela Wilson, *Carmela, Called by the Cerulean Sea* (detail)
2014, oil on canvas

PROPELLING THE CAREERS OF WOMEN FIGURATIVE REALIST PAINTERS

Newly created, The Bennett Prize will propel the careers of women painters who have not yet realized full professional recognition, empowering new artists and those who have painted for many years.

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Submit your work today!

For full details, including a timeline and complete rules for entry, please visit: **www.thebennettprize.org**.

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The Bennett Prize is a project of The Pittsburgh Foundation.

MUSKEGON MUSEUM OF ART

SCULPTURE IN THE PARK
When: August 10-12, 2018; August 10, Patron Party
Where: Benson Sculpture Garden,
2908 Aspen Drive, Loveland, CO 80538
Information: (970) 663-2940, www.sculptureinthepark.org

Sowing Sculpture

The 35th annual Sculpture in the Park raises money for the Benson Park sculpture garden.

This August, 160 sculptors will bring over 2,000 pieces of work to Benson Park in Loveland, Colorado. They gather for the Loveland High Plains Arts Council's 35th annual *Sculpture in the Park*. The event began in 1984, with a dream to turn Benson Park into a sculpture garden. Proceeds from that first show—which attracted nearly 2,000 visitors who purchased $50,000 worth of sculpture—went to purchasing sculptures by George Walbye and Dan Ostermiller for permanent placement in the park.

Over the years, the event has attracted 1,344 artists, and enabled the Loveland High Plains Arts Council to purchase 164 sculptures. When it first began, artists mainly offered representational Western bronzes, but as new participating artists arrived, it has expanded into a more diverse display with a variety of sizes and mediums offered. Among this year's participants are **Karen Ehart**, **Sandy P. Graves** and **Yenny Cocq**.



1

Seattle-based Ehart says that after she first picked up a glass cutter in 1984, she "was ruined for any real job." She continuously experiments with the sculptural possibilities of her glass work. She is drawn to color and is inspired by nature, like sea life, microscopic images or a pebble-filled stream bed.



2

Graves, who will show bronze wildlife sculptures at the show, has participated in the event for nine years now. She says, "Being invited to show here is an important feather in an artist's cap. It is meaningful to collectors and galleries to see that an artist has the *Sculpture in the Park* stamp of approval."

The 2108 edition of *Sculpture in the Park* kicks off with a Patron Party on Friday, August 10, and the show is open to the public on Saturday, August 11, from 9:30 a.m. to 6 p.m., and Sunday, August 12, from 9:30 a.m. to 4:30 p.m. Admission is $8 per person, while children under 14 are admitted free. A show catalog featuring participating artists and their work will be available for purchase, as well as a guide featuring all the pieces on permanent display at the Benson Sculpture Garden.



3



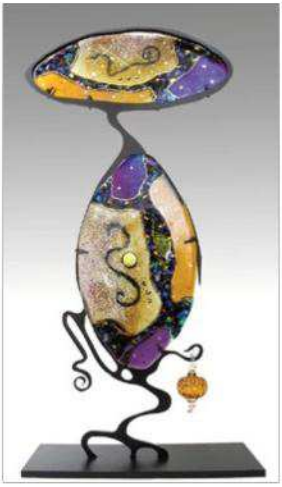
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7



8

1. A view of the Benson Sculpture Garden.

2. Artists and visitors congregate at the 2017 *Sculpture in the Park.*

3. Sandy P. Graves, *Browsing*, bronze, 33 x 14 x 24"

4. Sandy P. Graves, *Sly*, bronze, 5 x 4 x 2½"

5. Karen Ehart, *Ruby Cello*, kiln-fired glass, 35 x 15"

6. Laurel Peterson Gregory, *Rambunction*, bronze

7. Karen Ehart, *Cantilever*, kiln-fired glass, 27 x 13"

8. Yenny Cocq, *Caress*, bronze and travertine, 25" figures on 16 x 16 x 3½" base

9. Sandy P. Graves, *Cotton and Clementine*, bronze, 4 x 4 x 2½"



9

Contemporary, Western, Elegant



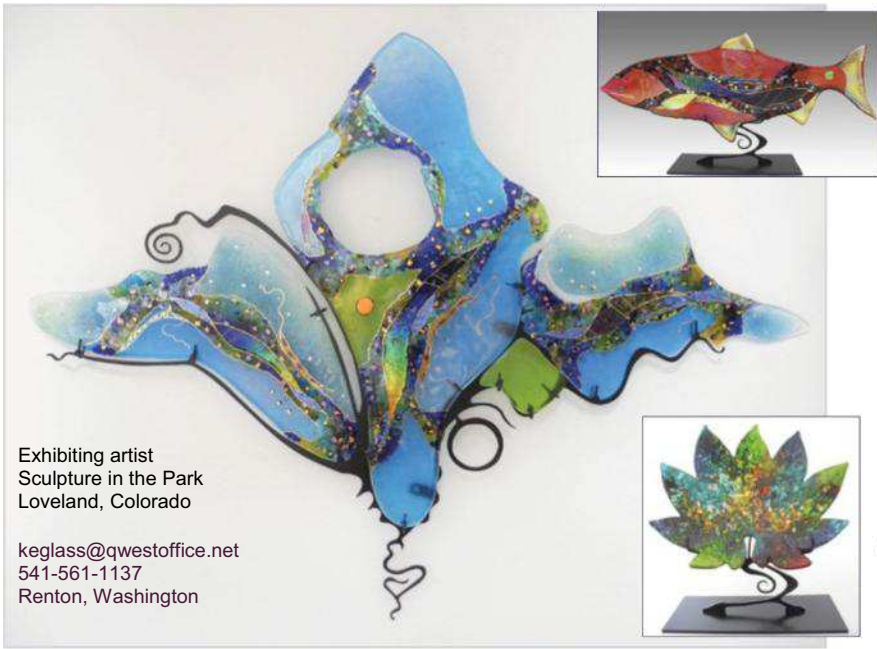
HARMONY AND GRACE
25" tall, Bronze



HOLDING
10" x 16" x 3", Bronze

Sandy P Graves

Steamboat Springs, Colorado
sandy@sandygravesart.com
www.SandyGravesArt.com



Exhibiting artist
Sculpture in the Park
Loveland, Colorado

keglass@qwestoffice.net
541-561-1137
Renton, Washington

Karen Ehrer .com

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SculptureInThePark.org



The Art Lover's Guide to Collecting Fine Art in

Cape Cod & the Islands

With summer in full swing, collectors flock to Cape Cod and the islands of Nantucket and Martha's Vineyard to not only beat the heat but also to explore the abundance of arts and culture throughout the region. Its connection to American art history includes Provincetown being the oldest continuous art colony in the United States and famed artists such as Edward Hopper and Charles Hawthorne setting up permanent homes on the Cape. Cities such as Provincetown, Orleans, Wellfleet and Osterville, as well as the islands, have continued to build the art hubs with galleries, museums and yearly events and exhibitions.

One of the major areas for the arts in Provincetown is Commercial Street, which boasts dozens of galleries located within walking distance of one another. Along the stretch is the Provincetown Art Association & Museum, which hosts its yearly *Members' 12x12 Exhibition and Silent Auction* from June 29 to August 26. The museum also holds an annual *Consignment Auction* featuring the work of late regional artists, which will take place this year on September 22 at 7 p.m. A preview of the sale runs September 7 to 22. Orleans, located on the Lower Cape, is one of 34 communities in the state that has been designated as a cultural district by the Massachusetts Cultural Council. The area is walkable, with studios and galleries exhibiting the works of local, regional and national artists.

Along with the museum in Provincetown, there are others throughout the region that collectors can visit for exhibi-



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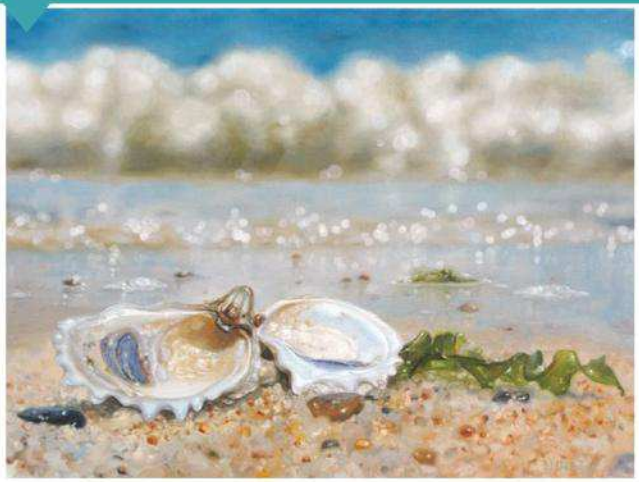
1. A look at Provincetown. Photo by Greta Georgieva. **2.** The brick-paved sidewalks of Mashpee. Photo by Courtney Rose Photography.
3. Nantucket Boat Basin. Courtesy Massachusetts Office of Tourism. Photo by Larry Tocci.

tions and annual events. Artists founded the Cape Cod Museum of Art in Dennis in 1981, which has a focus on the Cape's artists and its artistic identity. It is surrounded by the sculpture garden of the Cape Cod Center for the Arts, which has seven galleries, a shop and a film screening room. Through August 5 at CCMoA is *Modernists Out of the Mainstream*, concentrating on 20th-century artists. The Cahoon Museum of American Art in Cotuit features 19th-century to contemporary art, while celebrating "the creative spirit of Cape Cod folk artists Ralph and Martha Cahoon." August 17 to October 28 at the institution is *Herman Maril: The Strong Forms of Our Experience*.

Festivals and art fairs are another draw of the Cape Cod cities. The seventh annual *Hyannis Arts and Craft Festival*, July 21 and 22, will feature more than 100 booths of photography, pottery, paintings and more. Sponsored by the Creative Arts Center in Chatham is the 47th annual *Festival of the Arts*, from August 17 to 19, while the Creative Arts Centers' sixth annual *September Invitational* features pieces by invited artists from across the Cape.

Located a short ferry trip or plane ride across the mainland are the islands of Martha's Vineyard and Nantucket, which are home to dozens of art galleries and events. The Artists Association of Nantucket offers a number of special events each year. Among its highlights are the *Summer Art Auction & Gala*, held this year at the Great Harbor Yacht Club on July 7; *Wet Paint / Fresh Works* on October 7, with a silent auction and live auction preview at 3 p.m. and a benefit dinner at 5 p.m.; and the six-day *Plein Air Nantucket*, which happens every June. *The Nantucket Art & Artisan Show*, at Bartlett's Farm from July 19 to 22, will feature 40 artists and a ticketed preview party on July 19.

Among the galleries and artists found in Cape Cod and the Islands are **Abby Lammers**, **Addison Art Gallery**, **Aries East Gallery**, **B. Léger**, **Gallery 31 Fine Art**, **Kiley Court Gallery**, **Quidley & Company** and **The Gallery at Tree's Place**.



1



2



3

1
Addison Art Gallery, *Wellfleeters*, oil, 18 x 24", by SaraJane Doberstein.

2
Addison Art Gallery, *Working on the Water*, oil on canvas, 40 x 30", by Paul Schulenburg.

3
Addison Art Gallery, *Little Climbing Beauties*, oil on mounted linen panel, 24⅜ x 32½", by Paul Baldassini.

ADDISON ART GALLERY

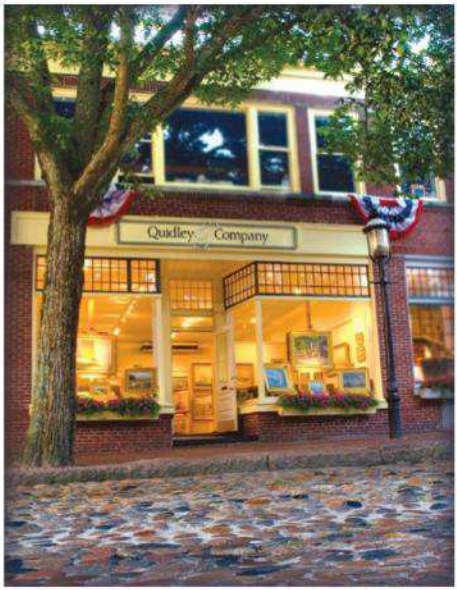
43 S. Orleans Road, Orleans, MA 02653
(508) 255-6200, www.addisonart.com

Addison Art Gallery represents artists from across the United States, Mexico and France, and is home to many of the most sought-after Cape Cod artists. The gallery is often praised for its exhibitions and events and has collaborated with more than a dozen organizations including the Edward Hopper House Museum, Cape Cod Museum of Art, Provincetown Art Association & Museum and Truro Historical Society.

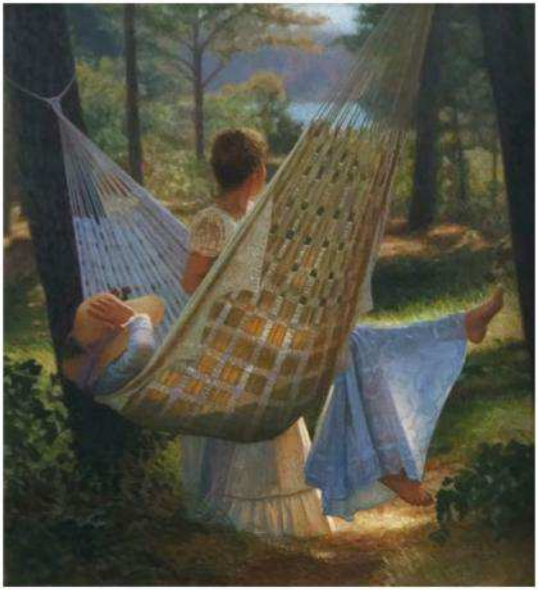
The gallery was chosen as the Cape Cod National Seashore's dedicated art partner for the 50th anniversary of the seashore, as well as the 100th anniversary of the National Park Service; created *After Hopper*, an ongoing venture celebrating contemporary artists inspired by Edward Hopper and the places he painted; is presenting *Outermost Inspirations*, an homage to Henry Beston's *The Outermost House* this year; and will orchestrate *In Thoreau's Views*, an artful look at Henry David Thoreau's Cape Cod in 2019.

Among the gallery's newest artists are **Paul Batch** and **Jonathan Earle**. This summer the gallery will open **Paul Schulenburg**'s 2018 solo exhibition on July 7 with a reception from 5 to 7 p.m. The exhibition will feature new paintings inspired by the working waterfront, with large-format paintings of working fishermen and women. "I recently met a young woman working on a local fishing boat, exuding youth, strength, grace and beauty. She inspired some favorite new work," says the artist, who will also include paintings of panoramic outer beaches as well as cozy interior spaces. Plus there will be paintings inspired by his recent trip to France.

On August 18, the gallery will host a reception for its next *After Hopper* exhibition from 5 to 7 p.m. Artists and collectors flock to Cape Cod from all across the globe just to see the sites that Hopper painted. Half a century after his death, new generations continue to be inspired by his work and the area that this great American painter chose as his home. Acknowledging and ever grateful for Hopper's influence, *After Hopper* celebrates the artists of today who continue to pursue Hopper's path in their own unique ways.



1



2

QUIDLEY & COMPANY

26 Main Street, Nantucket,
MA 02554, (508) 228-4300
www.quidleyandco.com

Quidley & Company—with locations in Nantucket and Boston, Massachusetts, and Naples, Florida—proudly offers selected works by contemporary and traditional artists from the United States and Europe, each renowned for their period and genre. Since 2006, the gallery has worked closely with its clients to satisfy their needs arising from building and maintaining a fine art collection.

Among its represented artists are still life painters **Janet Rickus** and **Greg Haynes**; maritime painters **Tim Thompson** and **William R. Davis**; **Colin Berry**, who paints close-ups of waterways; **Forrest Rodts**, an artist focusing on life at the shore; and many others whose work ranges from figures to sculpture.

This summer, the Nantucket location will host four solo exhibitions. A retrospective for **Peter Quidley** opens on June 29, while a show of **T.S. Harris**' figures on the beach opens July 13. A show of new works and a book signing with artist **Hunt Slonem** happen July 27, and rounding out the events is **Anne Packard**'s exhibition featuring her coastal imagery on August 3.



3

1
Quidley & Company on Nantucket Island features works by contemporary and traditional artists.

2
Quidley & Company, *The Hammock*, oil on panel, 26 x 24", by Peter Quidley.

3
Quidley & Company, *Coming Home Against the Ebb Tide*, oil on canvas, 24 x 30", by Tim Thompson.

THE GALLERY AT TREE'S PLACE

60 Route 6A, Orleans, MA 02653
(508) 255-1330, trees@treesplace.com
www.treesplace.com

For over 45 years, the Gallery at Tree's Place has been considered by many realist painters and collectors to be one the leading dealers of representational paintings in the nation. Tree's is the proud home to some of the preeminent living painters working in the genre: **Patrick Kitson**, **Sarah Lamb**, **Michael Whelan**, **Richard Loud**, **Kathy Anderson**, **Gary Akers** and **Carlo Russo** among many others. The gallery is located in a spacious 19th-century building at 60 Cranberry Highway; Route 6A at 28 in Orleans.

"Last season we had very strong sales at all price points. It seems that collectors from all parts of the country were in a buying mood," says Mike Donovan, owner of the gallery. "We always see good foot traffic in the busy summer season, but internet sales continue to grow in importance each year especially in the off season. Having so many well-established artists gives customers confidence in the quality of the work we represent. With a strong stock market and an improving economy, we look forward to another strong season in 2018."



1

"Having so many well-established artists gives customers confidence in the quality of the work we represent. With a strong stock market and an improving economy, we look forward to another strong season in 2018."



— Mike Donovan, owner, The Gallery at Tree's Place

The Gallery at Tree's Place is proud to host a new exhibition every two weeks in season. Visitors come the Cape to enjoy the beaches and local seafood, but they also find a treasure trove of fine art from one end of the Cape to the other, and Tree's Place has become an annual destination for many art lovers. It's an opportunity to view new compositions from some the finest artists in the country, all in a beautiful setting.

June 30 to July 13 is *Town and Country* featuring **Marieluise Hutchinson**, **Roderick O'Flaherty** and **Michael Compton**. The show *Alive with Color* will follow from July 14 to 27 with work by **Mark Beck** and **Marcia Burtt** on view. July 28 to August 10 is *Picture Perfect* with Kitson, **Robert Bolster** and **Erica Kaiser**. Then, August 11 to 24 is *The Eye of the Beholder* featuring **Kathleen Dunphy**, **Thomas Kegler** and **Sergio Roffo**.



2



3

1
The Gallery at Tree's Place features work from many established realist painters in a spacious 19th-century building in Orleans.

2
The Gallery at Tree's Place, *Pink Spring with Dogwood*, oil on panel, 9 x 12", by Kathy Anderson.

3
The Gallery at Tree's Place, *Summer Glory*, oil on panel, 16 x 20", by Marieluise Hutchinson.

GALLERY 31 FINE ART

34 Main Street, Main Street Square,
Orleans, MA 02653, (508) 247-9469
info@gallery31capecod.com
www.gallery31capecod.com

Nestled on a square of upscale shops where Main Street and Route 6A meet in the Orleans Village Center Cultural District, Gallery 31 Fine Art specializes in representational fine art of Cape Cod—the sea, shore and sky. Internationally acclaimed award-winning artists paint the unique character and luminosity found here. Well known for original art in pastel and oil, the gallery also represents works in watercolor, alcohol ink and monotype.

Visitors enjoy the insights of an artist on the gallery tour by owner **Sherry Rhyno**, whose experience at the easel provides secrets to the trade, from materials used to techniques applied. Gallery 31 Fine Art is the exclusive Cape Cod representation of its artists. Eminent among them are **Richard McKinley**, **Jeanne Rosier-Smith** and **Deborah Quinn-Munson**.

Regional gallery artists include Rhyno, **Jennifer McCalmont**, **Snefrid Sneve-Schultze**, **Barbara Stone** and **Mary Wojciechowski**, whom all will be painting hydrangeas at the gallery on Saturday, July 7, from 1 to 4 p.m. as part of the *Cape Cod Hydrangea Festival*, with a reception and "fresh paint sale" to follow from 5 to 7 p.m.

Another upcoming exhibition, *Painting the Tapestry of Cape Cod*, features new work in pastel and oil by Stone with an opening July 21, from 5 to 7 p.m.; the show runs through August 3. *Glistening Waters* features new work in oil and pastel by Quinn-Munson, opening August 4, with an artist talk and demo from 2 to 4 p.m. and a reception from 5 to 7 p.m.; the show runs through August 15. Smith's exhibition *Nauset Sands* opens August 16, with a gallery talk and demo from 5 to 7 p.m; the reception is August 18 from 5 to 7 p.m.

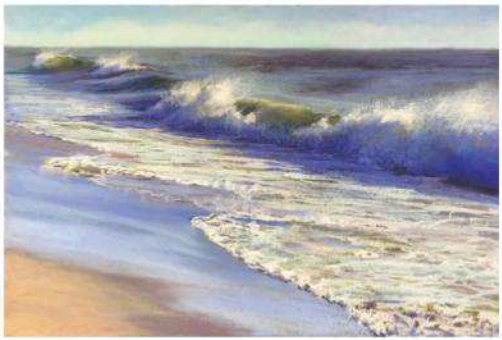


1



"Recent trends lean toward the interpretive side of representational work, with more edgy compositions and color for a heightened wow factor. Palette knife paintings in oil are in demand. Art buyers know quality; many are diversifying their choices for a well-rounded collection."

— Sherry Rhyno, owner and artist, Gallery 31 Fine Art



2



3

1
Gallery 31 Fine Art in Cape Cod features work by a number of artists who call the region home.

2
Gallery 31 Fine Art, *Roar of the Sea*, pastel, 24 x 36", by Jeanne Rosier-Smith.

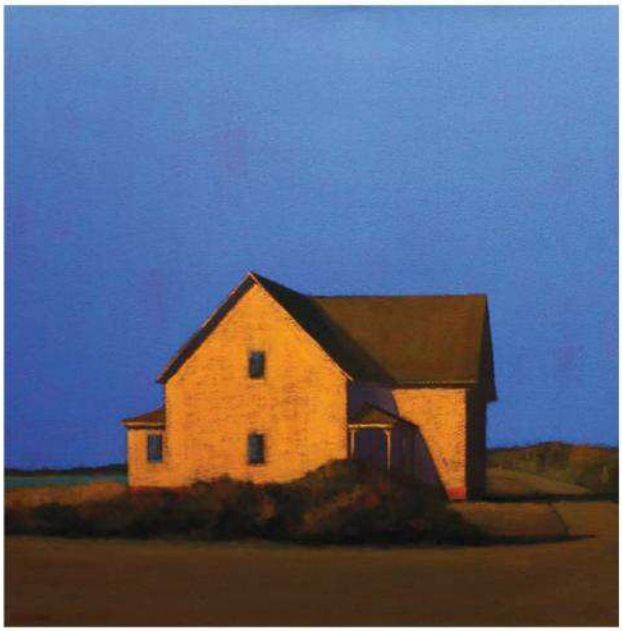
3
Gallery 31 Fine Art, *Peonies*, oil with palette knife, 12 x 12", by Sherry Rhyno.

KILEY COURT GALLERY

445 Commercial Street, Provincetown, MA 02657, (508) 487-4496
info@kileycourtgallery.com
www.kileycourtgallery.com

Artists have long been drawn to the Cape, and Provincetown in particular, to capture the extraordinary light one finds there. Provincetown's history as an artist colony is rich and fascinating. The artists who exhibit in the Kiley Court Gallery space continue in this fine tradition, whether they explore the local light through their landscapes or are captivated by shape and form through their still lifes.

Kiley Court Gallery has been located in Provincetown's gallery district since 1991. The gallery exhibits fine representational paintings, mainly oil paintings, by both local and out-of-state artists. It has become a favorite spot for both visitors and locals to wander through and browse a fine collection of contemporary artwork.



1

1
Kiley Court Gallery, *Mayo Beach*, oil on canvas, 30 x 30", by Robert Cardinal.

2
Provincetown-based Kiley Court Gallery features local and national artists.

3
Kiley Court Gallery, *Glamour*, oil on canvas, 24 x 24", by Julian Cardinal.

Among its artists are **Julian Cardinal**, **Robert Cardinal**, **Steve Kennedy**, **Frank Milby**, **Joan Cobb Marsh**, **Michael Davis**, **Matteo Caloiaro**, **Brooke Olivares**, **John Mulcahy**, **Francine Huot**, **Ann Hartley** and **Allyson Krowitz.**

July 6 to 18, the gallery will host the solo exhibition *Fashion Show* for Julian Cardinal, with a reception on July 6. An exhibition featuring the recent works of Julian and his father, artist Robert Cardinal, will run August 17 to 30.



2



3



1



2

1
Aries East Gallery, *Stretch Drive*, oil on canvas, 30 x 24", by Geoffrey Smith.

2
Aries East Gallery, *Twilight Marsh*, oil on canvas, 12 x 16", by Geoffrey Smith.

3
Abby Lammers, *January Lemonade*, acrylic on birch panel, 8 x 8"

ARIES EAST GALLERY

2805 Main Street, Brewster, MA 02631
(508) 896-7681, (508) 237-9873
geoffreysmitharieseast@gmail.com
www.arieseastgallery.com

A contemporary gallery located in Brewster, Aries East Gallery represents established artists working in oil, acrylic, pastel and watercolor across a variety of subjects including sporting art, landscapes and seascapes. On July 28, the gallery will host a celebration and open house in honor of its 40th anniversary from 5 to 7 p.m.

Owner **Geoffrey Smith**'s work is featured in the corporate collections for AT&T headquarters in Basking Ridge, John Hancock Company and private collections worldwide. In 1973, he was the recipient of the Prix-de-Paris Award in New York City where his paintings represented American art in Paris. In 1979, he received first prize in the National Art Competition.

In 1987, he was selected by the New York Racing Association for a showing of horseracing paintings at the Clubhouse Gallery in Saratoga, and in 1990, he was chosen to be a featured artist at Belmont Park. In 1991, he was the cover artist for *Pops By the Sea* for the Boston Pops Orchestra; in 1993 and 2018, he was cover artist for the Hyannis Yacht Club's Figawi Regatta; and his work has graced the covers for the Head of the Charles Regatta, the US Ryder Cup and *Fine Art of America's Fairways*. In 1994, Smith's painting of Muhammad Ali was selected by Northeastern University's Sport in Society to present to Ali as the first inductee.

He is represented in galleries in Great Britain and the U.S. including Nantucket, Martha's Vineyard, Newburyport, Chatham and Saint Ives in Cornwall, England.

ABBY LAMMERS

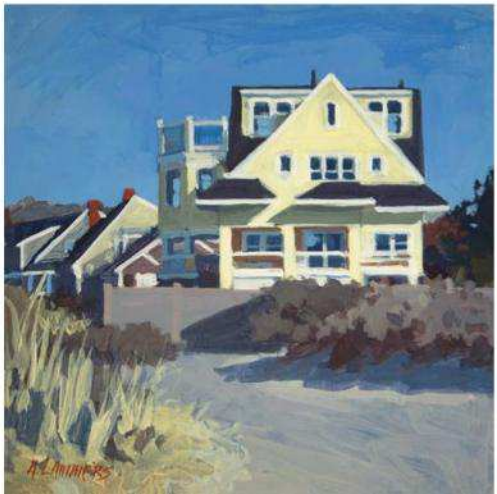
(585) 261-1537
ablammers@comcast.net
www.abbylammers.com

Abby Lammers, a native of Missouri, has been a working artist for 24 years and maintains studios in East Falmouth, Massachusetts, and Rochester, New York. After working in the advertising industry for 13 years as an art director, she launched her painting career in 1994.

A love for design is clearly apparent in her landscape and still life paintings where she presents ordinary objects and scenes in a refreshing contemporary representational style. The information for her paintings is gathered primarily by working from life and working plein air. Using a range of palettes, Lammers explores how color changes the appearance and relationships of objects to one another. Her eclectic combinations of color, form and asymmetrical composition force the viewer to reconsider their perspective on the everyday.

"My process starts by working directly from life with the main focus being on composition/design and rendering the structure of the subject," she says. "If I feel like the original piece has 'legs' I will move on to numerous value studies from which I then create various color studies, experimenting with different palettes and color temperatures."

Her work has been featured in numerous group and solo shows at museums, cultural centers and galleries throughout the United States. Lammers is represented by the Copley Society of Art, Boston, and her art can be found in Massachusetts at Charles Fine Arts in Gloucester and Chapman Art Gallery in Cotuit. Her work will be on view in the 64th annual *National Juried Exhibition* of the National Society of Painters in Casein and Acrylic through July 6, and in *Art @ The Museum* at Osterville Historical Museum on July 26 from 4:30 to 7:30 p.m.



3

B. LÉGER

Studio at the Vault Gallery of Fine Arts
169 Rockdale Avenue South
Dartmouth, MA 02748, (508) 991-1761
www.barbaraleger.com
www.vaultgalleryfinearts.com

B. Léger is a marine oil painter who is a member of the Oil Painters of America and International Society of Marine Painters. Léger's subjects are always connected to the ocean or shoreline. The complexity of the ocean has been her lifelong love and study. Léger is a sharp focus realist, working in the illuminist technique. Léger's *Nantucket Dogs*, yellow labs and golden retrievers, are featured at the Vanderbilt Gallery in Nantucket, Massachusetts. Along with her originals oils, Léger is often commissioned for custom canine compositions.

Her contemporary realism captures the action of the water in sharp focus, with compositions that include racing J-class sailboats, vintage mahogany boats and the frolicking of a golden on the beach. Her 2018 collection can be enjoyed at galleries in New England, such as the Vanderbilt Gallery and the Vault Gallery of Fine Arts in South Dartmouth, Massachusetts.



1
B. Léger, *Vantage Point*, oil on panel, 18 x 24"



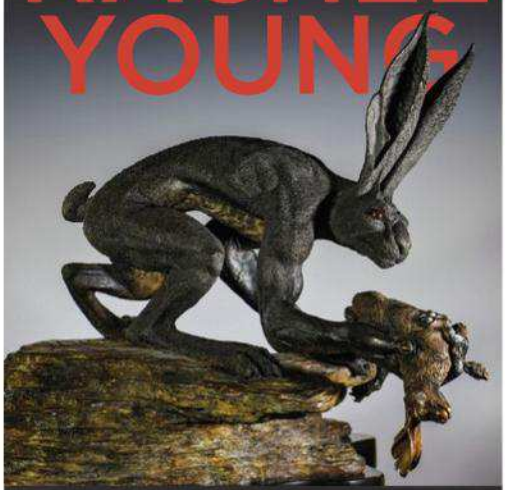
Abby Lammers
representational painter
www.abbylammers.com
Sweet Spot, oil on canvas, 20 x 20" ©2018 Abby Lammers



B. Léger Master Marine Oil Painter
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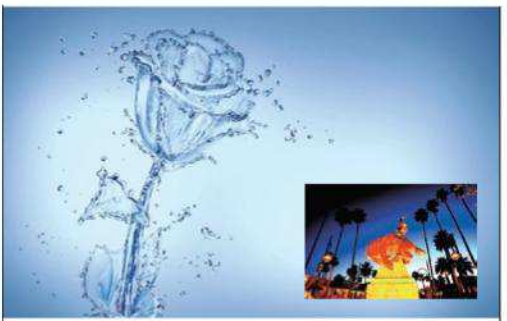


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Summer Spectacular: Oasis in the Desert
A Gold Palette ArtWalk
July 12, 2018 *6:30 pm to 9:00 pm*

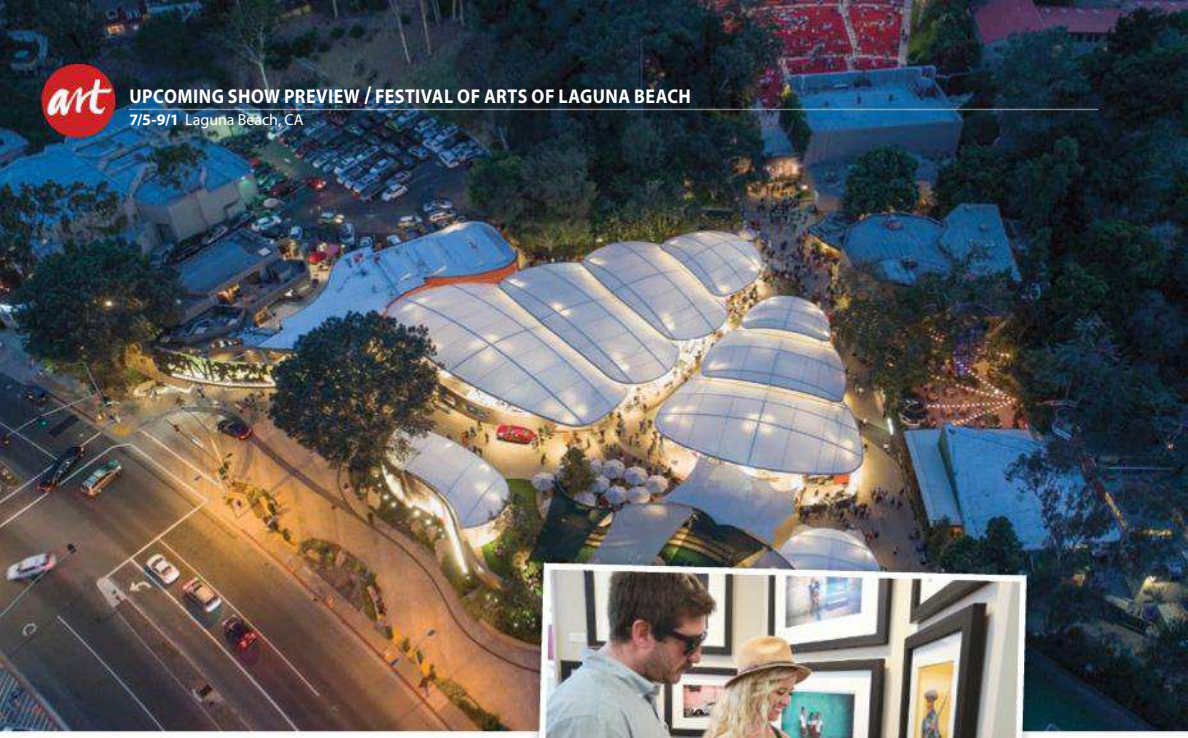
The "Summer Spectacular" Gold Palette ArtWalk is a longtime summer tradition for the Scottsdale Arts District. Galleries will feature exhibits by various national and international artists while visitors will be treated to Caribbean and island music, Hawaiian shaved ice with adult flavors, infused ice water, teas and wine and lots of entertainment and festivities. For your comfort, sidewalk misting will be provided by Arizona Mist Systems!

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1



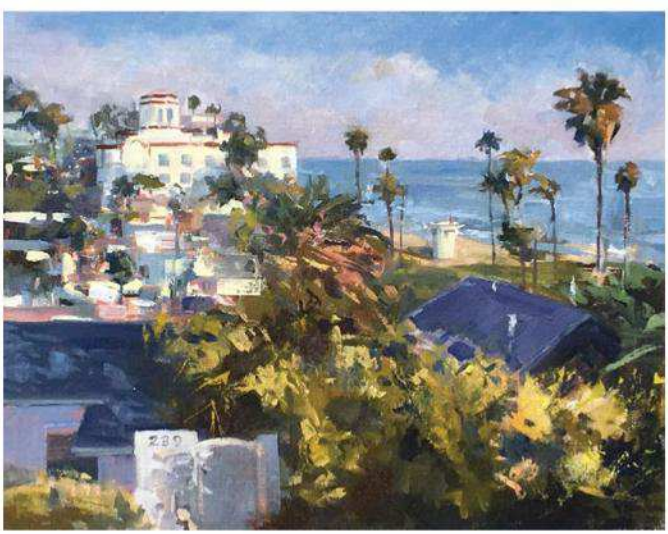
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Continuing Tradition

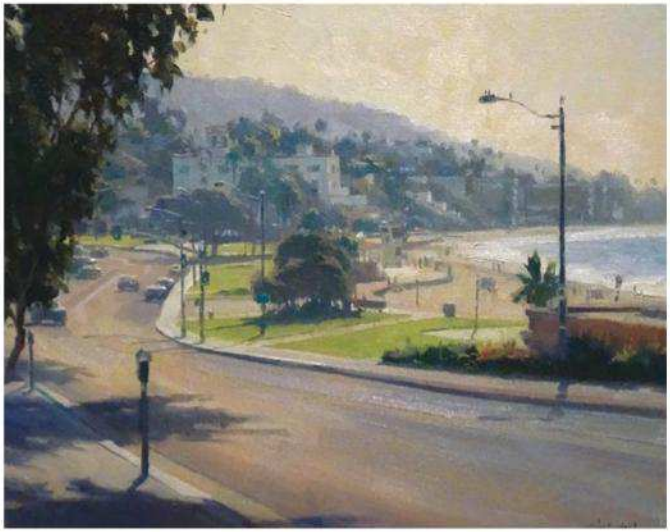
Over the years, Laguna Beach, California, has solidified itself as one of the premier seaside towns for art with a number of galleries calling it home and special events taking place each year. One of the mainstays of the community has been the *Festival of Arts*, which will host its 86th annual event July 5 to September 1. Having been rated one of the top art festivals in the nation by a number of local and national publications, this juried show brings together 140 leading artists.

"Looking back at the original *Festival of Arts* in 1932, there was something for everyone to enjoy. That tradition continues today," says Sharbie Higuchi, director of marketing and PR for the festival. This diversity begins with the array of artwork the Orange County-based artists will display in their booths, which includes paintings, sculpture, photography, ceramics and more.

Among the artists in this year's show are two-dimensional artists **Gil Dellinger**, **Lani Emanuel**, **Marie Tippets**, **Mary Aslin**, **Paul**



3



4

1
An aerial view of the *Festival of Arts* venue in Laguna Beach, California. Photo by Robert Hansen.

2
Collectors browse art during the *Festival of Arts*. Photo by Ron Azevedo.

3
Anthony Salvo, *View from Cliff Drive, Evening Light*, oil on linen panel, 11 x 14"

4
Michael Obermeyer, *Welcome to Laguna*, oil, 16 x 20"

5
Paul Bond, *The Delicate Countenance of Fibonacci's Eldest Daughter*, oil on canvas, 42 x 42"

6
April Raber, *Metropolis II*, oil on linen, 12 x 12"

Bond, **Kathy Jones**, **Michael Obermeyer**, **April Raber** and **Anthony Salvo**; jewelry designer **Lance Heck**; and sculptors **Rachel Young** and **Jordan Dimitrov**, to name a few. Their work spans from cityscapes and coastlines to figures and surrealistic realism.

In addition to the artwork, *Festival of Arts* has a series of family-oriented and collector activities that will broaden their scope of the art market. Highlights include Art Talks on Wednesdays at 1 p.m.; the Step into the Spotlight Music Series on Fridays from July 13 to August 31 at 5:30 p.m.: Family Art Day on July 8 at noon; and the Festival Runway Fashion Show on August 19 at noon.

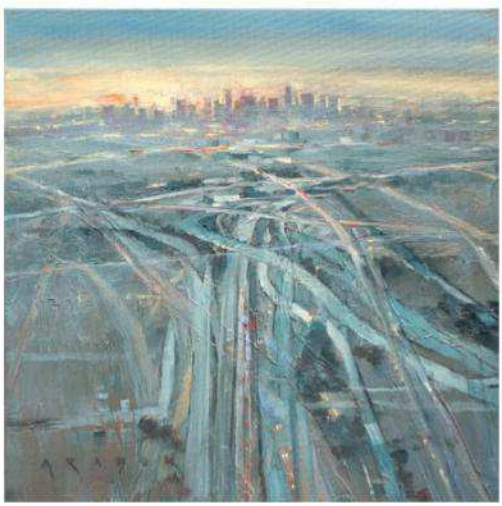
There will be free art tours daily at 2 p.m. and 5 p.m., with a family tour on Saturdays at 11 a.m. On the tours, attendees will meet the artists and learn about the artwork firsthand, which allows for a personalized and in-depth experience of the festival. There will be discussions about the artists' techniques as well as demonstrations of how they create the pieces.

For complete ticketing information, visit the *Festival of Arts* website. Also happening nightly at 8:30 p.m., in conjunction to the show, is the famed *Pageant of the Masters* where art comes to life through an original score, live narration, sets and people posing in art of a particular theme.

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5



6



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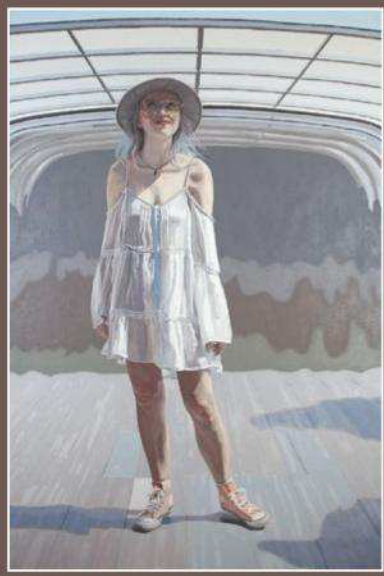
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Lani Emanuel



"She Likes What She Sees," 48 x 32", Oil on Canvas

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"Rose Red" 21 x 27, pastel

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"Humble Beginnings" 22 x 27, Pastel

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NOVEMBER
DECEMBER



art

Show Previews

OUR EDITORS TALK TO ARTISTS ABOUT THE WORK IN THEIR LATEST SHOWS

J Louis, page 110

TRAVIS LOUIE

Curious Portraits

The mind of Travis Louie is one of brilliant, otherworldly eccentricity, creating whimsical oddities like swamp monsters, giant bugs, dragons and rabbits in suit jackets on smooth board. His artwork transports viewers to Louie's imaginary world laced with the characteristics of the Edwardian and Victorian eras. From July 5 through 8, Louie will showcase his new body of work with Haven Gallery at the *Market Art + Design* contemporary art fair in Bridgehampton, New York.

This show is representative of a continuing conversation the artist says he's been having with himself through the portraits of various characters he has created. Louie adds that his connection to the immigrant experience informs "the unusual circumstances that the subjects of my paintings deal with as they come to North America from the latter half of the 19th century into the 20th." Many of Louie's works depict the clothing and portrait styles of this bygone era, enlivened by his distinctive characters. In this new body of work, Louie explains that he created a series of portraits depicting immigrants at the turn of the 19th century—images that look like something one might find while browsing a flea market.

"I'm always fascinated by the clothes and often exaggerate certain fashions like hats festooned with taxidermy or garments that seem more like costumes. I think of visitors not just from obscure parts of Europe but from other worlds beyond our solar system," Louie says. "All of these sorts of things are affected by the culture of their unique origins."

Haven Gallery 155 Main Street • Carriage House Square • Northport, NY 11768
(631) 757-0500 • www.havenartgallery.com

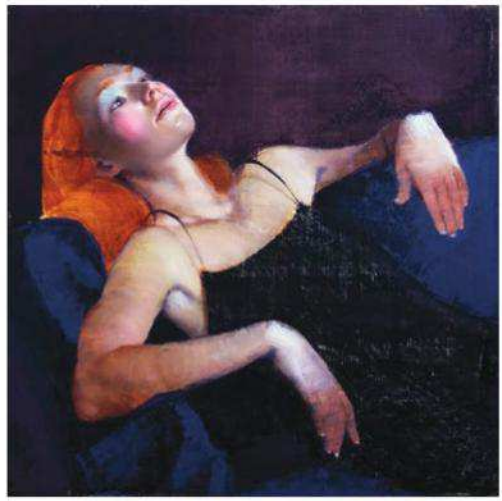


1
Miss Tabitha and Her Toaded Turban, acrylic on board, 18 x 14"





1



2

J. LOUIS

Scraped into Focus

Painting is most often thought of as the application of paint. But removing paint has its own rewards, as is the case with the artwork of J. Louis, who uses layers of paint—some stacked tall and others scraped away to reveal a soulful underbelly of raw color—to explore the kaleidoscope of emotion that can be found in the human face.

"The face and the human expression are the most important," he says. "What I like to do is use the elements around the face to draw you in around this solid, abstracted design. One thing that gets lost in a lot of art is that it's a tool for creating and communicating an idea. To communicate you have to have something familiar that people can relate to, and a person's face is a perfect place to explore those ideas."

Louis, who recently made a big move from Chicago to New York City, will be showing new work starting on July 12 at Shain Gallery in Charlotte, North Carolina. The show will feature his large-scale paintings that marry abstractly composed shapes and color forms with highly detailed faces rendered with a dreamlike softness.

"All of my paintings, the vast majority of them, are created based on photo shoots with live models. I'll take those photos and work with them in a computer until it's the image I want, one I find pleasing," he says. "From there, it's lots of prep on my panels with a linen and a museum-grade adhesive. I find that this creates a unique texture to each work, and not a linen texture, when I scrape away the paint later on I unearth interesting elements. I'll typically start with the expression to get the right proportions and then the further I get in the more I start removing pieces and repainting, whether that's leaving an entire garment so it's just in the background or scraping everything so I leave it bare."



3



4

Louis says his process doesn't always click into place right away. "It's tricky and it looks really wrong until everything plops into place," he says, adding that he knows he's done when the painting communicates that to him. "It's just a feeling, and you know it when you come to it."

The resulting work is both startling in its simplicity and its design, and also intoxicatingly colorful with large chunks of color—cobalt blues that smell of salt water, plummy purples of subdued brilliance and a yellow that can be seen from orbit—that are sandwiched around peaceful feminine figures with detailed faces. *Electric Disposition* features a figure seemingly floating over four blocks of raw and abstracted paint scraped down to the very foundation of the painting. *Tsunami* features a figure, arms outstretched, amid two mesmerizing shades of blue. The artist, who says he's heavily inspired by Gustav Klimt and Antonio Mancini, created the surface she's laying against with a single brushstroke across the entire canvas.

With all the work, the viewer is seeing paint that *is* there and paint that *was* there—past and present rendered around the human form. "I love playing with materials, so much that I don't think of myself as a traditional painter, but more a materials expert," he says. "I just love playing with the three-dimensionality of paint."

Shain Gallery 2823 Selwyn Avenue, Suite K • Charlotte, NC 28209
(704) 334-7744 • www.shaingallery.com

1
Tsunami, oil on linen-mounted cradled panel, 48 x 48"

2
Elevation, oil on linen-mounted cradled panel, 35 x 35"

3
Electric Disposition, oil on linen-mounted cradled panel, 40 x 52"

4
J. Louis painting *The Bridge*, oil on linen-mounted cradled panel, 60 x 60"

PEGGIE BLIZARD

Comfort and Nostalgia



1



2

Mason jars were a part of Peggie Blizard's everyday life growing up in rural North Carolina. In a new series of works on view at George Billis Gallery, Blizard will feature seven still lifes of florals displayed in the iconic vessels. Blizard says, "They bring to the work an element of comfort and nostalgia, while at the same time appealing to an increasingly sophisticated feeling for color and design."

Though the shape of the jars changes from piece to piece, and the flowers depicted range from Japanese anemone to tulips, the paintings all contain the same core elements. Blizard explains, "The jars are centered in the panel with water creating a line roughly through the lettering. The flowers appear to be just tossed into the jars as if they are an afterthought even though they are the focus of the picture and are carefully arranged."

One of the specific challenges of these types of paintings is portraying the water realistically, and Blizard points out, "in fact, you cannot paint water



3

1
Rose of Sharon and Plumbago, oil on panel, 30 x 24"

2
Pink and Yellow Petunias, oil on panel, 24 x 18"

3
Two Jars with Black Eyed Susans, oil on panel, 30 x 40"

4
Mexican Sunflower and Japanese Anemone, oil on panel, 24 x 18"



4

because it is transparent. What you do paint are the reflections the water and glass together create."

Blizard counts among her influences Vermeer and his Dutch and German contemporaries, as well as the still lifes of Spanish realist Luis Meléndez. While striving for realistic paintings, Blizard often asks herself, "How do you make a work of art and not just an artwork? How do you infuse poetry into what you are doing and give the work meaning and beauty?" She adds, "One of the things I try to achieve in my work is the creation of a feeling of three dimensions through the objects I paint, whether they are flowers or boxes or antique kitchen appliances."

Blizard's solo exhibition remains on view through July 7 at George Billis' New York gallery.

George Billis Gallery 525 W. 26th Street, Ground Floor • New York, NY 10001 • (212) 645-2621 • www.georgebillis.com

RON HICKS

Faces of Peace

Raw paint scratched bare in places, piled high in others, parts like a curtain to reveal Ron Hicks' delicate figures peering out through twirling wisps of off-white background, a blizzard of brushstrokes meant to evoke light and illumination. His figures, many of them women, ask for thoughtful consideration as their eyes lock with the viewer, or wander off the edge of the painting.

Hicks' newest works are presented under the banner *The Faces of Eve*, which has a biblical inspiration, though not an overly religious guiding light. "I was reading the Bible and I was struck by this passage that deals with the Adam and Eve story, the apple and serpent and all that. If you read between the lines, Eve is sort of framed as though she ruined humanity. If she wouldn't have done this, maybe things would have been different," the Colorado artist says. "I feel like there's a lot of correlation with issues that are going on today, particularly women. I wanted to go beyond the story and really go into this idea with works that were representational, abstract and also nonobjective. I wanted to create a harmonious dialogue."

Although Hicks' themes and motifs for the show are involved and rooted in a very specific idea, he's trying to let viewers discover the works for themselves in their own way. "I want to keep it very open ended. I want people to ask themselves what it's about and generate their own ideas," he says. "Each painting can strike someone in a very personal or emotional way and that dialogue they share with themselves should shape the meaning of a painting."

Works in the show include *The Embrace II*, which shows two figures locked in a tight clinch amid blocks of abstracted paint; *Under the Acorn Tree*, with a figure in a scarf that is merging with the background; and *Yearning*, in which a man and a woman are pulled together across a delicate arrangement of paint.

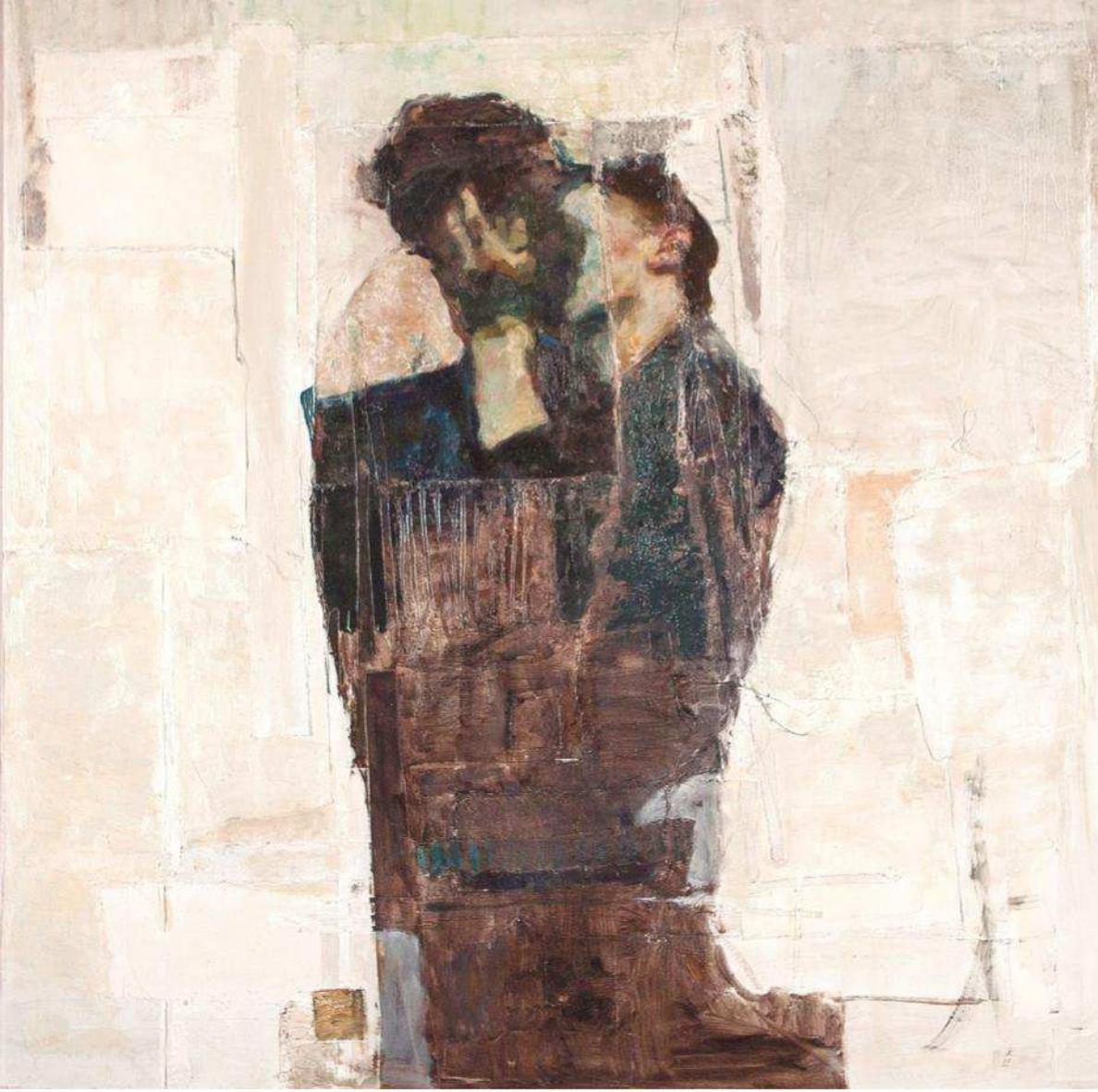
"I started out with colors like cadmium



1



2



3

yellow, cadmium reds, cobalt blue, ultramarine blue but also black, which is a wonderful color to work. I like having this desaturated and diffused look to my color. But I also have to be truthful; sometimes color is far less important than shape and value. The visual elements are really what I'm after," Hicks says. "My colors tend to fall in line behind the idea of shape and value, which I use to establish a harmonious result... I like to think the work is very dimensional, meaning you can look at the painting and see the first brushstrokes along with the last brushstrokes on top. Some people cover the first ones up, but I like to be able to see it all."

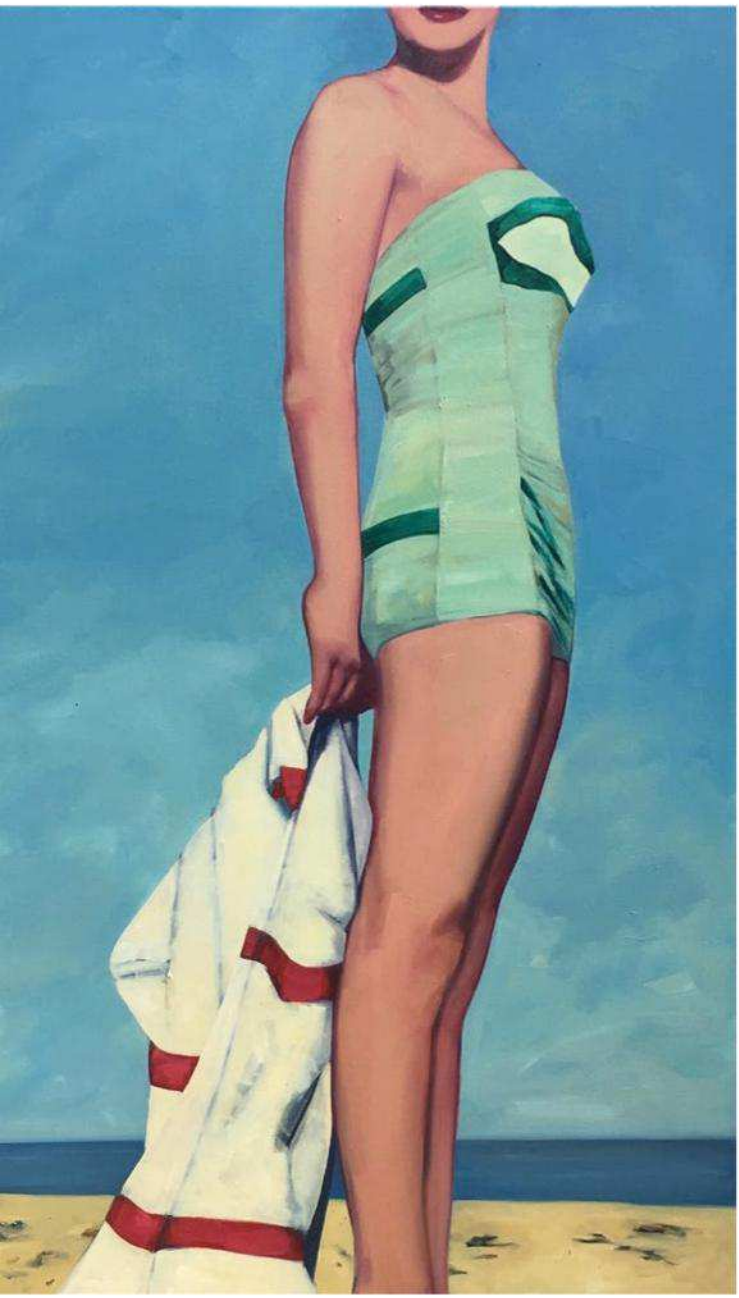
The Faces of Eve is being presented by Gallery 1261 in Denver, which will exhibit the show at a pop-up location—call the gallery for details. The exhibition is a preview to a museum show at Western Colorado Center for the Arts in Grand Junction.

Gallery 1261 1412 Wazee Street • Denver, CO 80202
(303) 571-1261 • www.gallery1261.com

1
Sage, oil on board, 12 x 12"

2
Yearning, oil on birch, 48 x 58"

3
The Embrace II, oil on board, 40 x 40"



1



2

T.S. HARRIS

Summer Days

As the warm weather rolls in, people often find themselves embarking on vacations to the watersides. The paintings of T.S. Harris idyllically capture this summertime fun through images of women standing on beaches and taking dips, allowing the viewer to imagine any time and place through the modern, cropped compositions. Beginning July 13, Harris will have her first solo show at Quidley & Company's Nantucket Island location that will feature new works of this timeless theme.

For the exhibition, Harris says, "I wanted to capture that feeling of fresh air and sea breezes, and all of those moments that we love about summer and being with our family, being at the beach and having that feeling. When I'm working on a painting that's really what I'm looking for—those wonderful summer days that we wish we could keep forever."

The women featured are often dressed in vintage-inspired bathing suits and outfits, as the works are derived from photographs of the past. However, Harris' aim is to have them represent any woman. "It's not so much that this is a woman in the '40s, '50s or '60s, but it's more of a timeless feeling where we say, 'Oh, that reminds me of...' It's not meant to be nostalgic but remind us about how time passes," Harris elaborates. "Hopefully we can connect with them and identify with them."



3

Among the paintings on view will be *Summer Swim*, which depicts a woman taking her steps into the expansive water before her. "With *Summer Swim*, I couldn't tell if it was a lake or a beach, but I loved that figure and the lighting," explains the artist. In another piece, *Beach Beauty*, a woman poses on the beach with a towel in her hand, seeming to be what Harris calls "the perfect summer woman."

Then there is *Summer Days*, which highlights a fun and welcoming day at the beach, as opposed to some of Harris' other paintings that tend to be solitary and reflective. "Not all my pieces are as cheerful and can feel a bit more poignant," says Harris. "I loved this one because it was joyful and reminded me more of a mom waving to kids or friends."

Quidley & Company 26 Main Street • Nantucket, MA 02554 • (508) 228-4300 • www.quidleyandco.com

1
Beach Beauty, oil on canvas, 60 x 36"

2
Summer Days, oil on canvas, 40 x 40"

3
Summer Swim, oil on canvas, 40 x 40"

BRAD OVERTON

Ways of Moving

Brad Overton paints well-loved toys, and he paints faces in the calavera makeup of Día de los Muertos. He remarks that toys "were designed to inspire and bring joy to the child who owned them. And yet, beyond mere sentimentality, I want to inspire viewers by simply looking closely at the many beautiful aspects of these toys and paint them, larger than life, to relate my joy in life, in art."

A series of fortunate events brought him to an appreciation of the skull manifestations for the Day of the Dead. When he was visiting Mexico, a model in a friend's studio arrived in full calavera makeup. The end of his visit coincided with the Day of the Dead itself.

The experience gave him a "notion of the way santeros work in New Mexico, creating sacred works of art by being spiritually involved themselves in what they're doing." Invoking the Aztec deities in his work, he discovered that "they're pulling me in rather than my invoking them. Once you get into a certain stream of consciousness they take you away."

Overton's latest paintings will be shown in the exhibition *Ways of Moving: New Portrait and Still Life Paintings* at Blue Rain Gallery in Santa Fe, New Mexico, from June 29 to July 14.

A 50-inch square portrait, *Xochi*, invokes the Aztec/Nahuatl word for flower "Xochitl" often incorporated in the name of Aztec gods and goddesses. Xochiquetzal was the goddess of flowers, love and fertility. It also brings to mind the story of the Day of the Dead flower cempasuchil, or Mexican marigold, that came about through the love of a young woman, Xochitl and her warrior lover, Huitzilin. In Overton's portrait she resembles the Roman goddess Flora, with her head surrounded in flowers and berries.

In a more playful mood, he places an Aztec sculpture atop a toy VW Bus in *Midnight Ride*. He says it's "a reverent kind of mixing and matching different aspects of cultures that I find beautiful."

Blue Rain Gallery 544 S. Guadalupe Street • Santa Fe, NM 87501 • (505) 954-9902 • www.blueraingallery.com



1
Estrella Primera,
oil on canvas, 60 x 60"

2
Xochi, oil on panel,
50 x 50"

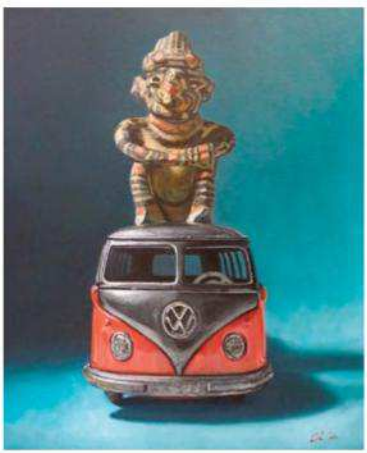
3
Midnight Ride,
oil on canvas, 24 x 20"

4
Coyo, oil on canvas,
48 x 60"

1



2



3



4



1



2

ALETA PIPPIN

Emotional Expressions

Aleta Pippin admits, "When I started to paint I tried to control everything." Today, she experiments with the qualities of the various media she uses—acrylic, resin and oil. She has learned what each medium is capable of doing.

"I use a palette knife with the oils so I'm actually touching the paint," she says. "Otherwise, I'm allowing the material to do what it does. Sometimes I add water to the acrylic or turpentine to the oil but the effect isn't something I can control. The paintings are spontaneous and sometimes the effect I want is there but I can't stop it. I walk a thin line between spontaneity and control.

"I'm all about color," she continues. "Acrylics have a sharp synthetic quality and with oils I can use thin or thicker glazes and play with the rich colors oils have."

Her latest mixed-media paintings will be in an exhibition, *Here We Go Round in Circles*, at Pippin Contemporary in Santa Fe, New Mexico, July 4 through 17, with an artist's reception July 6.

Among the new work are "rounds," circular paintings that evolved from her use of a spinner to apply the paint in earlier work.

An oil painting that comes closest to control and to realistic imagery is *Just One of Those Glorious Days*. Although the energetic spirit of the artist is visible in all her paintings, this one expresses who she is.

She says, "My paintings are an emotional expression of my life journey...My world is always spiritual. The paintings are coming from an inner aspect of myself. I'm tapping into my total self. I like that they don't have form because people can look at them and tap into their own life journey. Spiritual to me is all there is."



3

Scan for VIDEO

1
Aglow #2, mixed media, 24"

2
Aglow #1, mixed media, 36"

3
Aleta Pippin in her studio.

4
Just One of Those Glorious Days, oil on linen, 48 x 36"

Pippin Contemporary 409 Canyon Road • Santa Fe, NM 87501 • (505) 795-7476 • www.pippincontemporary.com+



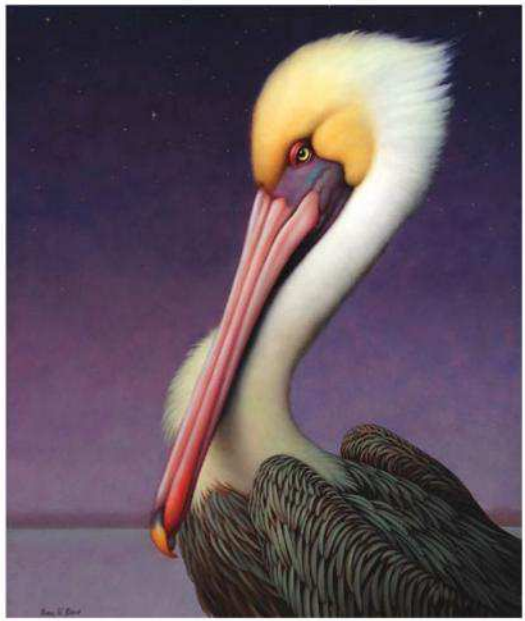
4

RUSSELL GORDON

In the Wild



1



2

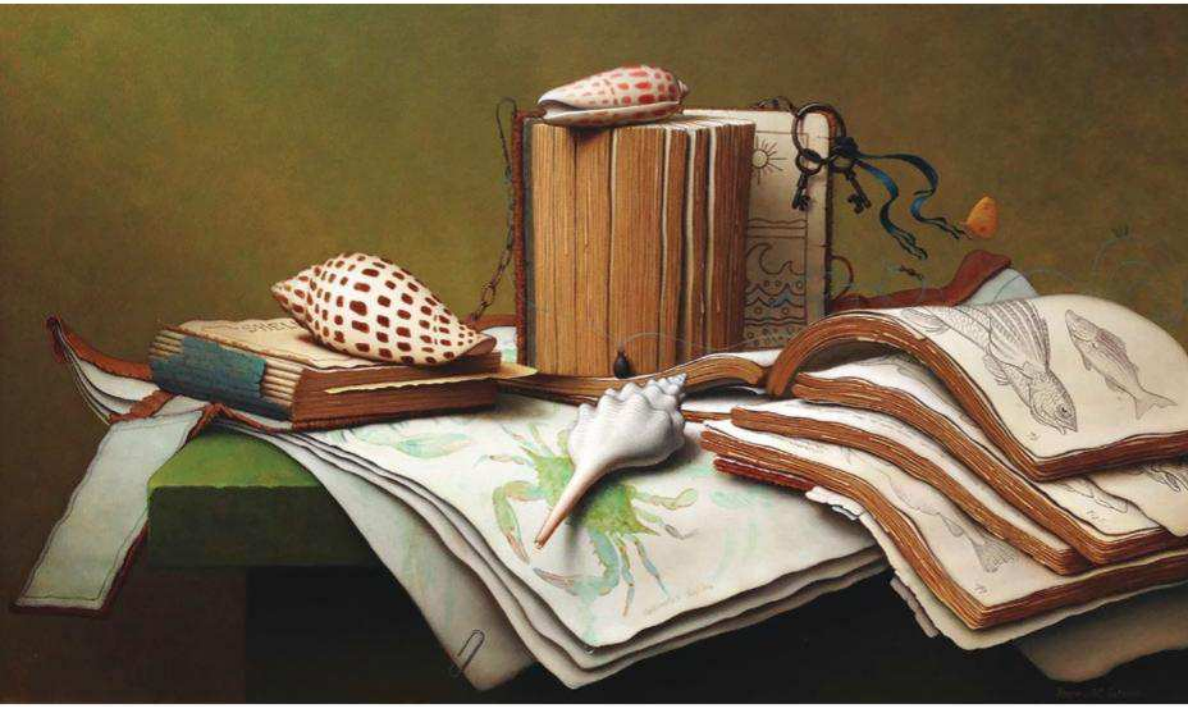
In a solo show at Wells Gallery in South Carolina, Russell Gordon will show nearly two dozen paintings that represent a full year's worth of work. The pieces range in subject from florals to still lifes to avian wildlife, but all contain the clear admiration for nature that has become characteristic of Gordon's work.

Gordon is constantly looking to flora and fauna for his subject matter, saying, "What's out there is what I'm chasing... When migratory birds return after winter or certain flowers start to bloom, it's like an epiphany." He tries to bring that nature back into his studio, carrying a sketchbook almost everywhere he goes, and setting up still life scenes so he can work from life.

Treasured is a close-up examination of a white magnolia. "It's the great emblem of the South, and it's beautiful wherever it occurs," Gordon says of the flower. It's contrasted against a 23 karat gold back-



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ground, and he adds, "I have been learning to make frames, and because of that I am learning how to gild. I thought that this burnished gold background would be a lot of fun."

One of his recently completed paintings, titled *The Beholder*, depicts a pelican in profile. "It started off in one direction, but it completely changed and ended up being a portrait, almost," Gordon describes. "It's set at night, with a starry sky behind it. It was a lot of fun to work on, and I'd like to revisit those themes in the future."

Wells Gallery describes, "Russell Gordon's still life paintings join precise realism with a painterly luminosity, a stylistic combination reminiscent of Italian Mannerism and 19th-century Dutch and Flemish paintings, but rarely encountered in contemporary art." The Kiawah Island-based gallery will host Gordon for a live painting event on July 5 and 6 from 1 to 6 p.m. each day, where the artist will demonstrate his process in the gallery and speak to visitors about his work.

Wells Gallery 1 Sanctuary Beach Drive • Kiawah Island, SC 29455 • (843) 576-1290 • www.wellsgallery.com

1 *Triumph Tulips*, oil on linen, 24 x 18"

2 *The Beholder*, oil on board, 19 x 16"

3 *Treasured*, oil and 23k gold on board, 6 x 8"

4 *Fisherman's Library*, oil on linen, 16 x 27"

5 *Purple Finch*, oil on board, 7 x 8"



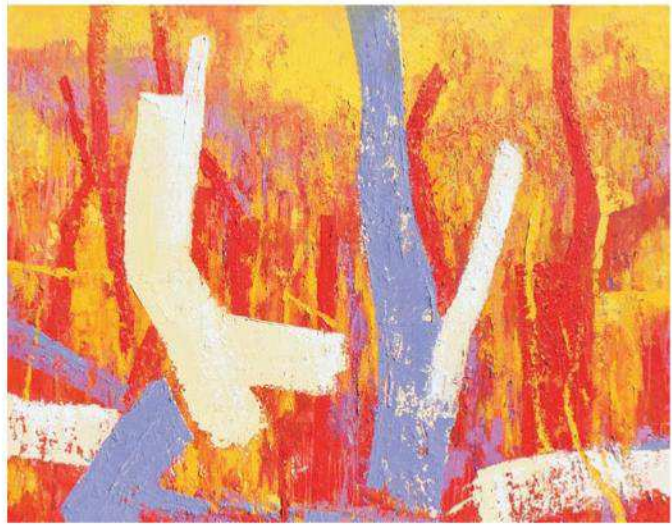
TERUKO WILDE

Secret Places

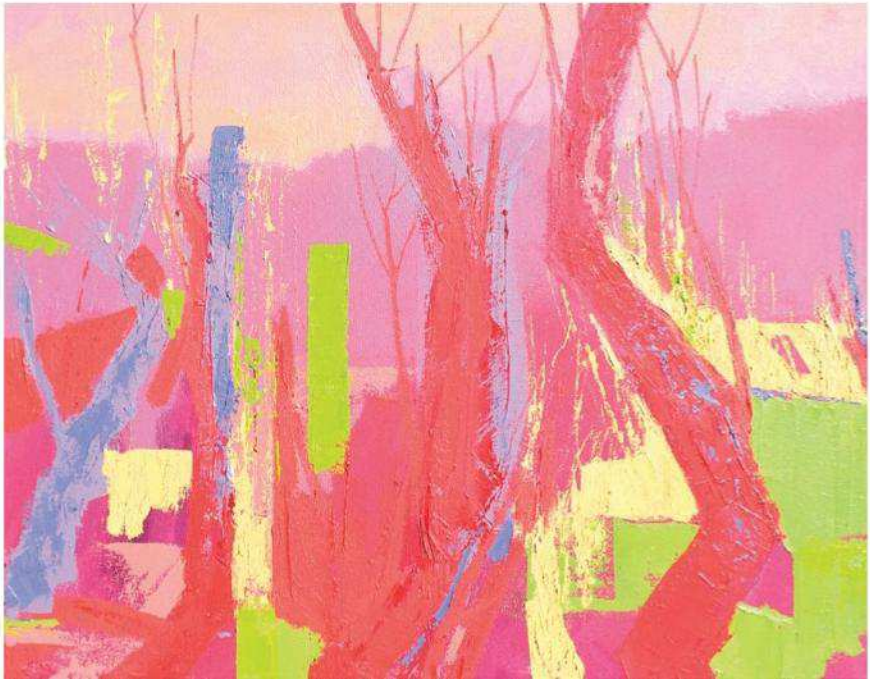
Born in Japan, Teruko Wilde went to school at University of Cincinnati and Columbus College of Art & Design in Ohio. There, she recalls, she worked in pastels and watercolor primarily in subdued grays and blues. In 1986 she moved to Taos, New Mexico, and discovered color. "Color is part of me after more than 30 years here," she says. "Not intentionally," she adds. "It's a natural extension of my personality."

She calls herself a "country girl" who grew up in the foothills of the mountains near her home in Nagoya and fell in love with Taos Mountain when she moved to New Mexico. She lives in one of the unique Earthships—passive solar homes built with recycled materials—outside of Taos. "I can never get away from nature," she says, happily.

Her collectors comment on their enjoyment of collecting her work over the years as her style has changed and become more and more abstract. Her feeling for



1



2

1
The search for that secret place 08, oil, 24 x 30"

2
The search for that secret place 11, oil, 24 x 30"

3
The search for that secret place 03, oil, 40 x 40"



2

the vitality of color carries over from her earlier, more tightly painted, landscapes. Her latest work is created with "a spatula from the department store," the strokes of color recalling the graphic quality of calligraphy. Although she initially insisted that the paintings have nothing to do with calligraphy, she then began to ponder if, perhaps, it was part of her Japanese heritage manifesting in the new work.

These new pieces will be shown in the exhibition *The search for that secret place* at Total Arts Gallery in Taos, July 13 through August 5.

"We have loved collecting many of [Teruko Wilde's] paintings over the years as she transitions to a more and now completely abstract style. We like to hang earlier pieces side by side with later, more abstract pieces."

— Charles and Linda Chauvin, collectors

"I'm not satisfied doing the same thing over and over," she says. "I'm not working for technical perfection, although that, too, is searching. I want to continue to find excitement. I think the 'secret place' is a mystery. You never know what happens in a search."

Total Arts Gallery 122 Kit Carson Road • Taos, NM 87571 • (575) 758-4667 • www.totalartsgallery.com



1



2

ASHLEY ANNE CLARK

Moonlit Creatures

For mixed media artist Ashley Anne Clark, her focus has always been on animals. "I've been pushing for animal rights since I was a young teen," she says. Hoping to elicit compassion and appreciation for all living creatures, Clark endeavors to immerse viewers within the intricate emotions of animal life—worry, angst, surprise—and connect those emotions to that of the human experience. The Charlottetown, Canada, artist's upcoming exhibition *Moonlight Wanderers* at Lotton Gallery explores these connections in a way that is literally larger than ever before, as Clark explains that the pieces featured in this show are much bigger than she normally creates, giving her the space to explore a more developed narrative.

"Into the night, under the light of the silvery moon, Ashley Anne Clark takes us to her secret world filled with nocturnal animals, moths and butterflies," says Christina Franzoso, Lotton Gallery director. "Ashley's paintings are magical incantations, little treasure-filled fables of her world in Prince Edward Island."

A distinctly illustrative style, her artwork incorporates a variety of different natural



3



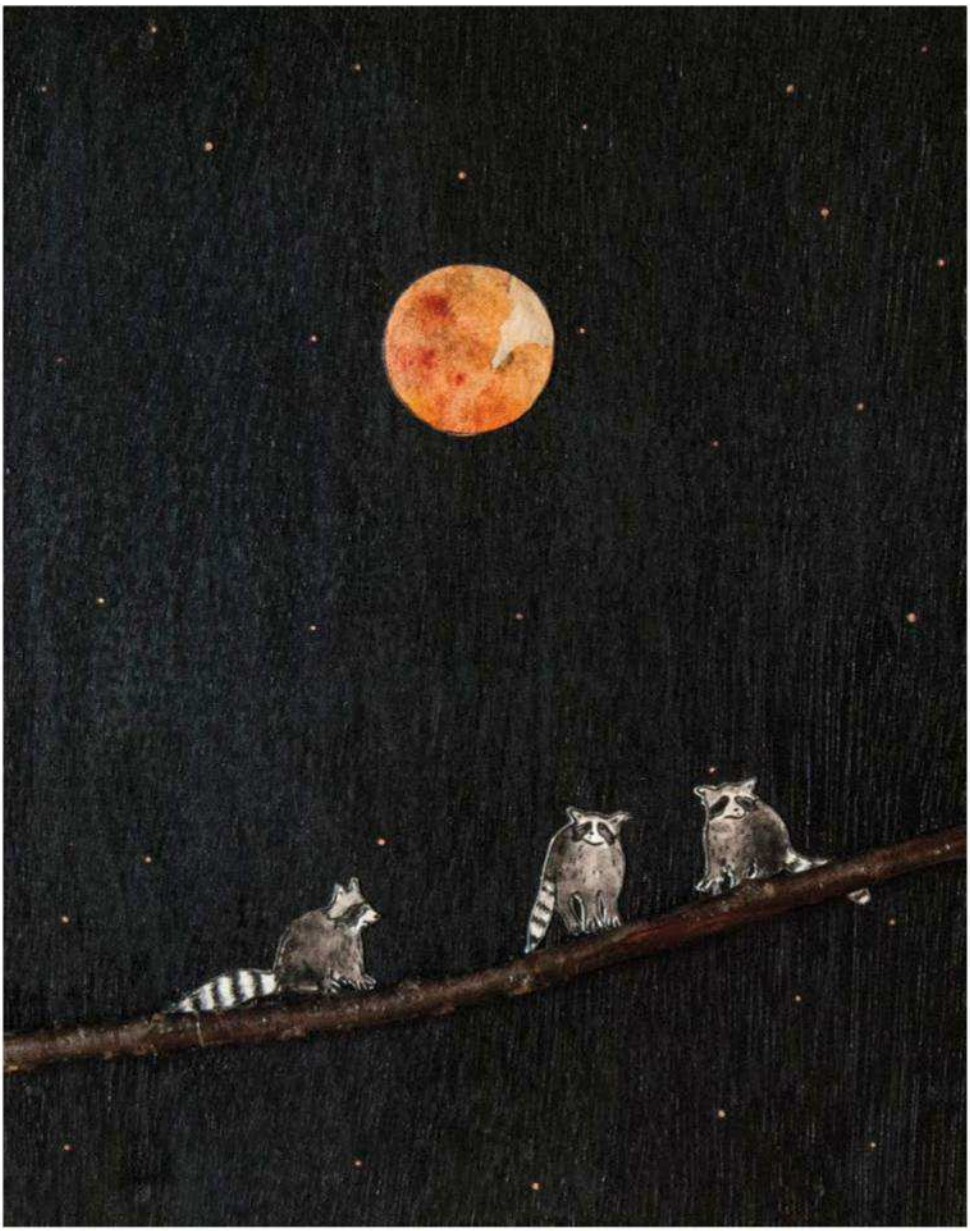
4

1
Fox Brothers, mixed media
oil on panel, 10 x 10"

2
Grey Wolf Brothers, mixed media
oil on panel, 12 x 12"

3
Artist Ashley Anne Clark.

4
Spotted Owl & the Moon,
mixed media oil on panel, 10 x 8"



5

5
Raccoon Friends Under Harvest Moon,
mixed media oil on panel, 10 x 8"

6
Young Red Fox,
mixed media oil on panel, 10 x 10"

7
Wild Hare Family with Moths,
mixed media oil on panel, 10 x 10"



6



7

materials, further deepening that connection to the wild. Dark backdrops highlight the subjects of these pieces, which include mostly North American animals like foxes, bears, wolves, hares and deer. She starts every piece on a wooden paneled canvas, and then uses seaweed, wood, bark or sand, layering these different substances on top of each other to form the landscapes. To bring the subjects to life, Clark uses watercolors. The seaweed, she explains, creates unpredictability in texture, with sporadic lines and indentations—"a touch of wilderness."

Lately, Clark says she has been incorporating moths into many of her works as well, which she describes as adding a "spiritual element" to each piece. In *Fox Brothers*, a pair of bright red-orange foxes is contrasted against a dark night sky while two moths flutter beside them. *Spotted Owl and the Moon* is clean and simple, depicting a white-and-gray freckled owl perched beneath a starry scene. A recent trip to Costa Rica also inspired several new subjects for this exhibition, like anteaters and oncillas, deviating slightly from her typical depictions of North American beasts.

Clark's work encourages viewers to imagine animals more complexly. For this show, Clark says she is branching out and exploring a wider range of animal relationships, including that of parents and children. One piece in her new exhibition depicts a mother grizzly bear with her three cubs, which Clark describes as both peaceful and representative of the strong-willed and nurturing mothers we know in our own lives. Sibling relationships and other family dynamics are explored in this body of work as well. Sometimes viewers connect to Clark's pieces in ways the artist says she could never have predicted, like the memory of a time a porcupine crossed their path, or more difficult ones, such as the memory of a relative passing away. "By connecting to the emotions animals have, I'm hoping humans can relate to them in some way," Clark says, "[creating] a greater love for animals in general."

The exhibition runs July 1 to 29.

Lotton Gallery
900 N. Michigan Avenue, Level 6 • Chicago, IL 60611
(312) 664-6203 • www.lottongallery.com

Pushed to the Edge

Innovation is one of the key hallmarks of the artists represented by RJD Gallery, with their figures, interior scenes and more breaking traditional techniques and imagery. A new group show, titled *On the Edge Of...* that opens July 21, will highlight these elements in the artwork of **Frank Oriti**, **Jackee Sandelands-Strom**, **Jesse Lane**, **Pamela Wilson** and **Rick Garland**.

Gallery owner Richard Demato elaborates, "This group of artists continually thinks outside of the 'frame' to painstakingly search their souls for what their brushes must reveal to set them free. We're proud to share their artworks, and hope they touch and push you to the edges of your own imagination and find a place in your heart."

Two of the artists in the show, Oriti and Sandelands-Strom, often paint people they have encountered in their daily lives. The works show aspects of their models' beings—the physicality and the internal self.

Oriti, who is known for his paintings of blue collar workers, often depicts people he knows and finds inspiration from, such as in *With or Without II*. "I have painted these brothers many times over the years; this piece is a bit of an update from a portrait I painted in 2011," Oriti shares. "While posed very similarly as in the last painting, here we are able to see a physical and emotional evolution of two hard-working and resilient brothers."

1
Jackee Sandelands-Strom,
Jessi, acrylic on wood panel, 20 x 23¾"

2
Frank Oriti,
With or Without II,
oil on canvas, 48 x 48"



1



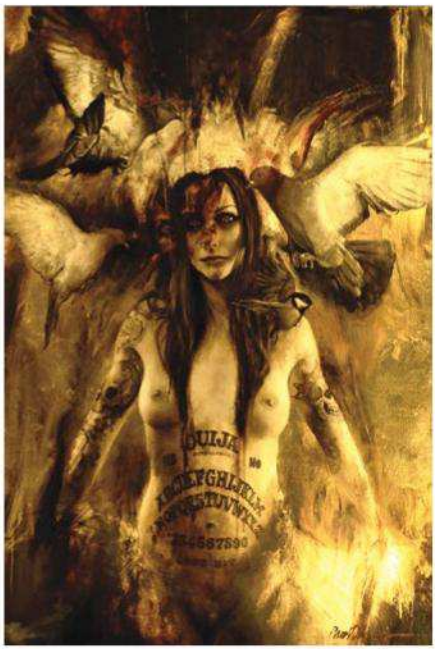
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Hands are often the focal point of Sandelands-Strom's paintings, showcasing the life that is found within each person through their age, jewelry, tattoos and more. "I am very involved in the tattoo industry and love when I can highlight a woman artist in my paintings. Jessi happens to be a tattoo artist in the U.K., and this was just a casual moment when the decoration of her skin met with the adornment of her jewelry and the rawness of smoking a cigarette," says the artist of the inspiration for her aptly titled work *Jessi*. "For me it captures real life as I know it."

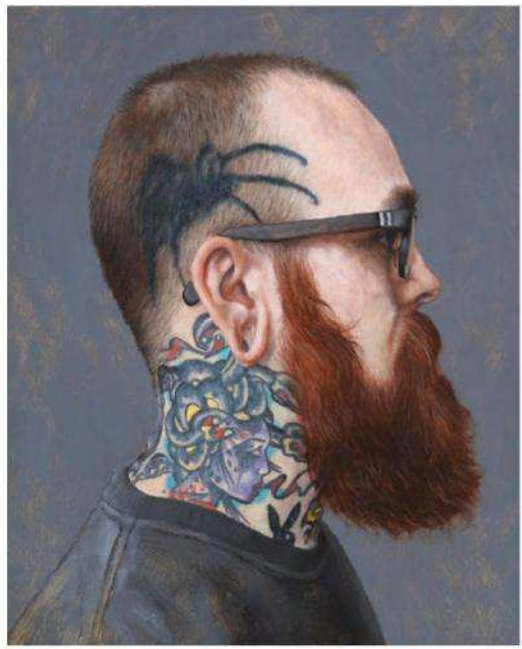
Frequently portrayed in the works of Lane and Wilson are their own emotions or inner thoughts through models or narrative scenes. The images are relatable and can translate to various outputs to the viewers.

Lane's colored pencil drawing *Hypnosis* was inspired by the idea of obsession. He says, "Sometimes I find myself fixating on certain things for long periods of time. It's haunting in a way. People with minor roles in my life in reality can begin to dominate my thinking. I think we all have something that has hypnotized us. While it's insignificant to many, it's a space we sometimes visit."

Sever Me is a personal painting for Wilson, as it is a "direct response to navi-



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3
Pamela Wilson, *Sever Me*, oil and 24k gold leaf on birch panel, 36 x 24"

4
Frank Oriti, *Red*, oil on canvas, 10 x 8"

5
Jesse Lane, *Hypnosis*, colored pencil on Bristol board, 13 x 20"

6
Rick Garland, *The Old Chair*, acrylic on canvas, 28 x 36"

gating large, frightening and sudden changes in my life," she says. "Three traumas occurred in sequence: an emotional breakup, an accident requiring surgery and my father's death. I felt weak and torn. I couldn't see 2 feet in front of myself. I questioned whether to 'right the ship' and go back to what I know or to call the chaos my new home."

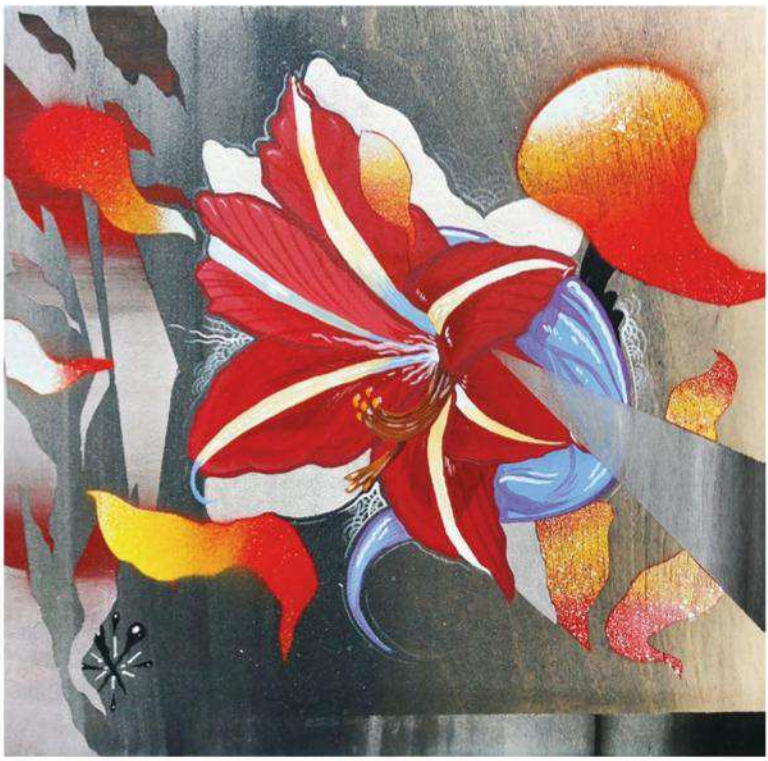
Garland's interior paintings are often of abandoned or forgotten buildings, but yet they show the life and history of what was once there. In his painting *The Old Chair*, a red upholstered chair occupies one corner of the graffiti covered building while through the archway is a brightly lit, but rundown staircase.

"The old chair stands resolute and removed, observing the ongoing changes happening around it," Garland says. "There's an element of waiting and calm contentment. I like the stoic refusal of the fabric of this place to yield to the surface changes. The glamour and style seem unaffected by anything thrown at it."

On the Edge Of... will be on view in the Bridgehampton, New York, gallery through August 12, with some of the works also displayed during *Market Art + Design* from July 5 to 8 at the Bridgehampton Museum.

RJD Gallery 2385 Main Street • Bridgehampton, NY 11932
(631) 725-1161 • www.rjdgallery.com





1

Scan for VIDEO

1
October 1, 2017 (58), Las Vegas, Nevada, mixed media, 10 x 10"

2
August 5, 2012 (6) Oak Creek, Wisconsin, mixed media, 10 x 10"

3
July 20, 2012 (12) Aurora, Colorado, mixed media, 10 x 10"

JOERAEL ELLIOTT

Clip of Petals

Joerael Elliott's latest show at the Center for Contemporary Arts, Santa Fe, titled *A Clip of Petals*, is a fully immersive experience. On view through August 5, the exhibition serves as a visual dialogue around gun violence and mass shootings in the United States. Elliott describes, "I wanted to create something that is both intriguing and beautiful."

Upon walking into the exhibition space, viewers see a watercolorized mural in sumi style, which depicts a flower made of assault rifles. "In the middle of the flower, where insects typically find pollen, there is a clip of bullets, with a bee trying to extract them," Elliott says. The mural is also decorated with the Sanskrit words for "non-violence" and "non-stealing," along with words in his own made-up script, which he calls "handskrit"—a mix of Sanskrit and graffiti-style letters.

Further inside is a row of 12 small, double-sided panels. On the front are flowers, a little exploded, representing lives taken by gun violence and the overall fragility of nature. Laser-etched on the back of each panel is the date and loca-



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tion of a different mass shooting, along with the type of gun used, calling out the perpetrators of the violence.

Though the subject of gun ownership and gun violence is a touchy one, Elliott says he doesn't intend for the work to be divisive. "I'm not trying to say, 'people need to have their guns taken away,'" he says. "I want to have a more nuanced conversation about what gun ownership means in the face of mass shootings and unarmed African-Americans getting shot by police officers."

He hopes to one day bring a larger scale, public version of the exhibition to other locations, particularly his home state of Texas, where gun ownership is the norm.

Shastyn Blomquist, assistant curator and exhibitions coordinator at the Center for Contemporary Arts, says *A Clip of Petals* "is immediately confronting, making a powerful statement about gun culture in America...The effect is arresting."

Center for Contemporary Arts
1050 Old Pecos Trail • Santa Fe, NM 87505
(505) 982-1338 • www.ccasantafe.org

RODNEY HATFIELD

Pentimento



1



2

Let your eyes explore one of Rodney Hatfield's paintings for a few moments and you will notice there is something emerging from beneath the final layer of paint. Each work builds from the initial underpainting to sometimes numerous revisions, with these previous iterations bleeding through into the finished piece. This artistic element, called *pentimento*, is a signature of Hatfield's, allowing the viewer to appreciate not only the final composition but also how he arrived there.

"Sometimes whole paintings that I've lived with for a while and decided I didn't like, I'll paint over," Hatfield elaborates. "But, in doing so, I will leave other parts of the original surface showing through. They will become, then, a part of the new painting."

For as long as Hatfield has been an artist, there has been this evolution in his work. He thought eventually he would get to a point where he could sit down and finish a piece in one session, but has since found resolve in his artistic journey. "I've made peace with the fact that this is my process. I'm OK with that," Hatfield says. "It's kind of the idea of letting the painting lead



3



4

me. The more I try to enforce myself on an idea for a painting, the worse it gets. The more I can let go and sort of let the canvas be a partner in the painting and everything, the better I do."

Hatfield also allows himself the freedom to explore using a variety of tools, with the traditional paintbrush being the one he uses the least. "I like the idea of using these other things because they're even less precise—rollers, sticks, palette knives, sponges, rags, just about anything," the artist says. "The brush makes you want to exert control, at least for me. I like the primal approach to it, and using these crazy tools to paint helps."

This July 20 to August 9, Hatfield will present a new series of works at Selby Fleetwood Gallery in Santa Fe, New Mexico. The show, aptly titled *Pentimento*, will include colorful works that show off his well-honed techniques.

Mr. Hornblower, for instance, was done 90 percent with palette knife and developed as the work came together. In another painting, *Oracle*, Hatfield primarily used a roller and a limited color palette to arrive at the ghostly looking piece. He shares, "I wanted to see how many variations on a color that I could get. I used black, yellow and white." For *Songbird*, the idea was to paint a bird, but the avian creature he started with was much different from the one that appears in the finished piece.

Selby Fleetwood Gallery 600 Canyon Road • Santa Fe, NM 87501 • (505) 992-8877 • www.selbyfleetwoodgallery.com

1
Mr. Hornblower,
oil on canvas, 40 x 40"

2
Oracle, acrylic on canvas,
36 x 36"

3
Rodney Hatfield in
his studio.

4
Songbird, oil on canvas,
36 x 36"

STEVE BOWERSOCK

Conceptual Series



1



2

Throughout the month of July, Steve Bowersock will present an exhibition of paintings from multiple bodies of work that comment on politics, race and identity. The pieces, on view at his Bowersock Gallery in Provincetown, Massachusetts, are not literal but rather well planned, conceptual compositions that allow the viewers to form their own reactions and thoughts.

"The artist has a job to tell a story or narrative, and once it's done it belongs to the viewer," Bowersock shares. "You'll notice a lot of my titles are neutral. I have the concept or idea, but the viewer can see something totally different."

For each painting, Bowersock meticulously builds the concept, subjects and design. "I start the story I'm trying to do, and it turns into a conceptual idea with adding the sketching or drawing to create the narrative," he elaborates, explaining that sometimes the planning can go on for days, but once it's complete the work falls into place.

In the exhibition will be several works based on a show he did last fall called *Current State of Affairs* where water, fish and insects are used to comment on the times. In *Down Below the Surface*, several goldfish swim about as one jumps above the waterline. "I'm also fascinated with what lies behind the veil. The fish are in their own community, but there is one person trying to get out and is curious about what's on the other side," says the artist. The other fish, and the viewer, are left to wonder what the fish is doing and where it might be going.

He also will show works from his *Lost Childhood* series that often depict figures holding balloons, which are considered a symbol for childhood. One of the pieces, *There is No Color*, is a lavender hued canvas that signifies "when we are children we see no color," Bowersock shares. "We see friends, love; going to school there's friendship and love. As we get older, we're taught and all of a sudden we start seeing color."

Paintings from his *Mother Nature* series will also be on view, including his first piece where he experiments with gold leaf titled *Hidden Layers*.

Bowersock Gallery 373 Commercial Street • Provincetown, MA 02657 • (508) 487-4994 • www.bowersockgallery.com

1
Mantis, oil on linen panel, 24 x 24"

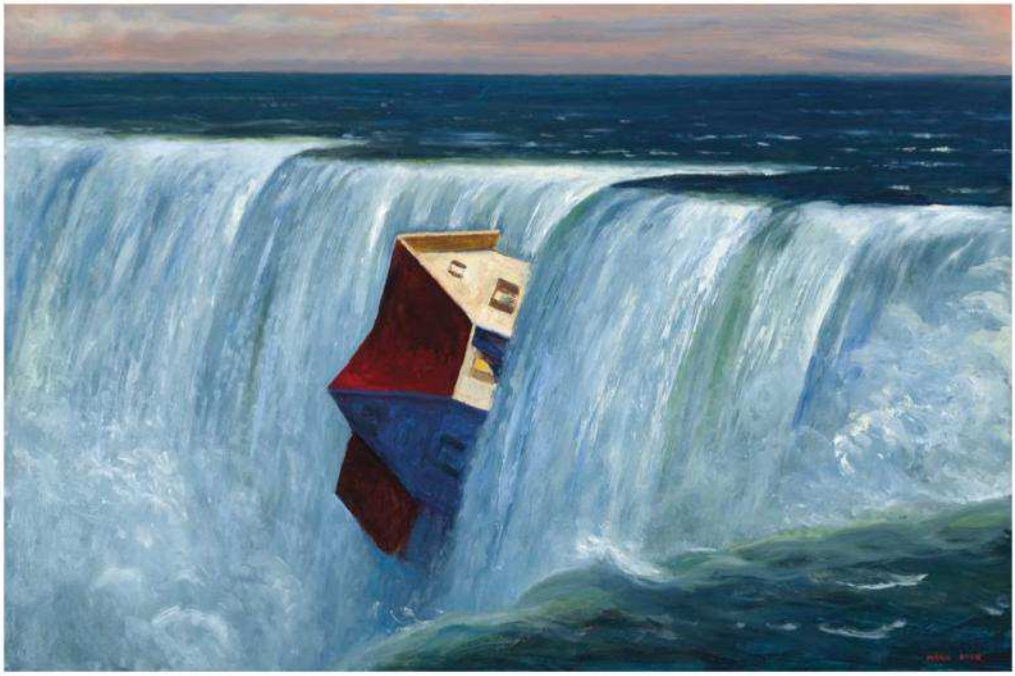
2
There is No Color, oil on linen panel, 20 x 20"

3
Down Below the Surface, oil on linen panel, 24 x 18"

3

MARK BECK & MARCIA BURTT

Alive with Color



1

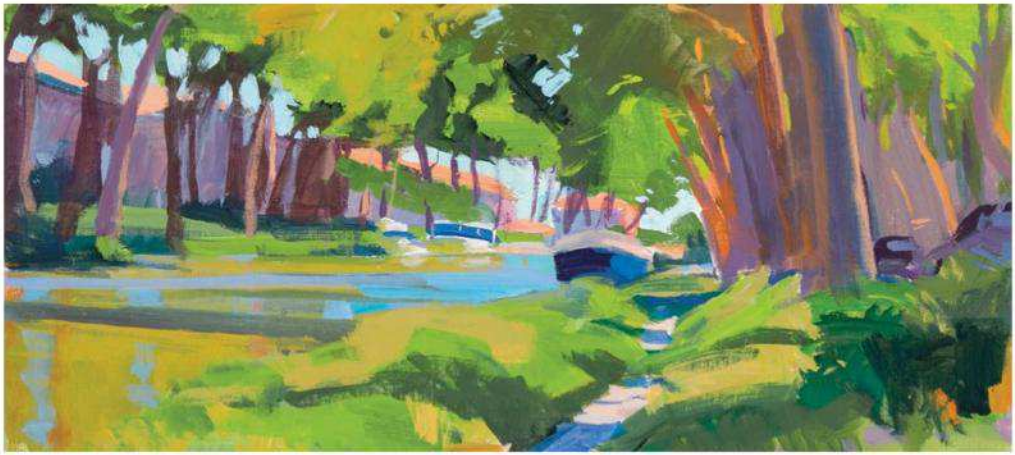
In the paintings of **Mark Beck** and **Marcia Burtt**, viewers may initially be pulled in through their uses of strong and full color palettes and then struck by the scenes that play out before them. From July 14 to 27, the Gallery at Tree's Place in Orleans, Massachusetts, will present a two-artist exhibition featuring Beck's and Burtt's newest pieces. For the show, titled *Alive with Color*, both will present work focused on water, but in vastly different interpretations.

Burtt's paintings are landscapes of the water's edge. They range from rivers and oceans to estuaries and canals, allowing her to explore the architectural and natural surroundings as well. Beck emphasizes water as a symbol for social and political issues. His paintings are filled with imagery and titles that spur conversations that may oftentimes be considered taboo.

When creating a work, Burtt explores a full range of colors. She says, "I like all of the colors that one has available now because if you don't have them on your palette, you don't see them." This has allowed her to take notice of the small subtleties and color changes that can happen in



2



3

1
Mark Beck, *There Goes the Neighborhood*, oil on canvas, 24 x 36"

2
Marcia Burtt, *Arrival*, acrylic on panel, 24 x 24"

3
Marcia Burtt, *Canal at Salleles d'Aude*, acrylic on panel, 9 x 20"

4
Mark Beck, *Empire Revival*, oil on canvas, 20 x 30"



4

varying lights and shadows as she works.

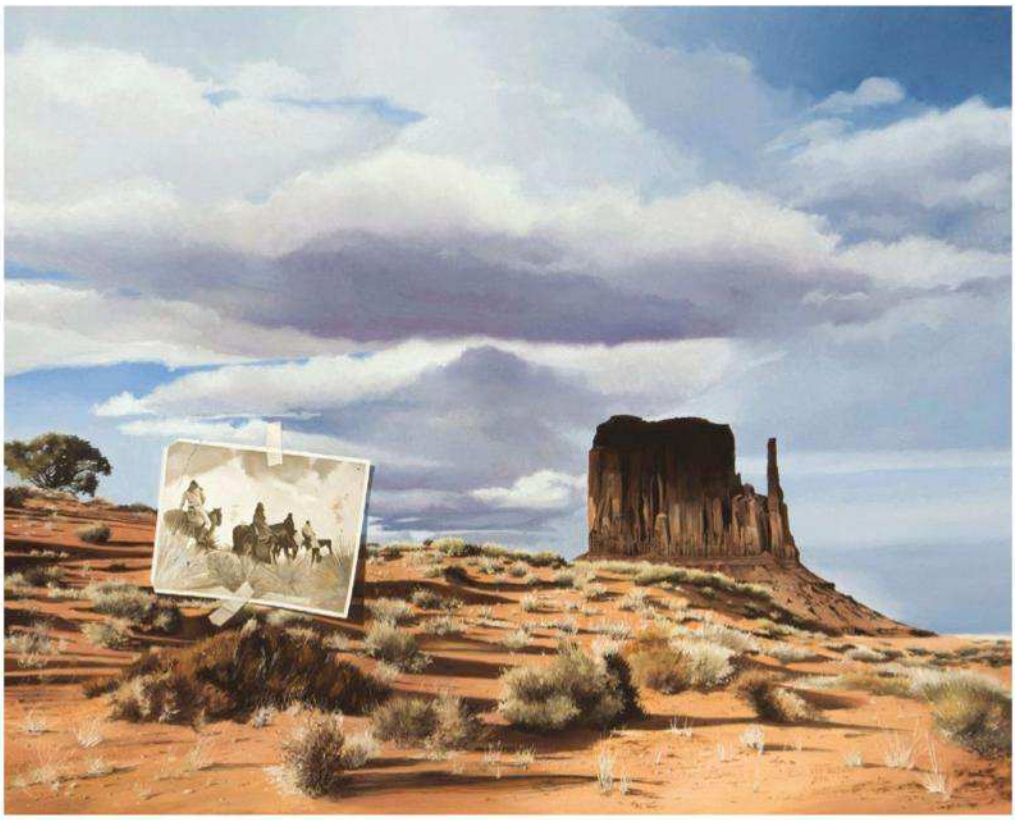
Among her pieces for the show is *Arrival*, of Pismo Beach, California, where figures are running out and wading in the water. The terrain there, she has found, is similar to Cape Cod beaches where there is a gradual shelf of sand. "I'm in California, so mostly I paint on the Santa Barbara channel, which has a steep slope. It falls off and is a deep trough. You get one or two big waves coming in, and that's all you see," she says. "I went to a place on the central California coast called Pismo Beach, and it has that very gradual shelf and a kid can run out safely. The waves rush to the shore and kids race right in because it's a beautiful, gradual shelf."

In his group of paintings, Beck says, "I use the water was a visual unifier to discuss issues that I don't personally see discussed as much as I think they should be. They are slavery, the treatment of black America by white America for over four centuries now, empire and global warming...It's using water to try to address those things without hitting one over the head."

In *Empire Revival*, a red couch with a fabric in the Empire Revival design style sinks into the water below, while in *There Goes the Neighborhood*, a house plummets down a waterfall. The pieces are the artist's commentary on the current times.

From 5 to 7 p.m. on opening day, July 14, the gallery will host a reception for the show.

The Gallery at Tree's Place 60 Route 6A Orleans MA 02653 • (508) 255-1330 • www.treesplace.com



1

LEE ALBAN

Reimagining the West

In 2015, Lee Alban was invited to participate in the *Traveling the West Art Show & Sale* directed by Ken Featherstone and held at Southwest Gallery in Dallas, Texas. While not a Western artist per se, Alban has painted many steam trains and diners over the years so his work fit the theme. Needing to create pieces for the show, Alban dipped into his catalog of landscape photographs he had taken on trips out West to landmarks such as Monument Valley and Yosemite.

"I wanted to put figures in my landscapes, so I researched the Library of Congress for historic images," says Alban. "Nothing seemed to fit naturally into the landscapes, so I had an idea—why not paint a vintage photo as Trompe l'Oeil and make it look like a photograph had been taped onto the landscape painting."

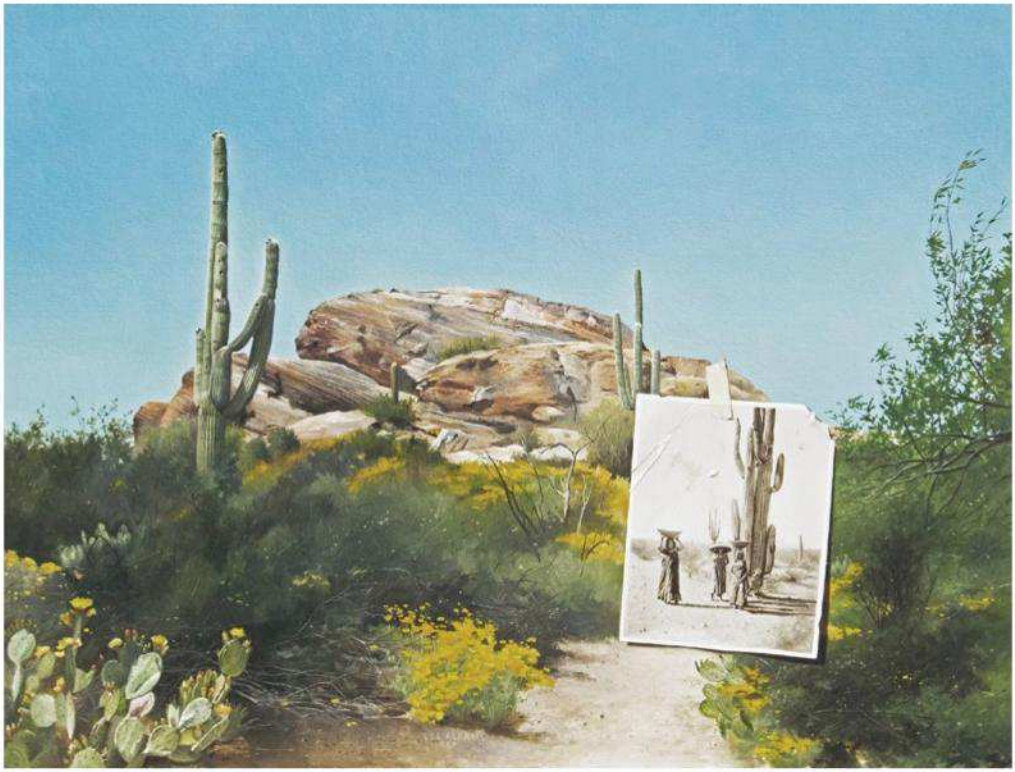
Alban's paintings, which begin with him selecting the landscape and then adding the photograph to the scene, are designed to be one seamless image where the taped photo looks as if it was once in that place or time. "Part of the theme is that I'm returning these people to the land, and of course they don't occupy that land now because they've passed on," Alban elaborates. "You can almost imagine that they were there, and, indeed, they really were there, perhaps. That's how I come up with the elements to use."

One of Alban's newest paintings in the series, *Be Known By the Tracks You Leave*, depicts a shadow-filled Monument Valley with Native Americans on horseback incorporated in through the photo. "I have an acquaintance who is a photographer, who does photo journeys

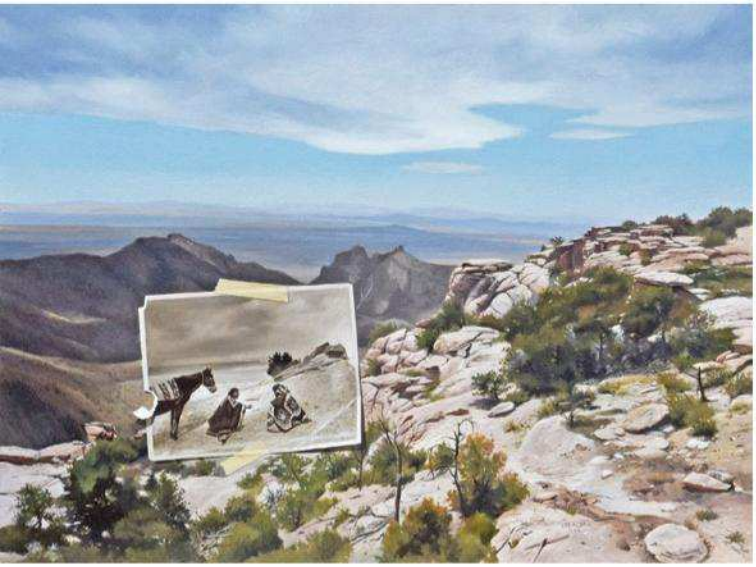
1
Be Known By the Tracks You Leave, oil on panel, 24 x 30"

2
Teach Me Renewal as the Seed That Rises in the Spring, oil on panel, 18 x 24"

3
Let Me Learn the Lessons That You Have Hidden Under Every Rock and Leaf, oil on panel, 18 x 24"



2



3

to places, but he also occasionally takes a trip out West," says Alban. "He was doing a photoshoot in Monument Valley and does an exceptional job...he gets permits and arranges for a group of 10 photographers to go down into areas of Monument Valley that are restricted areas and meet the Navajos who live on the desert floor."

Other works, such as *Teach Me Renewal as the Seed That Rises in the Spring* and *Let Me Learn the Lessons That You Have Hidden Under Every Rock and Leaf*, are from various locales throughout Arizona, including the Apache Trail in the Superstition Mountains. These works, too, are an interpretation of what life must have been like in the days of the Old West.

Alban's newest paintings in the series will be released this summer to galleries representing the artist in California, Arizona, Oklahoma and Texas.

Lee Alban leealban@comcast.net • www.leealban.com

MASHA GUSOVA

Distorted Views

Masha Gusova's artwork encourages viewers to challenge their expectations when it comes to our belief systems and the ritualistic thought patterns that can often take over our everyday lives. The U.K.-based artist's upcoming solo exhibition, a body of work that strives to tell the stories of women, will run from July 5 to 8 at the Haven Gallery booth, No. 623, at the *Market Art + Design* contemporary art fair.

"I am inspired by classical works of art and finding new ways of reinterpreting them. For this show, I have chosen various female figures, which tell stories of our strengths and weaknesses. *Envy*, which is self-evident; *Lady Godiva* relating to courage; and the third, *Two Venuses*, which will be a playful representation of the multifaceted nature of personality," says Gusova.

Gusova's unique paintings take classic works and almost literally flip them on their heads, creating distorted versions that look as though they're being viewed through a kaleidoscope or fed through a paper shredder and then reassembled. "I hope that the audience will pick up on the emotion and movement of these works and that they experience a sort of time travel in some way," the artist says.

Her oil painting, *Envy*, she explains, deals with the idea of jealousy, a negative human emotion that is nonetheless experienced almost universally, no matter the person's culture or upbringing. "I believe negative emotions present us with an invaluable opportunity to dig deep within us to uncover and overcome limiting beliefs that keep us from moving closer to our potential," says Gusova.

Haven Gallery 155 Main Street Carriage House Square • Northport, NY 11768 • (631) 757-0500
www.havenartgallery.com



1



2

1
Lady Godiva (after Collier), oil on linen, 31½ x 31½"

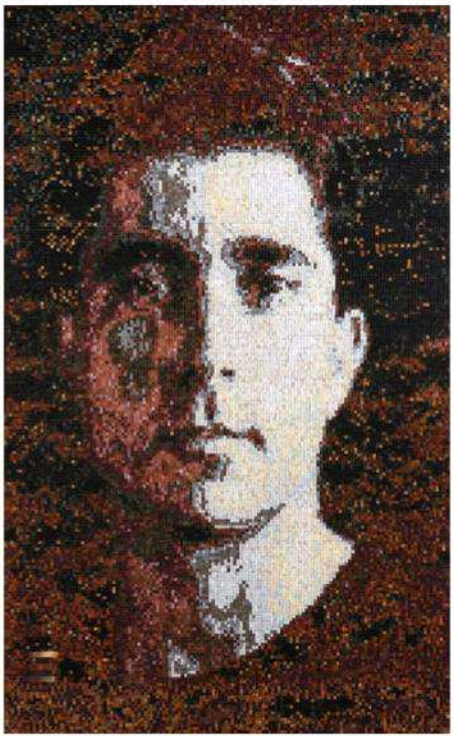
2
Envy (after Bouguereau), oil on linen, 33½ x 29½"



Jorge Burtin's studio setup for his Pixaic artwork.



Koi, glass



Nights of Silk and Roses, glass

Jorge Burtin

According to artist Jorge Burtin, of Laguna Beach, California, "Art separates man from nature. It exists for its own purpose. Pixaic, the art form I created, is its own reason for being."

He explains, "Every one of us today sat in front of an electronic screen. The image was created by millions of pixels lit up by beams of electrons. I wanted to tell our story of how we acquired our news and entertainment. We perceive the world by our minds creating images of glowing dots. Our children's children will not fathom this world. I tell stories of us by telling the tale of who came before. Mosaics and even micro-mosaics where used to tell stories [such as in the work of] Georges Seurat and his points of pigment."

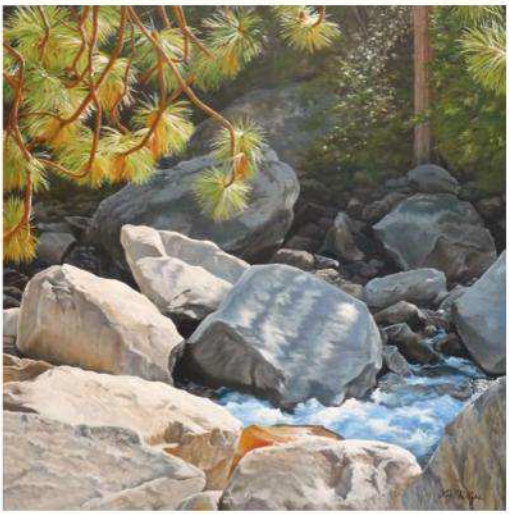
Burtin wanted to capture individual points of light with glass and paint in a new way. He conferred with artists working with stained glass about how to make cubes of glass. "They said [it was] impossible. That's always a good starting point," the artist says. "Many attempts later I was able to break glass into cubes. The only way glass can be cubed is by hand. Every piece is scored and broken by hand. Then hand placed in the Pixaic." A typical painting has more than 40,000 pieces, Burtin shares, adding, "Your car has about 2,500."

With every Pixaic he creates, Burtin wants to tell a story that appeals to the intellect and moves the emotions. "I try and take the ordinary parts of our day and reconstruct the image into a message that is perceived by our minds and souls," he notes. "Pixaics are glass paintings that will last eons of time. This is the tale of us presented to future generations to witness our brief moment in time."

Burtin will exhibit his work July 5 to September 1 at the *Festival of Arts* of Laguna Beach.

Want to See More?

www.pixaic.com



King's River, California, oil on stretched canvas, 30 x 30"



Summer, oil on stretched canvas, 18 x 36"



Petunia Spill, oil on stretched canvas, 30 x 20"

Liz Phillips

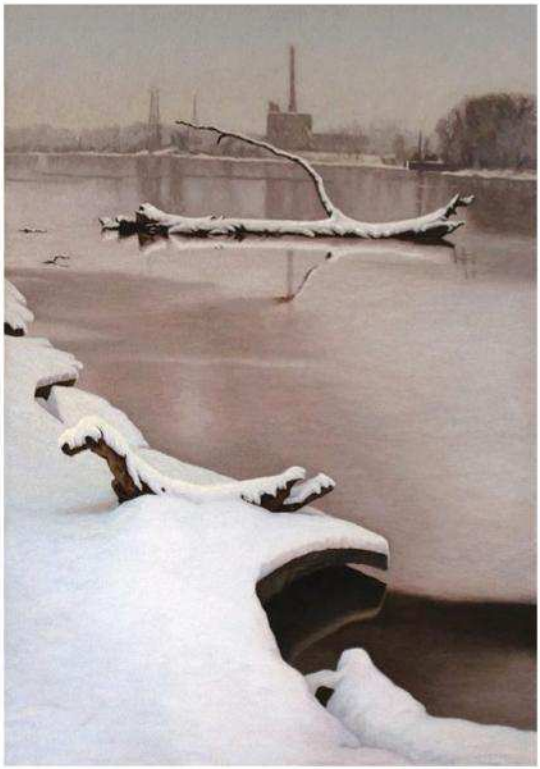
Artist Liz Phillips considers her paintings to be labors of love. Admitting it is a form of escapism, she is easily absorbed by the details and subtleties of her subjects. Her main muse has always been the natural environment, but she is inspired by color that sings, lighting that dramatizes a subject or any scene that tells a story or captures a moment worth remembering, whether quirky or sublime. She has traveled to many places near and far, but can also find inspiration in her immediate surroundings.

Working from her own photos, notes and memory, Phillips uses her computer and colored pencils—a previous medium of choice as a commercial illustrator for many years—to create an image that feels "canvas worthy." She paints what she calls "the bones" of the image and then gradually adds and fine-tunes the details. Phillips says, "The act of painting itself transports me away from the noise of everyday life, and I can get lost in it. It's my hope that the finished piece does the same for the viewer and also communicates at least some of the story it spoke to me."

Born in 1960, raised and still living in Wisconsin, Phillips' work can regularly be seen at galleries throughout the state. Currently she exhibits at the Gallery of Wisconsin Art in West Bend; Woodwalk Gallery in Egg Harbor; and Sadler Gallery in Milwaukee. Her website includes all of her work and current events, while her monthly newsletter gives followers the first glimpse of each new piece.

Want to See More?

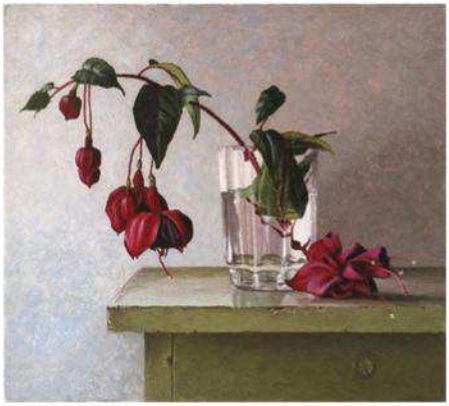
(414) 882-1953
www.lizphillipsfineart.com



Winter Snag, oil on canvas, 35 x 25"



Patterns, oil on panel, 9 x 12"



Fuchsia, oil on board, 11 x 12"

Mike D. Wodnick

Even though Mike D. Wodnick's work is representational, the underlying abstract shapes and composition is what interests him the most.

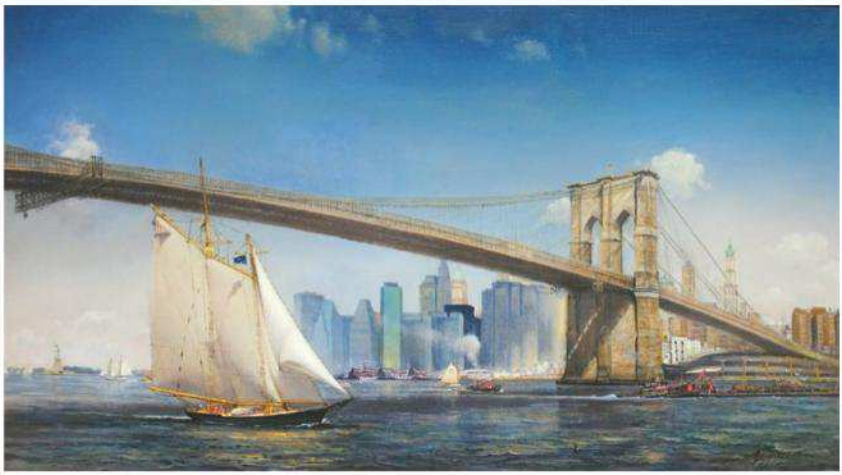
Born and raised in Minneapolis, Wodnick has had a lifelong interest in the arts and remembers an elementary school field trip where he was mesmerized by Jean Baptiste Chardin's *Attributes of the Arts*. "Chardin was a master of composition. His still life paintings are nothing but still. He guides the viewer through the picture, which is something that I strive to do," Wodnick says.

Describing his artistic process, Wodnick explains, "I have an idea or theme that I want to convey. Many times the title of the piece. This is important because it keeps me focused on the center of interest. I will do several thumbnail sketches. I keep them small so I don't spend too much time on them. I want the idea to evolve. I try different formats vertical, horizontal or square. This is the stage where I'm concerned about the big abstract shapes, the breakup of space, variation and repetition of form, flow of line and values. I find this to be a very creative and stimulating process."

As an artist, Wodnick says he is always trying to grow, and he wants to get caught up in the energy of his paintings. Some elements of a scene that he identified in early sketches might get dropped in the moment while painting. He does not strive for photorealism, and says, "I want my paintings to have a soul."

Want to See More?

(651) 227-1207 | mdwstudio@msn.com
www.mikedwodnickfineart.com



Clockwise from left:

Brooklyn Bridge, oil on canvas, 44 x 70"

Flag, oil on canvas, 48 x 80"

Black Dog, Vineyard Haven, oil on panel, 24 x 34"





Peter Arguimbau

"I feel that I was born to paint light," says artist Peter Arguimbau, who in 1958 started an apprenticeship with his father by grinding fresh color from powdered pigments as he painted portrait commissions. He won Best in Show at the *Darien Art Show* and the Huntington Award at the Hudson Valley Art Association in White Plains, New York. At 16, Arguimbau began studying Reuben's technique with Frank Mason for 14 years at the Art Students League.

"He showed me how to paint the light effect in all forms of motifs. For the last 40 years while working with Flemish technique, I have been calibrating and mastering these drying oils with just a handful of colors," says the artist. "The intoxicating thrill is in watching forms come to life as the colors chemically fuse together while the glazes create millions of prismatic hues of luminist light. I love painting the fluid transparency of water and sky with reflections as well as drawing the majesty of a clipper ship under sail. On occasion, I'll capture the glint in the eye of a portrait."

Flemish technique has given Arguimbau courage to write a book and spread this knowledge; *Finding Rembrandt's Medium, The Lost Secret of Art* is currently under edit. Watching people become engaged in the unique quality of his paintings propelled Arguimbau and his wife to open Arguimbau Art in Greenwich, Connecticut. Arguimbau and his son also opened the Mariner Gallery, which exhibits marine paintings in the historic district of Newport, Rhode Island.

Want to See More?

Arguimbau Art | 351 Greenwich Avenue
Greenwich, CT 06830 | www.arguimbauart.com

Mariner Gallery | 267 Spring Street |
Newport, RI 02840 | www.marinergallery.com

(203) 274-6176

/arguimbauart

@arguimbauart



Continuum: Moment in Time, acrylic sculpture, ed. of 60, 12½"



Elysium 1: World Within, acrylic sculpture, ed. of 125, 10"



Water Music, acrylic sculpture, ed. of 30, 30"

Michael Wilkinson

With the end of an era comes an opportunity from artist Michael Wilkinson. He says, "For 36 years now, I have been creating bronze and acrylic sculpture. Fifty-seven of those sculptures were acrylic. The last I created is called *Continuum: Moment in Time*, which seems a fitting title for my last work in the medium. Thirty-six years is a long run and yet, in my memory, it seems to have happened in the blink of an eye."

At the end of this year, the man who casts Wilkinson's acrylic sculptures will be retiring and closing his business. "Because he is the best at what he does, I don't want to start anew with another caster. At the same time, I am satisfied that I have done what I wanted to do with this wonderful medium, so I too will be ending my time with acrylic," shares the artist. "It has been a great experience—I am proud of the work I've created and hope that the many collectors who own my art will enjoy it for years to come. Although I am leaving acrylic, I will to continue to create works in bronze, but I will be unable to accept any new orders for acrylic work or undertake any repairs after November 1, 2018."

For those who are drawn to Wilkinson's highly collected acrylics, the time to order is now by contacting Quent Cordair Fine Art in Napa, California, where his art has been represented for 10 years. The gallery also has a limited number of Wilkinson works remaining on display.

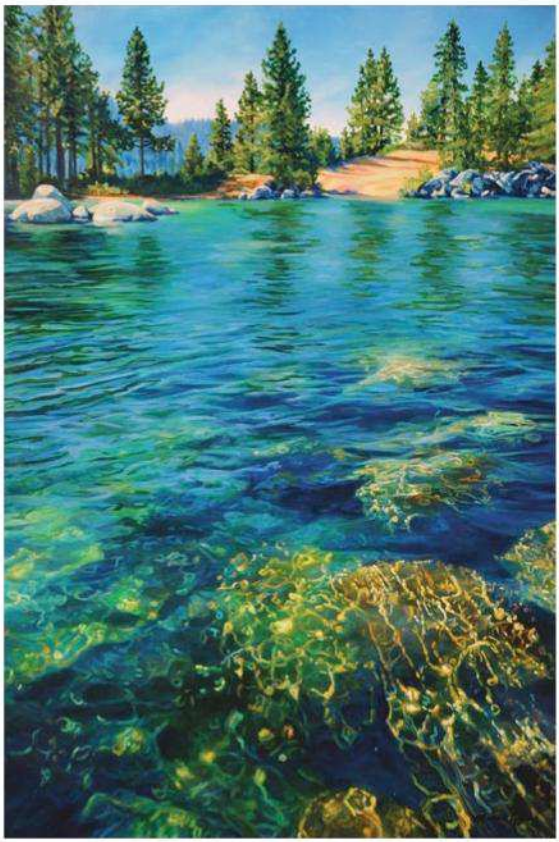
Want to See More?

Represented by Quent Cordair Fine Art
1301 First Street | Napa, CA 94559
(707) 255-2242 | www.cordair.com

/cordair

@quentcordairfineart

@cordairgallery



Summer Lake, acrylic on canvas, 72 x 48"



Sand Harbor, acrylic on canvas, 30 x 40"



Michelle Courier in front of *Tahoe Water Babies*, acrylic, 12 by 12 inches.

Michelle Courier

Denver-based artist Michelle Courier will be heading out to her beloved Lake Tahoe July 1 for three weeks. She will be visiting the galleries that represent her nearby for shows. She will be at Art Obsessions in Truckee, California, on July 7 and Pacific Crest Gallery in South Lake Tahoe on July 14. She will be bringing new paintings representing Lake Tahoe from her home base, Westward Gallery.

Courier will also be searching for new hikes to take photos for new work when she heads home to her Denver studio. "I have the best of both worlds being in Colorado and California and consider myself blessed to be able to hike and paint the vision I see to share with others," she says. "I want everyone to see what I see and also to be able to somehow feel the time of day and temperature. I look for a feeling of light and that moment of, 'Wow! I need to share this!'"

Painting enables Courier to create the feeling much more than her photographs do, yielding a painting that is very photo-realistic from 10 feet or farther away and very impressionistic up close with dancing brushstrokes. "I use my photographs as the structure for the painting, but as we all know that feeling of 'the photograph just didn't capture what I saw,' but in painting I can capture the essence," Courier explains.

Want to See More?

Represented by Westward Gallery
4400 Tennyson Street | Denver, CO 80212
(720) 483-1046 | www.westwardgallery.com

/westwardgallery

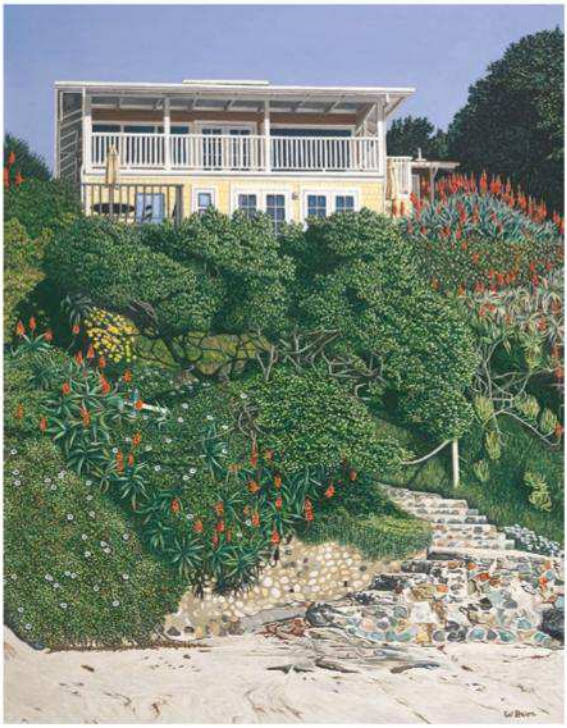
@westwardgallery



Three Arch Bay Surf Club, oil, 20 x 24"



Respite at the Sand Castle Cabin #19, oil, 22 x 28"



Yellow House at Shaw's Cove, oil, 28 x 22"

William Brion

William Brion moved to California in 1952 where he enjoyed living on the cliffs above the beach at Agate Street in Laguna Beach. His mother, who had worked for Disney Animation Studios, was instrumental in his exploration of different art mediums. Brion graduated from Whittier College in 1974 with a degree in art and art history. He explored the many forms of artistic expression in art history and began to assimilate and articulate certain artistic influences by preferred artists into his work. He relished the realism of Andrew Wyeth and his weathered structures, and he cherished the beauty of the impressionists in their attempt to capture the moment with dashes of "lighted" paint.

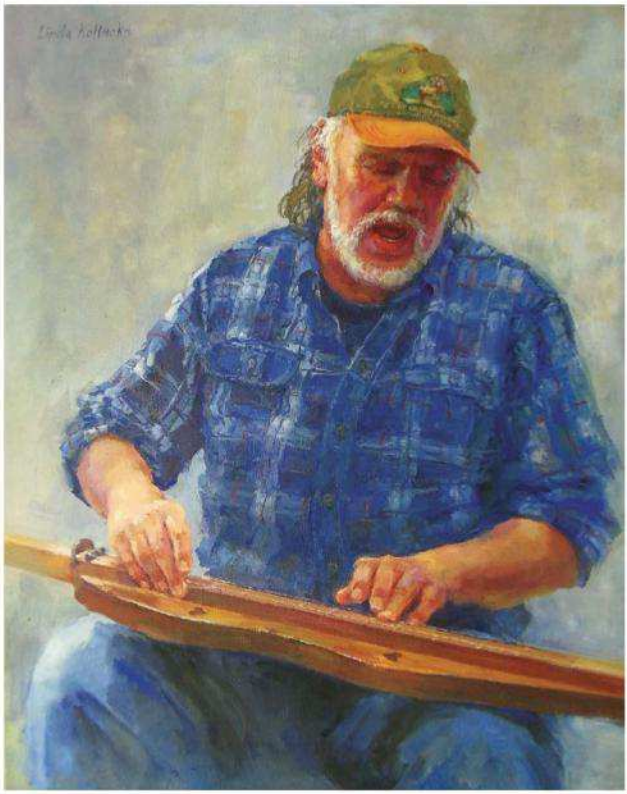
Brion rounded out his artistic background with the art of India and the art of Oceania classes at Long Beach State. He adopted the Indian circular artistic technique of the "mandala" to bring calm and a sense of serenity to his work. Taking a class in photography from fashion photographer Robert Randall helped him to improve his compositional skills. As a young adult, he spent five years working for the Laguna Beach parks department caring for Heisler Park and built his knowledge of the coastal plants and trees that now instill strength and insight into his paintings.

Brion's work is an expression of his love for the local coastline where he spent his childhood exploring everything along the beaches. His intimate knowledge of each cove's unique heritage is reflected in his work. His paintings are a mixture of hard architectural lines nestled in the soft folds of nature's surroundings. They are the vestiges of an era that is quickly disappearing.

July 5 to September 1, Brion will participate in the *Festival of Arts* of Laguna Beach.

Want to See More?

(949) 510-7961
www.williambrionart.com
WilliamBrionArt.com



Mountain Melody, oil, 30 x 24"



Diebold Farm, oil, 11 x 14"



Deborah in Dirndl, oil, 20 x 16"

Linda Kollacks

The paintings of Linda Kollacks offer a feast of color to delight the eyes and an energy that reflects her passion for painting. Her goal is not just a duplication of the subject before her but rather an imaginative interpretation using the solid painting skills developed over the years.

An early move to Brussels, Belgium, spawned an interest in landscape painting and provided many opportunities for her to paint plein air, a discipline she says cannot be overestimated. "Such exploration not only enriched my art experience but also broadened my life perspective," Kollacks shares, "and I'm deeply grateful for this."

Kollacks accepts commissions, teaches portraiture and paints landscapes and still life. "It's important to see oneself as an artist first, not just a portraitist, otherwise one can so easily become stilted as a painter," she explains. "What I learn from painting other genres also benefits my portrait work. Each time I begin a painting, I look for something compelling in the subject which drew me to it in the first place, and I try to remain faithful to that immediate creative impulse."

Kollacks is a member of Portrait Society of America, Oil Painters of America and National Oil & Acrylic Painters' Society. She is represented by Portraits Chicago in Lake Forest, Illinois, and Curtis Gallery in Libertyville, Illinois.

Want to See More?

(847) 680-6334 | lindakollacks@gmail.com
www.lindasportraits.com

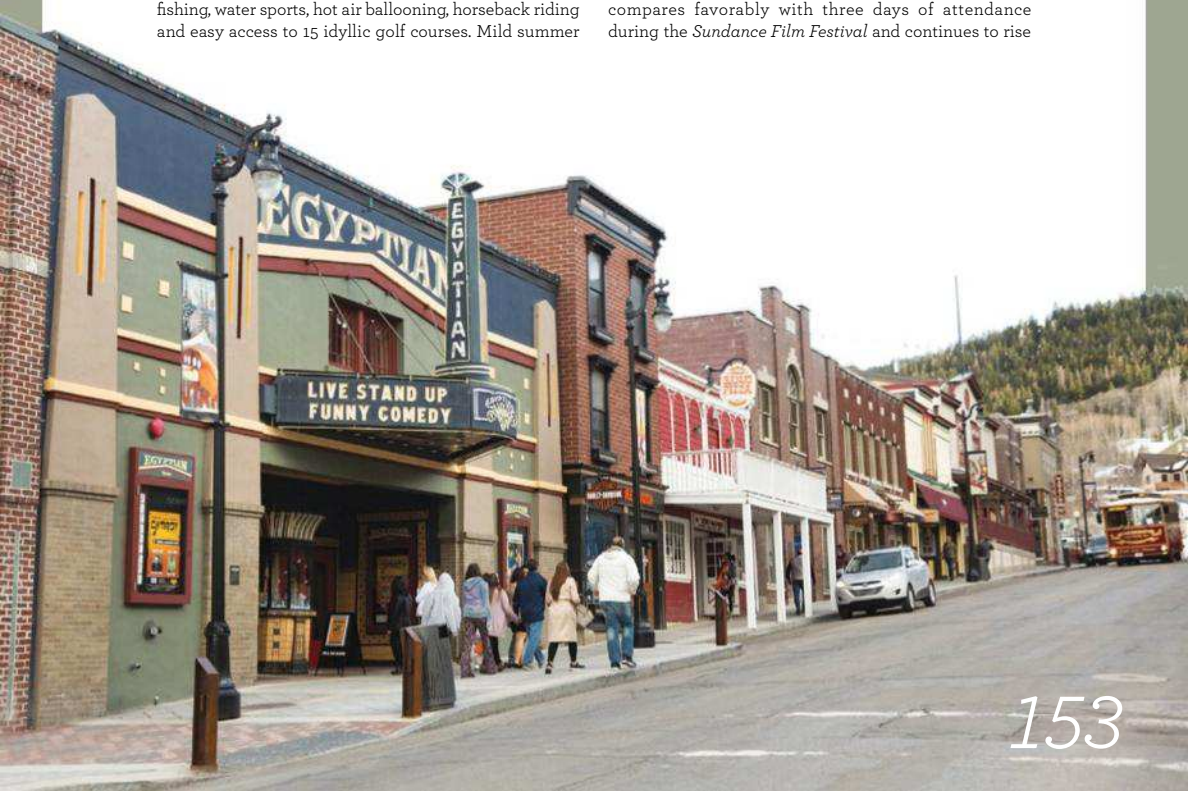
PARK CITY

By Kelly Skeen

Park City, Utah, has long been known as a winter destination. From world-class skiing to the acclaimed *Sundance Film Festival* in January, this quaint mountain community is brimming with tourists, locals and part-time residents during the colder months. Park City's summer season, however, now rivals what was once this historic mining community's tourism peak. As the temperatures rise and the snow melts from the mountain, outdoor enthusiasts replace their skis and snowshoes with hiking boots and mountain bikes and hit the 400-plus miles of public trails. Deer Valley, Park City Mountain and Canyons ski resorts even offer lift service for bikers. Park City is also known for its fly-fishing, water sports, hot air ballooning, horseback riding and easy access to 15 idyllic golf courses. Mild summer temperatures due to the city's high elevation create an ideal environment for its abundance of outdoor activities. Visitors who are drawn to Park City for outdoor recreation may be surprised by what else the city has to offer. Arts and culture is an increasingly strong point for this community and, in addition to outdoor tourism, attracts a demographic of its own. Art collectors, artists and art enthusiasts from Utah and around the country come to Park City for its year-round gallery stroll, film series, festivals, theater performances, concerts and more.

"It's a mountain community, it's a ski community, but arts are the other anchor," says Jory Macomber, executive director of the **Kimball Art Center**. "The more we can become an arts destination in the fall, spring and summer, the better it is for everybody." The Kimball Art Center plays an important role in this mission as it hosts the defining and biggest event of the summer. The ***Kimball Arts Festival*** brings in national artists for a juried competition and fair that stretches down historic Main Street. Out of nearly 1,000 applicants, 220 artists are chosen to participate and sell their work during the festival. Attendance reaches over 50,000 Utah and out-of-state visitors during the course of the event, which takes places annually in early August.

According to Macomber, the three-day art festival compares favorably with three days of attendance during the *Sundance Film Festival* and continues to rise



in participation by four to five percent each year. The arts festival kicks off with the *Art Starts Here Gala*, a formal fundraising event that celebrates Kimball's arts education initiatives and its role as a catalyst for local creativity and arts engagement. Tickets are on sale now for this year's gala on August 2, which leads into the arts festival occurring August 3 to 5. The full weekend is Kimball's biggest fundraiser of the year and supports the organization's year-round arts education programming and exhibitions. Sundance Institute, Park City Institute and the Egyptian Theater will host tandem events during the festival including film screenings, concerts and other performances.

The Kimball Art Center is Park City's oldest nonprofit organization founded in 1976 by Bill Kimball. Kimball opened the center as a way to foster what he predicted to be Park City's "third phase." The mining boom was the first, when Park City was one of the most sought after silver camps in the West; this early identity is still present through the historic architecture on Main Street. The second phase came in the early 1960s after the collapse of the mining industry, when the city surged back to life with the growth of premier ski resorts and a world-class reputation for steep powdery slopes. When the art center opened in the '70s, Kimball wrote a letter to the editor in which he expressed his hope for Park City's future. "Perhaps the third phase will be that the center can provide the opportunity for each person to expand his interest in the arts. I hope so," he stated.

The late Kimball would certainly be proud of his community's collective interest in the arts particularly since the city, in partnership with the Kimball Art Center and Sundance Institute, recently purchased a 6-acre plot of land in Bonanza Park for a new Arts & Culture District outside of the Main Street hub. This "sustainable, walkable, livable and vibrant" district will be anchored by new buildings for the Sundance Institute and Kimball Art Center and will also include commercial art spaces, creative local businesses, innovative food concepts and housing for residents and artists. The new Kimball Art Center will be two

1 **Susan Swartz Studios**
260 Main Street, Park City, UT 84060
(435) 655-1201, www.susanswartz.com

2 **Mountain Trails Gallery**
301 Main Street
Park City, UT 84060, (435) 615-8748,
www.mountaintrailsgallery.com

3 **Meyer Gallery**
305 Main Street, Park City, UT 84060
(435) 649-8160, www.meyergallery.com

4 **Bret Webster Images Gallery**
312 Main Street
Park City, UT 84060, (435) 200-8258
www.bretwebsterimages.com

5 **David Beavis Gallery**
314 Main Street
Park City, UT 84060, (435) 602-1123
www.davidbeavisgallery.com

6 **PROTHRO Gallery**
314 Main Street, Park City, UT 84060 (435)
200-8866, www.prothrogallery.com

7 **Mangelsen Images of Nature Gallery**
364 Main Street, Park City, UT 84060
(435) 649-7598, www.mangelsen.com

8 **J GO Gallery**
408 Main Street (lower level)
Park City, UT 84060, (435) 649-1006
www.jgogallery.com
www.wonderboxgallery.com
www.sparkleandblinggallery.com

9 **Gallery MAR**
436 Main Street, Park City, UT 84060
(435) 649-3001, www.gallerymar.com

10 **Lunds Fine Art Gallery**
591 Main Street, Park City, UT 84060
(435) 655-4349, www.lundsfineart.gallery

11 **Montgomery-Lee Fine Art**
608 Main Street
Park City, UT 84060, (435) 655-3264
www.montgomeryleefineart.com

12 **Terzian Galleries**
625 Main Street, Park City, UT 84060
(435) 649-4927, www.terziangalleries.com

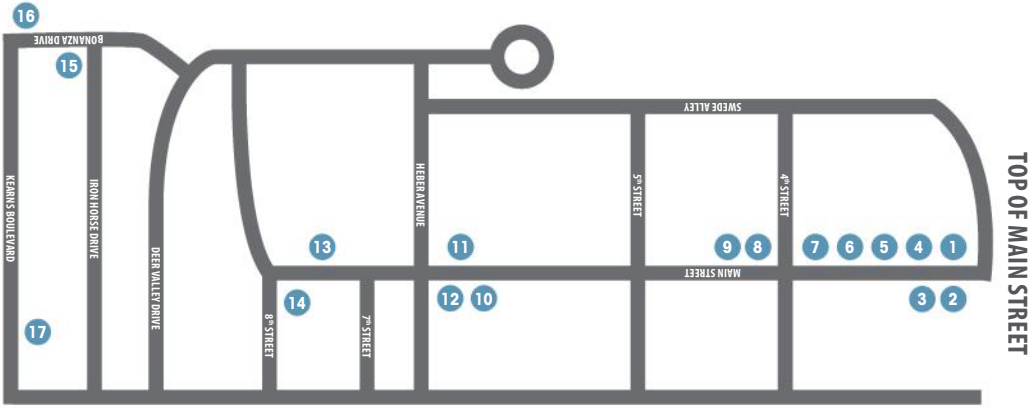
13 **Trove Gallery**
804 Main Street, Park City, UT 84060
(435) 655-3803, www.troveparkcity.com

14 **Main Street Gallery**
825 Main Street, Park City, UT 84060
(435) 200-4445, www.mainstgallerypc.com

15 **Julie Nester Gallery**
1280 Iron Horse Drive
Park City, UT 84060, (435) 649-7855
www.julienestergallery.com

16 **Designs by Knight Gallery**
1662 Bonanza Drive #3A
Park City, UT 84060
(435) 649-2005, www.bkjewels.com

17 **Kimball Art Center**
1401 Kearns Boulevard
Park City, UT 84060, (435) 649-8882
www.kimballartcenter.org





Kimball Arts Festival. Photo by Mark Maziarz. All images courtesy Park City Chamber/Bureau.

to three times bigger than its current building, encompassing more galleries and interactive exhibition space. The master plan for the district will be revealed this summer with a slated opening for 2022.

Other citywide summer events in addition to the *Kimball Arts Festival* include the Fourth of July parade on Main Street, the *Deer Valley Music Festival*, the *Big Stars Bright Night Concert Series* and, of course, the monthly *Gallery Stroll*. In the Historic District and beyond, Park City boasts nearly 20 fine art galleries offering high-caliber work ranging from traditional to abstract, western to modern. On the last Friday of the month from 6 to 9 p.m., galleries present special exhibitions spotlighting local, national and international artists. According to **Gallery MAR** owner Maren Mullin, summer arts events often become first priority for Park City visitors who plan trips around festivals, concerts or exhibitions for their favorite artists. "We see a lot of people mark their calendars and come out specifically for cultural opportunities in the summer," she says. "Then they stay to enjoy the outdoor recreation."

Cultural opportunities are abundant this summer in Park City including several exhibitions that shouldn't be missed. **Meyer Gallery** opens an anticipated show during the July *Gallery Stroll* for Utah portrait painter Mary Sauer, whose classic figurative paintings are layered with modern philosophies and techniques. Also opening this month is *Of Paper* at **J GO Gallery**, featuring whimsical works on paper by local favorite Denise Duong; and **Terzian Galleries** presents an all-female artist invitational titled *Our Favorite Things*, spotlighting 10 women painters from Utah and beyond. The Kimball Art Center opens an important exhibition at the end of the month for French-American artist Niki de Saint Phalle, a significant 20th-century sculptor, painter and filmmaker.

This summer also marks a meaningful milestone for Gallery MAR, who celebrates 10 years in operation this August with a group exhibition titled *The Perfect Ten*. Mullin honors her long-lasting artist relationships by highlighting 15 gallery artists who have been with her for most of the gallery's 10-year history. Park City visitors can find more information on monthly gallery strolls and exhibitions at **Julie Nester Gallery**, **Mountain Trails Gallery**, **Trove Gallery** and more on the Park City Gallery Association website.

The "perfect day" in Park City is an elusive idea as there are endless opportunities to experience the arts and the outdoors, not to mention gourmet dining and boutique shopping. When asked how to best enjoy Park City summer, Mullin encourages guests to arrive with an open mind and spontaneous attitude. "I love the element of surprise in Park City," she says. "You might wander into a gallery for a show and discover a new artist, or get a recommendation for a new restaurant that just opened up. I would encourage visitors not to over plan and leave openings for a wonderful afternoon to unfold."

Summer Events & Openings

Group Exhibition
MOUNTAIN TRAILS GALLERY
July 3-8

Heather Barron
TROVE GALLERY
July 7

Our Favorite Things
TERZIAN GALLERIES
July 20-August 1

Of Paper: Denise Duong
J GO GALLERY
July 21

Niki de Saint Phalle
KIMBALL ART CENTER
July 21-September 16, opening July 20

Teresa Kalnoskas: Opus
JULIE NESTER GALLERY
Through July 24

Mary Sauer: Remnants
MEYER GALLERY
July 27

Audra Weaser
JULIE NESTER GALLERY
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August 4

Thomas Arvid
PROTHRO GALLERY
August 25

Colby Sanford: Remembering Home
MEYER GALLERY
August 31

ZOEY ZAMARRIPA
Austin, TX • info@zoeyzamarripa.com • www.zoeyzamarripa.com



1

Finding Her Path

Zamarripa was the Grand Prize winner of *International Artist* magazine's Challenge No. 105, Still Life.

When Zoey Zamarripa was young, the Texas artist gave up on drawing, having observed others she considered to be more naturally gifted at art. "Fortunately, I continued to have a lot of art exposure, and eventually picked it back up," says Zamarripa, who never tired of visiting museums and reading art books and magazines. "Through my personal studies, I've discovered countless artists whose work I otherwise wouldn't have known. I'm influenced by many periods and styles."

One of her favorite exhibits she saw growing up was of Alexander Calder's circus and several of his mobiles. "I was struck by how positive and colorful his creations were," she explains. "I imagined how much joy he must have felt creating them and sharing them with people. I'm attracted to art in all forms that uplifts."



2

1
Lily Pads with Flowers, watercolor, 30 x 48"

2
Zoey Zamarripa in her studio observing her work in progress. Photo by Marcello Zamarripa.

3
Paulina in Venice, watercolor, 40 x 30"



3



4

During college, Zamarripa studied architecture, but soon realized it wasn't the career path for her and stopped taking the required math classes. "[I] really missed the way [math] forced my brain to think," she says. "Painting renewed that part of me. And now I'm creating my own problems to solve."

Having begun working in the unpredictable medium of watercolor, Zamarripa learned quickly that planning a composition is important in any medium. Her watercolor pieces tend to derive from imagination, which has made Zamarripa comfortable in diverging from reference materials and adding elements to enhance the work.

"At the heart of what I do, regardless of medium, is to show beauty and mystery in the world around us, even in the ordinary things we see every day and are apt to take for granted," shares Zamarripa. "If I can awaken or inspire some wonder and hope in my viewer, then I have accomplished something important."

Lily Pads with Flowers, measuring 30 by 48 inches, is the largest painting she has created to date. "It was a stroke of serendipity to find these flowering lily pads at a nature preserve. Green is one of my favorite colors and having the opportunity



to use so many of its shades was terrific," she says. "I was thrilled that the water was distinctly blue and not too murky. I found my groove painting the ripples and was sad when I was done."

Paulina in Venice, a painting of the artist's daughter, is one where she changed the overall composition from her photographic reference. She explains, "I chose to clear the scene of many people; but, always drawn to a bit of [the surreal], I kept a reflection of one person. The mannequin definitely enhances that feeling as well. In the process of removing pedestrians and shoppers, I had to improvise some of the window arrangements and architectural details."

As a mother of four, Zamarripa says her priority has been raising her children, but she also wanted to make time for a creative outlet. Discovering her specific path later than some, Zamarripa says she is quite young in her painting experiences. "Many of my paintings are a notable first exploration for me. I don't want to rein myself in yet or possibly ever."

4
Brussels Sprouts and Goblet, watercolor, 12 x 24"

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Leonard Mizerek *Calm Seas* Oil 15 x 30"



Kathy Anderson *Wildflower Garden with Cosmos* Oil 28 x 36"



James Magner *Summer Sail* Oil 24 x 30"



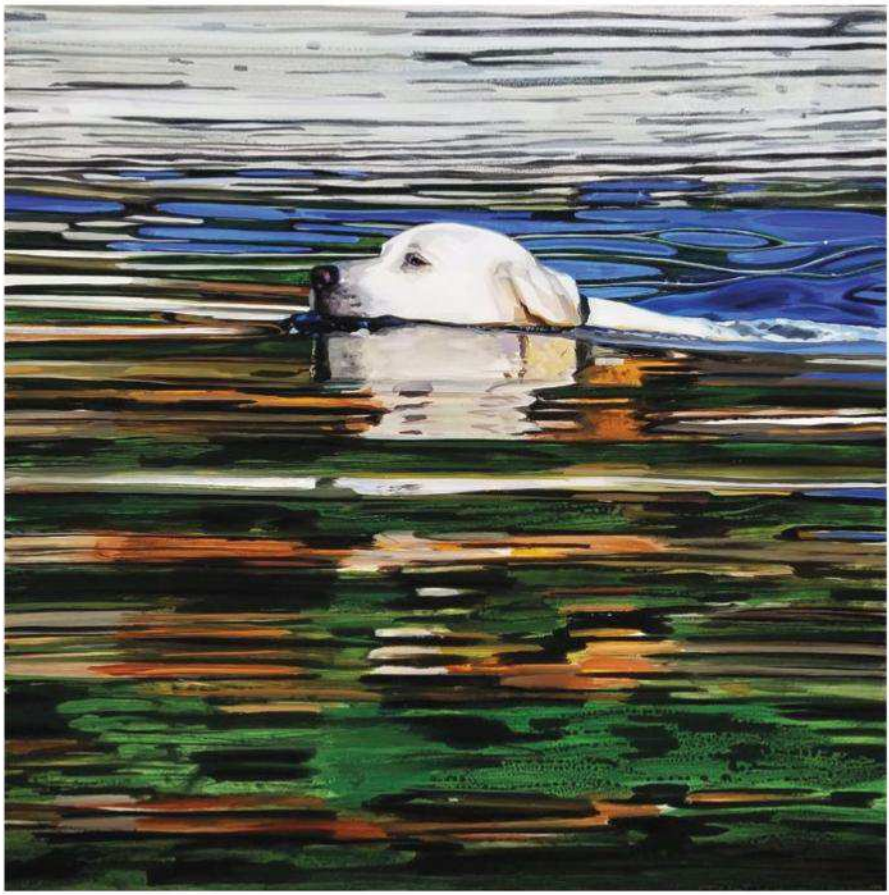
Jeanne Rosier Smith *Glorious* Pastel 15 x 30"

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August/September

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Janet Bishop
San Francisco Museum of Modern Art
Staci Boris
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Nina Bozicnik
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Reeder p98

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New American Paintings
JURIED EXHIBITIONS-IN-PRINT
137
August/September 2018

Editor's Note

The juror for this issue of *New American Paintings*, Dominic Molon, Richard Brown Baker Curator of Contemporary Art at the RISD Museum, is a gifted curator and consummate professional, which is why we have worked with him five times in the past. He has always approached this project with an open mind, and the result has been some of the most memorable issues of *NAP* that we have released. While he has been away from the Midwest for a number of years, Molon has deep roots in Chicago, and so you will find a range of work in the pages herein that offer a sort of glimpse of how certain aesthetic moments, Chicago Imagism in particular, continue to resonate with a new generation of that city's artists.

Chicago, which is effectively the center of the Midwest's art world, has witnessed an incredible decade of growth. I think it is fair to say that the Windy City is no longer looked upon as provincial when it comes to the visual arts. Since the early aughts, Chicago has been the launching pad for now internationally recognized artists such as Nick Cave, LaToya Ruby Frazier, Theaster Gates, Rashid Johnson, Kerry James Marshall, and *NAP* alum Amy Sherald. That, coupled with a critical reassessment of the work of more mature artists such as Roger Brown, Barbara Kasten, Gladys Nilsson, Jim Nutt, Suellen Rocca, and Karl Wirsum, has brought a lot of deserved attention to the city's artists and institutions. The net effect is that more and more artists are able to establish and sustain their practices in the city as commercial galleries and other arts organizations thrive.

Another major component of Chicago's cultural landscape is the School of the Art Institute of Chicago, which has an been an extraordinary incubator of artistic talent. There will always be a healthy debate surrounding nature versus nurture when it comes to the ultimate usefulness of art schools, but SAIC takes its mission seriously and, from our vantage point at *NAP*, continually develops a strong group of artists. You will find a number of recent graduates in these pages. ■

Enjoy the issue!

Steven Zevitas
Editor & Publisher

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Noteworthy:

Stuart Snoddy Juror's Pick p126

In art, as in many other cultural forms—if not in life itself—it is increasingly difficult to encounter something genuinely affecting. We're presented with imagery and objects of great mastery and technical sophistication that nonetheless fail to truly connect, let alone mystify or beguile. The arresting combination of immediacy and inscrutability in the crouched figure of Stuart Snoddy's *Green Gold* elicits feelings of intense concern while tapping into our accrued art-historical unconscious. (Have I seen this figure before in . . . Goya's *Third of May?* Any number of Kara Walker works? *The Last Judgment* at the Sistine Chapel?) The rakish pomp of the figure in *Caro*—with an upturned collar bearing the rainbow Pride flag—is underscored by a facial expression full of childlike wonderment and confident optimism. Snoddy's deft use of color and compositional strategies may draw us in, but the sensitivity in rendering the human form takes us to entirely deeper emotional and psychological places.



Jarvis Boyland Editor's Pick p30

There is a lot to unpack in Boyland's restrained and technically accomplished paintings, which are based on photographs. An African-American gay man, Boyland's practice has been propelled by a rejection of his conservative religious upbringing. His paintings explore the complexities of both Blackness and queerness. By situating his subjects in domestic spaces—arenas that are both formally dynamic and psychologically charged—Boyland is able to explore a range of intersecting issues and, ultimately, address how those issues construct identity.



Winners: Midwestern Competition 2018

Juror: Dominic Molon, Richard Brown Baker Curator of Contemporary Art, RISD Museum of Art, Providence, RI

Juror's Selections:

Peter **Barrickman** | Caleb **Beck** | Leslie **Bell** | Aviv **Benn** | Jarvis **Boyland** Holly **Cahill** | Dee **Clements** | Margaret **Crowley** | Harley Lafarrah **Eaves** | Lora **Fosberg** Richard **Galling** | Dan **Gunn** | Zoe **Hawk** | Joshua **Huyser** | Alejandro **Jiménez-Flores** Alyssa **Klauer** | Andy **Messerschmidt** | Tanner **Mothershead** | Jessie **Mott** | Nicholas **Perry** Kim **Piotrowski** | Tyson **Reeder** | Carlos **Rolón** | Edo **Rosenblith** | Scott **Short** Camille **Silverman** | Debra **Smith** | Jenn **Smith** | Stuart **Snoddy** | Chanel **Thomas** Brach **Tiller** | Omar **Velázquez** | Shane **Walsh** | Chris **Williford** | Tim **Wirth**

Editor's Selections:

Herman **Aguirre** | Chris **Capoyianes** | Andy **Davis** | Greg **Fadell** | Dustin **London**

Juror's Comments

Dominic Molon

Richard Brown Baker Curator of Contemporary Art, RISD Museum of Art, Providence, RI

A mainstay in the annual State of the Union address by the American president to the nation's citizenry is the assertion that "The state of the union is strong"—regardless of whether or not it really is. (And, partisanship aside, could you blame any president, whether Barack Obama or Donald Trump, for not saying otherwise?) One does not need a "president of painting" to affirm that the state of its nation is strong. Despite the rise of performance-based activity, and "social practice," and the coming of age of truly technologically fluent generations, painting, that most traditional of artistic practices, hasn't just survived but is thriving. A critical factor in the medium's particularly rude health of late is the ongoing and intensive rehabilitation of numerous legacies that were previously marginalized or largely foreclosed from art history. The work of women artists, artists of color, and regional figures and collectives (for example, Chicago's Imagist artists) from the 1960s, '70s, and '80s have not only (finally) been given a place at the table but have provided inspiration for current and future painters in numerous ways. One of the most important contributions of those overlooked in the past is a reminder of the virtues of figuration and representation. Painting no longer seems like the act of apology represented by much of so-called Zombie Formalism and other approaches that asked us, time and again, to be mindful of a painting's "objecthood" with sculptural techniques and embellishments. Rather, artists appear to have a renewed faith in the potential lying within the borders of a rectangular canvas and the scenes, situations, and experiences they might contain.

Painting's currently robust status is also sustained and indeed strengthened by artists who are impatient with the limitations of the strictly pictorial (or gestural or patterned or whatever), and instead seek to extend the very definition of painting into new considerations of material and an occupation of space. Such painters—or rather, artists for whom painting is one of a number of creative strategies—accept responsibility for transforming and adapting the medium for twenty-first-century user-friendliness. While the reemergence of work by under-the-radar figures from the recent past has encouraged some of today's painters to pursue particular, previously demonized, aesthetic inclinations and compositional techniques (for example, unabashedly bold colors and hyperstylized figuration), others appear liberated in a different way, allowed to "paint" in space, with unconventional materials, and even through state-of-the-art technological means.

As always, it is fascinating to observe continued shifts and changes in art-historical figures of influence and inspiration. The aforementioned Chicago Imagists (and particularly Hairy Who–related figures such as Jim Nutt, Suellen Rocca, and Karl Wirsum), as well as the fellow Chicagoans associated with AfriCobra (Jeff Donaldson, Jae Jerrell, and Gerald Williams, among others), and women artists such as Maria Lassnig, Carol Rama, and Joan Semmel are exemplary of postwar painters who've shown their twenty-first-century successors a different way. Other retrospective looks into art history have revealed the power of abstract work by the Guyana-born British painter Frank Bowling and Cuban artist Carmen Herrera—both enjoying late-career reconsiderations and success.

Examining the paintings in the 2018 Midwest edition of *New American Paintings*, one sees not only the impact of these recent rediscoveries but also numerous artists whose practices have been steadily developing over time. It is intriguing to see how particular styles, formats, methodologies, and even particular shapes are shared by artists working in different cities and with


Beck p18


Beck p22


Cahill p34


Fosberg p50


Hawk p62


Wirth p150

"A critical factor in painting's particularly rude health of late is the ongoing and intensive rehabilitation of numerous legacies that were previously marginalized or largely foreclosed from art history."

vastly different sensibilities, modalities, and intentions. Leslie Bell, Jarvis Boyland, Zoe Hawk, and Joshua Huyser variously present quieter and more conventional approaches to the development of narratives through figurative representation. They address concerns ranging from the Black male as subject (and Black male subjectivity) in Boyland's canvases to Hawk's colorfully unsettling childhood scenarios. Aviv Benn, Alyssa Klauer, Jessie Mott, Nicholas Perry, Edo Rosenblith all offer intensely imaginative distortions of the body in their work toward profoundly different ends. The anthropomorphism of Klauer's and Mott's paintings consider our more instinctive and animalistic tendencies, while Benn and Rosenblith channel elements of the grotesque to respectively address issues of personal and sociopolitical identity. Tyson Reeder, Jenn Smith, Stuart Snoddy, Brach Tiller, Omar Velázquez, and Tim Wirth all create work that provides a sort of wry yet often chromatically and temperamentally buoyant social commentary or reportage on the contemporary scene.

Abstraction-for-abstraction's-sake claims a place in the work of Richard Galling, Kim Piotrowski, and Shane Walsh, yet an even greater number of artists explore a ground between representation and abstraction. Peter Barrickman, Caleb Beck, and Chris Williford develop recognizable shapes and forms that are either integrated into more abstracted compositions (Barrickman and Williford) or become abstractions themselves through their treatment on the canvas (for example, Beck's deconstructed variations on tic-tac-toe grid images). Harley Lafarrah Eaves and Alejandro Jiménez-Flores both engage negative space with intimations of figurative elements—surreally nocturnal objects for Eaves and arboreal and floral forms for Jiménez-Flores.

Numerous artists pursue a more conceptual and materially expansive prospect for painting. Holly Cahill, Dee Clements, Margaret Crowley, Dan Gunn, and Debra Smith all emphasize the medium's fundamentally cloth-based nature, using draping techniques, the assembling of fabrics, and, in Clements's case, dyed wool to question where a painting, a rug, a tapestry, and other textile-based objects begin and end. Lora Fosberg's painted tree-fragments and Camille Silverman's assemblages bring painting into a sculptural dimension, while Carlos Rolón's multidimensional works engage the medium as just one of a number of visual strategies in a project that meditates on the social meaning of bling and extravagance. Andy Messerschmidt and Tanner Mothershead imbue their strikingly similar shaped structures—resembling upside-down basketball backboards—with wildly different collage sensibilities. Messerschmidt layers a rococo profusion of detailed forms in a tangle of patterns, circles, and colors, while Mothershead's more raw painting-objects offer more bluntly rendered yet still affecting imagery. Finally, Scott Short's painstakingly executed abstractions based on photocopy distortions consider the manner in which technology's effortless speed can (and in many ways must) be slowed down and reconsidered through painterly techniques. ■

Juror's Selections >

The following section is presented in alphabetical order.
Biographical information has been edited.
Prices for available work may be found on p176.



Peter Barrickman

Phone Bill | acrylic, Flashe, paper collage, and colored pencil on canvas, 40 x 32 inches



Peter Barrickman

Nite Shift Pagoda | oil on canvas, 20 x 16 inches



Peter Barrickman

Public Entrance | acrylic and colored pencil on canvas, 40 x 32 inches

Peter Barrickman

Milwaukee, WI
414.226.1978 (The Green Gallery)
www.peterbarrickman.com

b.1971 Phoenix, AZ

Education

2007 MFA, Bard College, Annandale–on–Hudson, NY
2002 BFA, University of Wisconsin–Milwaukee, Milwaukee, WI

Residencies

2008 Artist In Residence, Millay Colony for the Arts, Austerlitz, NY
Artist In Residence, Centraltrak, University of Texas at Dallas, Dallas, TX
2000 Fellowship, Skowhegan School of Painting and Sculpture, Skowhegan, ME

Solo Exhibitions

2016 *Pedestrian Cloud Account,* The Green Gallery, Milwaukee, WI
2012 *Guesthouse*, The Green Gallery, Milwaukee, WI
2011 *Peter Barrickman*, 47 Canal Street, New York, NY

Group Exhibitions

2017 *American Genre: Contemporary Painting*, ICA at Maine College of Art, Portland, ME
Whitney Biennial, Whitney Museum of American Art, New York, NY
2016 *Me and My Arrow,* ZieherSmith, New York, NY
Boys and Girls Can Still Draw, Nathalie Karg Gallery, New York, NY

Award

2010 Mary L. Nohl Fund Fellowship for Established Artists

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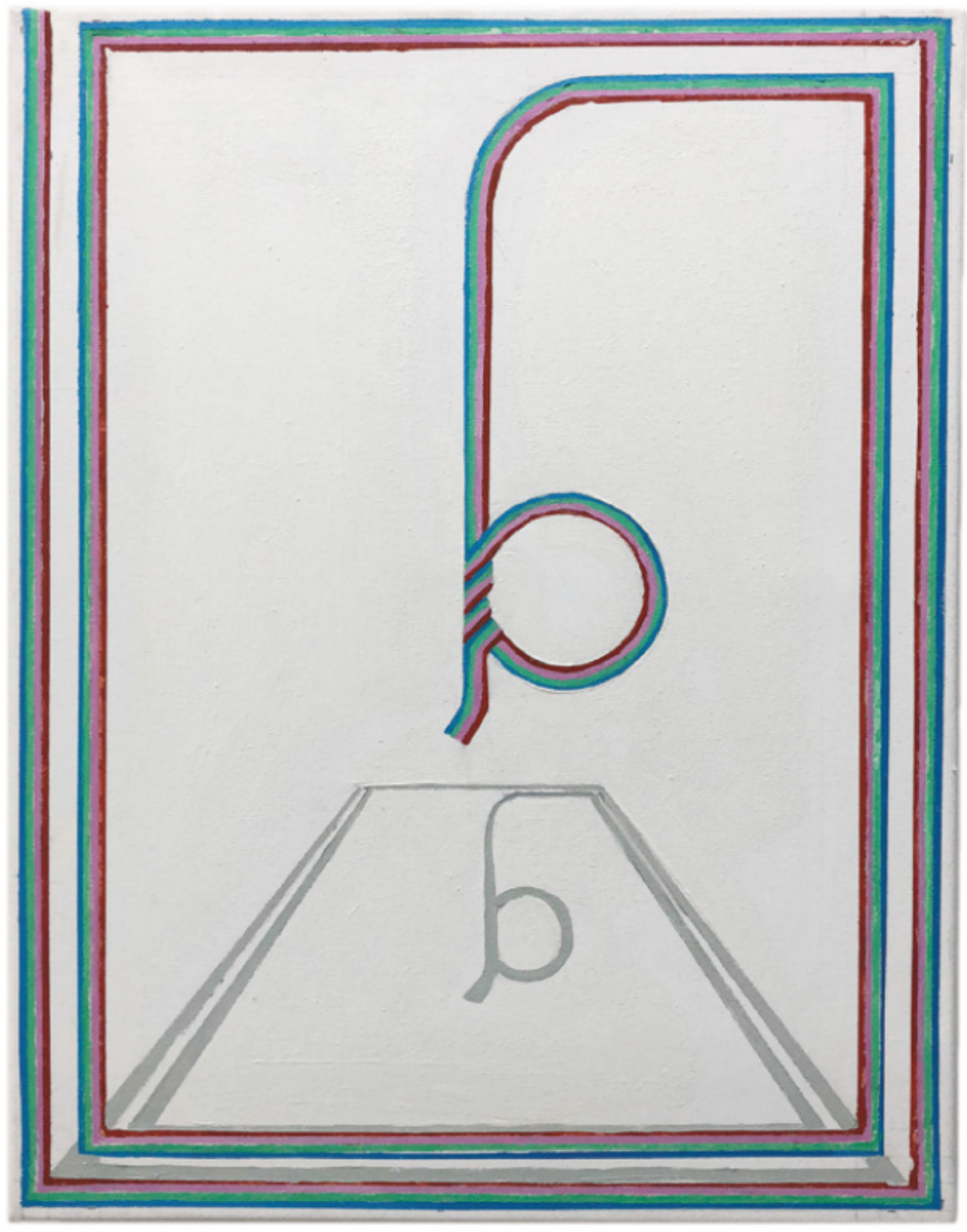
2017 "The Cutting-Edge Sincerity of the Whitney Biennial," TheNewRepublic.com, March 16
2016 "Peter Barrickman," *Artforum*, September
2014 "Gathering of Far Flung Friends and Trends," *NY Times* online, May 8

Represented by

The Green Gallery, Milwaukee, WI

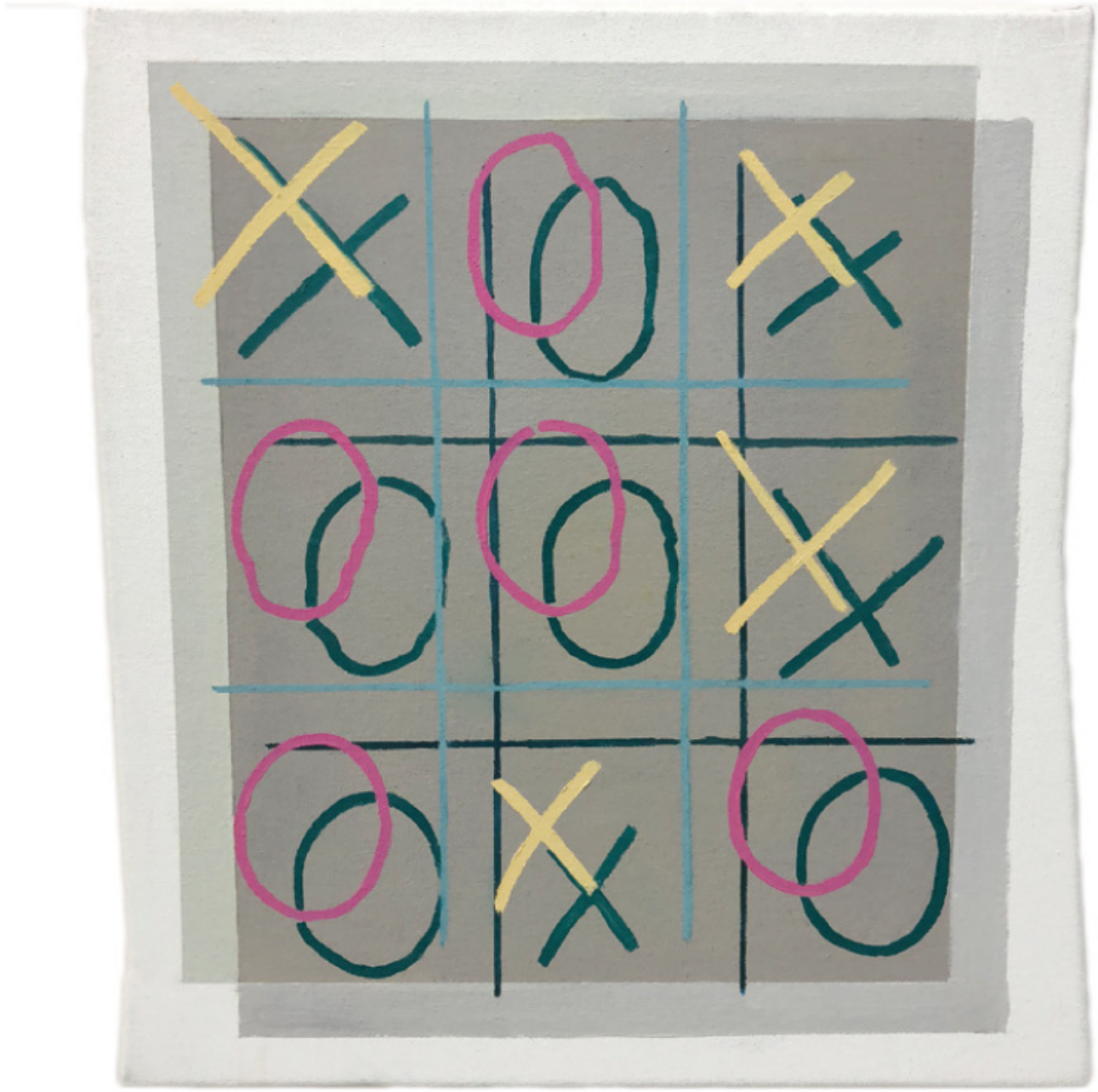
My paintings examine subjects ranging from city life to facilities, maintenance and weather. Although these are essential elements, I'm more interested in how paintings can be made. My work is an open exploration of the subject through a mashup of self-imposed limitations in the way I use color, media, surface, and structure. My objective is not mastery of craft but rather activation of my subject through a changing relationship to the medium. A typical painting is a bricolage of working parts and improvised repairs. The studio is a laboratory for confronting the inadequacies of an idealized plan with the physicality of material. My work has to do with regularly looking for paintings that reside outside my own expectations.





Caleb Beck

Flaccid Knot | oil on canvas, 24 x 18 inches



Caleb Beck

No Win Situation | oil on canvas, 20 x 18 inches



Caleb Beck

Lose Lose situation | oil on canvas, 24 x 18 inches

Caleb Beck

Chicago, IL
calebbeckstudio@gmail.com / www.calebbeck.com

b.1992 Mooreshead, NC

Education

2016 MFA, School of the Museum of Fine Arts at Tufts University, Boston, MA
2013 BFA, Virginia Commonwealth University, Richmond, VA

Solo Exhibition

2018 *Interesting Voids*, Backspace Gallery, Dekalb, IL

Group Exhibitions

2018 *The Chicago Show*, private residence, Brooklyn, NY
The Smile behind the Mask, Heaven Gallery, Chicago, IL
2017 *Spoiled Beauty*, Rover Gallery, Chicago, IL
Daydreams and Nightmares, VSOP Projects, Greenport, NY
2016 *Without Issue*, Dorchester Art Project, Boston, MA
2013 *Stranger Danger*, Dirt Gallery, Richmond, VA

Paintings are bizarre spaces that work as both windows and objects, generating references and experiences. You cannot eat paintings and they aren't fiscally responsible, but they embody the quirks of human psychology, including both the brilliance and ridiculousness of abstract thought. How many games of tic-tac-toe can be played? How many paintings can be made? It's just semantics . . . and syntax. A lot comes out of nothing.





Leslie Bell

Large Format | oil on canvas, 28 x 24 inches



Leslie Bell

Out of the Sun | oil on canvas, 28 x 24 inches



Leslie Bell

Skinny Dipping in Monet's Pond | oil on canvas, 36 x 30 inches

Leslie Bell

Davenport, IA
563.424.5361
belllesliеb@sau.edu

b. 1947 Washington, DC

Education

1976 MFA, Northern Illinois University, DeKalb, IL

Solo Exhibitions

2018 Rogues Gallery, C.S.P.S., Cedar Rapids, IA
2016 *Sylvan*, Hudson River Gallery, Iowa City, IA
2014 *New Work*, Vino Gallery, St. Louis, MO
2003 *New Work,* Sam Houston State University, Huntsville, TX
2001 *Invisible Realities*, Timothy Tew Galleries, Atlanta, GA
1998 *Love's Compass,* Cedar Rapids Museum of Art, Cedar Rapids, IA
1987 University of California, San Francisco, CA

Group Exhibitions

2016 *Get Ready to Rock!*, Art Gallery of Ontario, Toronto, Canada
2003 *Paying Attention*, Creative Arts Workshop, New Haven, CT

Award

1993 National Endowment for the Arts

Collections

Figge Art Museum
Ohio State University
Modern Woodman Corporation
State of Iowa
Erie Art Museum

It's been said, "A husband is a man with his nerve extracted." Odd, and in my case inaccurate. Not only for me, but for my characters as well. Girls and women—the "heroes" of my paintings—retain and contain style, opinion, sex, power, and nerve. The images represent ways in which complex stories can be suggested through the quality of light, physical gesture, color, accurate versus ambiguous description, and allusion to the history of the studio process.

The female protagonists of my paintings go about their business—maturing, learning, sharing, philosophizing, goofing up and being awkward—without the off-putting presence of male energy. Minus testosterone, this reapportioned world is free of war, undue competition, blood sport, muscle cars, and other forms of manly garbage and disruption. My intention is to create a gender-neutral vantage point (insofar as a male can) akin to Henri Cartier-Bresson's unobtrusive form of appreciation. My characters rarely react to an outside viewer but act in response to their own thoughts and goals and, as often as not, to nature, the great humbling agent.





Aviv Benn

The Voices in Your Head Are Saying You Are Having a Good Hair Day | oil, pigment, and rabbit-skin glue on canvas, 76 x 60 inches



Aviv Benn

Claw Machine | oil, pigment, and rabbit-skin glue on canvas, 76 x 60 inches



Aviv Benn

It's Like Looking in the Mirror | oil and textile monoprint on canvas, 20 x 16 inches

Aviv Benn

Chicago, IL
www.avivbenn.com / @teeth_dream

b. 1988 Tel Aviv, Israel

Education

2018 MFA, School of the Art Institute of Chicago, Chicago, IL
2013 BFA, Bezalel Academy of Arts and Design, Jerusalem, Israel

Residency

2015 Pilotenkueche International Artist Residency, HALLE 14, Spinnerei, Leipzig
2014 AFFECT, module II, Agora Collective, Berlin, Germany

Solo Exhibitions

2017 *In the Land of No Emotions*, Raw Art Gallery, Tel Aviv, Israel
2016 *Share Your Teeth (with the Ones You Love)*, Art von Frei Gallery, Berlin, Germany

Group Exhibitions

2018 *The Chicago Show,* private residence, Brooklyn, NY
2017 *Spoiled Beauty*, Rover Gallery, Chicago, IL
2016 *GROSS*, Schau Fenster Gallery, Berlin, Germany

Awards

2017 Graduate Dean Professional Development Award, School of the Art Institute of Chicago
2015 Grant, Rabinovich Foundation

Benn

My paintings exist in the space between humor and tragedy. Using expressive, immediate, and comical painting language, I capture my feelings and reactions toward life in our current era—an age of anxiety, fear, and uncertainty.

I paint a weighty topic in an exaggerated and ironic way, and with this juxtaposition I create a distance that enables viewers to reflect on their own state of being.

You find yourself in a waking dream, floating in limbo, surrounded by screaming faces and monstrous beings. Who are those figures? They are reflections of our time, an era characterized by a sense of detachment and horror that fluctuates from the personal to the public and vice versa.

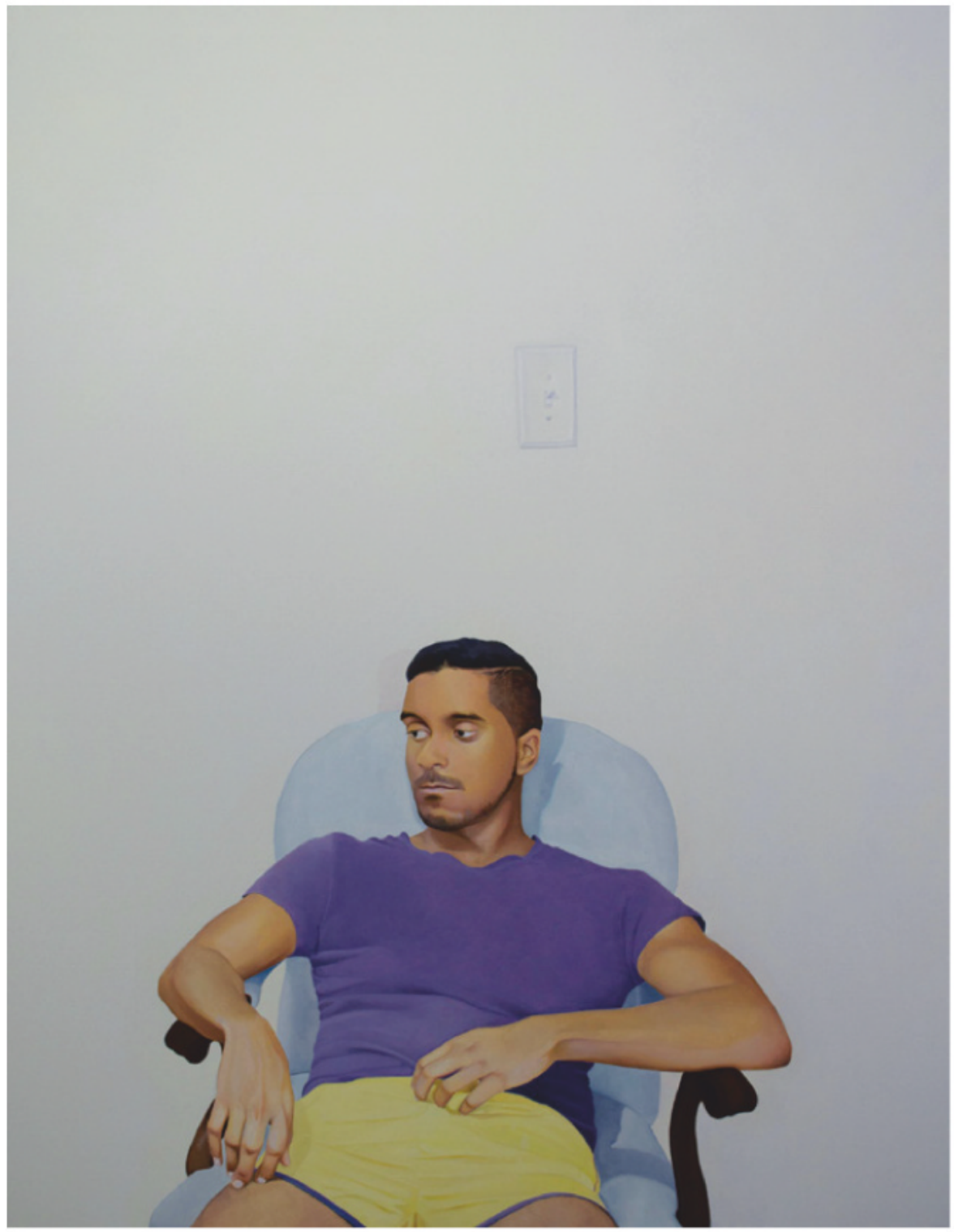
The imagery relates to the body and its many intricacies, passions, and agonies. The painting becomes a body in itself, echoing the physicality of the viewer; large-scale paintings are pools of organs and faces the viewer can drown in. Small-scale paintings operate as direct reflections of the viewer, meeting them at eye level to exchange a gaze.





Jarvis Boyland

You and Me (Robert) | oil on canvas, 60 x 48 inches



Jarvis Boyland

You and Me (Mark) | oil on canvas, 60 x 48 inches



Jarvis Boyland

Hold Still | oil on canvas, 62 x 70 inches

Jarvis Boyland

Chicago, IL
www.jarvisboyland.com / @jarvisboyland

b. 1995 Memphis, TN

Education

2017 BFA, University of Memphis, Memphis, TN

Residencies

2018 Skowhegan School of Painting and Sculpture, Skowhegan, ME
2017 ACRE Residency, Steuben, WI

Professional Experience

2015-17 Andrew W. Mellon Undergraduate Curatorial Fellowship, Art Institute of Chicago, Chicago, IL

Group Exhibitions

2018 *Viewing Room*, Monique Meloche Gallery, Chicago, IL
2017 *As I Am,* Sager Braudis Gallery, Columbia, MO
Synecdoche, BFA Thesis Exhibition, The Martha and Robert Fogelman Galleries of Contemporary Art, Memphis, TN
NCUR Visual Art Exhibition, The Martha and Robert Fogelman Galleries of Contemporary Art, Memphis, TN
34th Annual Juried Student Exhibition, Art Museum of the University of Memphis, Memphis, TN
2016 *DO IT!,* AMUM, Memphis, TN
Best of Memphis, Box Gallery, University of Memphis, Memphis, TN
33rd Annual Juried Student Exhibition, The Martha and Robert Fogelman Galleries of Contemporary Art, Memphis, TN

Awards

2017 Department of Art Creative Achievement Award, University of Memphis
2016 Best of Show Award, Best of Memphis, University of Memphis

I explore the complexities of both Blackness and queerness, and the ways their intersection has shaped me. My themes stem from highly charged and disjointed emotions as I come to terms with self-identity and unpack my feelings toward men. The process of rejecting my Southern, conservative, and religious upbringing has shaped the evolution of my practice.

My portraiture navigates black identity—situated between racism in queer communities and homophobia and heterosexism in Black communities. I am interested in the domestic space as the foundation of social ideologies. I emphasize the idealization of intimacy and the nuances of depicting men who simultaneously show confidence, charisma, apprehension, and insecurity within these secluded spaces. Based on photographs, my paintings are embedded with complex sentiments, memories, and essence. The figures and objects that inform my compositions become abstracted in the transcription of information, a correspondence between two mediums that, for me, expresses the awkwardness and discomfort felt in fond and deeply intimate relationships.





Holly Cahill

Sightlines | ink, watercolor, and graphite on canvas, 24 x 24 inches



Holly Cahill

The Machine That Spirals around Its Flame | watercolor, acrylic, and ink on canvas, 60 x 48 inches



Holly Cahill

For the Female Craftsmen | watercolor and ink on canvas, moulding, 60 x 72 inches

Holly Cahill

Chicago, IL
312.618.8648
hollyacahill@gmail.com / www.hollycahill.com / @hollyacahill

b. 1976 Ft. Thomas, KY

Education

2004 MFA, University of Cincinnati College of Design, Architecture, Art, and Planning, Cincinnati, OH

Residencies

2014 Vermont Studio Center, Johnson, VT
2013-14 8550 Ohio, Chesterhill, OH
2012 A Paper A Drawing A Mountain at The Banff Centre, Alberta, Canada

Solo Exhibition

2013 *Light Switch Puzzle*, D Gallery, Columbia College, Chicago, IL

Group Exhibitions

2017 *Piezo*, DEMO Project, Springfield, IL
2016 *Open Range,* Woskob Family Gallery, Pennsylvania State University, State College, PA
The Annual: SHOWROOM, Chicago Artist Coalition, Chicago, IL
2014 *Szalon*, Reva and David Logan Center for the Arts, University of Chicago, Chicago, IL
Bare Bones, The Franklin, Chicago, IL

Publications

2016 "Holly Cahill's Illuminated Portals,*" (Inside\Within),* online
2014 "The Desires of Art," *Chicago Tribune*

Process, the way work is created, is crucial to my paintings, which operate in the way a puzzle is solved. Through a process-oriented methodology I arrive at a very specific quality. By solving these unpremeditated puzzles, I create form.

I draw inspiration from the spaces we inhabit within our shared environment. Rather than referencing any one place, the visual seams and illuminated marks in my work point to patterns drawn from architecture and building construction. One architectural form I return to often is the portal. I am fascinated by the idea of a portal as defined—in science fiction as well as architecture—as a device that enables the body's passage from one space to another. The marrying of the concept of a threshold that can bend rules of time and space with its more mundane counterpart in physical reality creates a space where we can consider the possibilities of things beyond our comprehension that relate to what is in front of our eyes.





Dee Clements

Esprit | wool, 74 x 29 inches



Dee Clements

Modern Things | wool and cotton, 50 x 52 inches



Dee Clements

Puzzle | hand-drawn and Jacquard-woven cotton, 70 x 52 inches

Dee Clements

Chicago, IL
info@studioherron.com / www.studioherron.com / @studio_herron

b. 1980 New York

Education

2003 BFA, School of the Art Institute of Chicago, Chicago, IL

Residencies

2019 Houston Center for Contemporary Craft, Houston, TX
2017 AZ West, Joshua Tree, CA
2016 Textile Research and Weaving Residency, The Icelandic Textile Center / Textílsetur Íslands, Blönduós, Iceland
AZ West, Joshua Tree, CA

Professional Experience

2011- Studio Herron, Founder + Creative Director
2018 Teaching, School of the Art Institute of Chicago, Chicago, IL
2017 Teaching, Haystack Mountain School of Craft, Deer Isle, ME

Solo Exhibitions

2018 *Textile Studies*, Chicago Art Department, Chicago, IL
2017 *For Beginners*, Kea Gallery, Hudson and Brooklyn, NY
2006 *Backstitched*, Packer Schopf Gallery, Chicago, IL

Group Exhibitions

2018 *Object Society*, Montauk Showroom, Chicago, IL
HOUSE, Feast Gallery, Fayetteville, AR
2017 *Bound and Boundless,* University of Arkansas, sUgAR Gallery, Fayetteville, AR
Faculty Group Show, Haystack Mountain School of Craft, Deer Isle, ME

Publications

2018 *Weaving-Contemporary Markers on the Loom,* Ludion Press
2016 "Talent Pool," *Metropolis Magazine*, October
2015 "Dee Clements of Chicago's Herron Studio," *Site Unseen*, August

Dee Clements is an artist, designer, and entrepreneur working under the name Studio Herron. Her practice spans soft product design, craft, and art. She uses weaving, tufting, drawing, and painting to investigate well-being and meaning in the realm of the domestic, and views textiles as an ever-changing and flexible way to examine the emotional side of soft objects. In a hard, technologically advanced world where anything and everything is accessible on a screen at the push of a button, she aims to slow down, with work that offers a tactile and sensory experience, one that invites comfort and joy while examining the human imprint in both the utilitarian and the aesthetic. Clements is a process-based artist whose work incorporates painting and drawing, 3D design, textiles, and products. She has a deep love of and interest in materials, ideas, invention, and experimentation.





Margaret Crowley

Your Heart (Chief Rubrics of Destiny According to Barthes) | acrylic on ripstop, approx. 84 x 72 inches



Margaret Crowley

A Buildup of Wetness on the Tongue | acrylic on ripstop, approx. 72 x 72 inches



Margaret Crowley

Chance (Chief Rubrics of Destiny According to Barthes) | acrylic on ripstop, approx. 84 x 63 inches

Margaret Crowley

Chicago, IL
maggiecrowley01@gmail.com

b. 1987 Ottawa, IL

Education

2013 MFA, University of Chicago, Chicago, IL
2011 MA, Eastern Illinois University, Charleston, IL
2009 Illinois State University, Normal, IL

Residencies

2018-19 Nes Artist Residency, Skagaströnd, Iceland
2017 Anderson Ranch, Snowmass, CO

Professional Experience

2017 Gallery Vernacular, School of the Art Institute of Chicago, Chicago, IL
Visiting Artist, School of the Art Institute of Chicago, Chicago, IL
Panelist, *Fresh Walls: New Spaces for Artists to Occupy,* Chicago Cultural Center, Chicago, IL
2016- Co-director, Produce Model Gallery, Chicago, IL

Solo and Two-Person Shows

2016 *Contratos,* Área Lugar de Proyectos, Caguas, PR
2014 *Hillbilly Invisibility*, DEMO Projects, Springfield, IL
2012 *Kissing Bachelard,* Fuller Gallery, Bloomington, IN

Group Exhibitions

2017 *Coccyx*, performance, Museum of Contemporary Photography, Chicago, IL
Ass, Grass or Gas, Tiger Strikes Asteroid, Chicago, IL
Incensarium, Recinto Cerra Santurce, San Juan, PR
2015 *Ground Floor*, Hyde Park Art Center, Chicago, IL

These paintings are concerned with ideas of the gigantic and the miniature, each of which contains a space. Painting the organization of my own personal belongings is a method for countering the containment of people through translation. The specific subject matter includes quotidian objects (what accumulates on tabletops in a home), the genre of still-life painting, and drapery.

The dinner-table conversation is a contrived and political space. This vernacular is the opposite of containment. It is decadence and free time. It is room service and the variety of things people have for breakfast all over the world. Like inherited memories or the ways in which we are civically indoctrinated, this collection of associations develops like a language you don't remember learning.

Through 2D application I explore how a still life can function as a monument between painting, sculpture, and dreaming. The ripstop substrate material sharply contrasts with the plastic, colored paint and the ephemeral architecture of the finished works.





Harley Lafarrah Eaves

Come Back to San Francisco | acrylic and gouache on canvas, 60 x 52 inches



Harley Lafarrah Eaves

Burning of the Midnight Lamp | acrylic and gouache on canvas, 62 x 48 inches



Harley Lafarrah Eaves

Paint Me like One of Your French Ghosts: Self-Portrait as a French Ghost | acrylic and gouache on canvas, 56 x 72 inches

Harley Lafarrah Eaves

St. Louis, MO
lafeeaves@gmail.com / www.harleylafarraheaves.com / @harleylafarraheaves

b. 1982 St. Louis, MO

Education

2018 MFA, Washington University of St. Louis, St. Louis, MO
2006 BFA, Kansas City Art Institute, Kansas City, MO

Solo Exhibitions

2016 *Non Sequitur*, Cordesa Fine Art, San Francisco, CA
2013 *Among Dreams,* Project Room at Guerrero Gallery, San Francisco, CA

Group Exhibitions

2017 *Winter Group Show*, Hashimoto Gallery, San Francisco, CA
Out of Body, PS8 Gallery, California College of the Arts, San Francisco, CA
As It Is, Good Mother Gallery, Oakland, CA
Heat Wave, Granite City Arts and Design District (GCADD) Granite City, IL
Tropical Hot Dog Night, BBQLA, Los Angeles, CA
2016 *How High?*, Left Field Studios, San Luis Obispo, CA
2015 *Warm Blood*, Innocnts Gallery, Los Angeles, CA
Jug Life, A Still Life Show, Park Life Gallery, San Francisco, CA
Gatherings and Conversations, Guerrero Gallery, San Francisco, CA
New Normal 2, Guerrero Gallery pop-up, Oakland, CA

My work lies in the same bedroom as the psychedelic and camp aesthetic that promotes confusion while postulating equality. Along with it lie drug folklore, love, occult conspiracies, and cultural phenomena. It is as if the work were Fox Mulder from the popular FOX network show The *X-Files* as an angst-ridden teenager sitting in a bedroom filled with bong smoke, Christmas lights, psychedelic posters, and succulent plants, with odd ceramic sculptures littering the windowsill, who is trying to impress his partner, Dana Scully, by playing Pink Floyd's *Dark Side of the Moon* while the M.G.M. production of *The Wizard of Oz* runs in the background.





Lora Fosberg

i love you anyway, too | wood and gouache, 9.5 x 7 x 8.5 inches



Lora Fosberg

(this is) the longest shortest time | wood and gouache, 16 x 10 x 8 inches



Lora Fosberg

I'm not crying, it's just been raining on my face | gouache on paper, 12.25 x 9.25 inches

Lora Fosberg

Chicago, IL
312.432.9500 (Linda Warren Projects)
www.lorafosberg.com / @fosberg

b. 1966 Waukegan, IL

Education

1992 MFA, School of the Art Institute of Chicago, Chicago, IL
1988 BFA, University of Illinois, Champaign, IL

Solo Exhibition

2016 *More Trees Please*, Linda Warren Projects, Chicago, IL

Group Exhibitions

2017 *I would lie to me*, Jack Fischer Gallery, San Francisco, CA
2015 *Everything Looks Perfect from Far Away,* Lubeznick Center for the Arts, Michigan City, IN
2014 *The End of Absurdity*, Linda Warren Projects, Chicago, IL
Everything and Nothing, Jack Fischer Gallery, San Francisco, CA
2012 *The Miracle of the Actual*, Jack Fischer Gallery, San Francisco, CA
Fallible memories and wayward fictions, Linda Warren Projects, Chicago, IL

Collections

CH Distillery, Chicago
Brindille Restaurant
Eaton Corporation, Cleveland
Tank Restaurant
Naha Restaurant

Represented by

Linda Warren Projects, Chicago, IL

I utilize metaphor, memory, iconography, and narrative to express the complexities as well as the banalities of our existence. My intent is to create a universal language using symbols, iconography, and text derived from everyday life that enable me to reach a wider audience.

My process is anthropological: objects and events are experienced, assembled, and recorded. The subjects of my work are the intricacies and intimacies of life—memories, relationships, emotions, and perceptions of the mundane. The specific and the generalized, the personal and the universal, all hold equal importance in my work. Appearing repeatedly throughout my practice are isolated, lonesome moments and epic disasters alternating with quiet instances of bliss and scenes of collective rebuilding and symbolic growth.

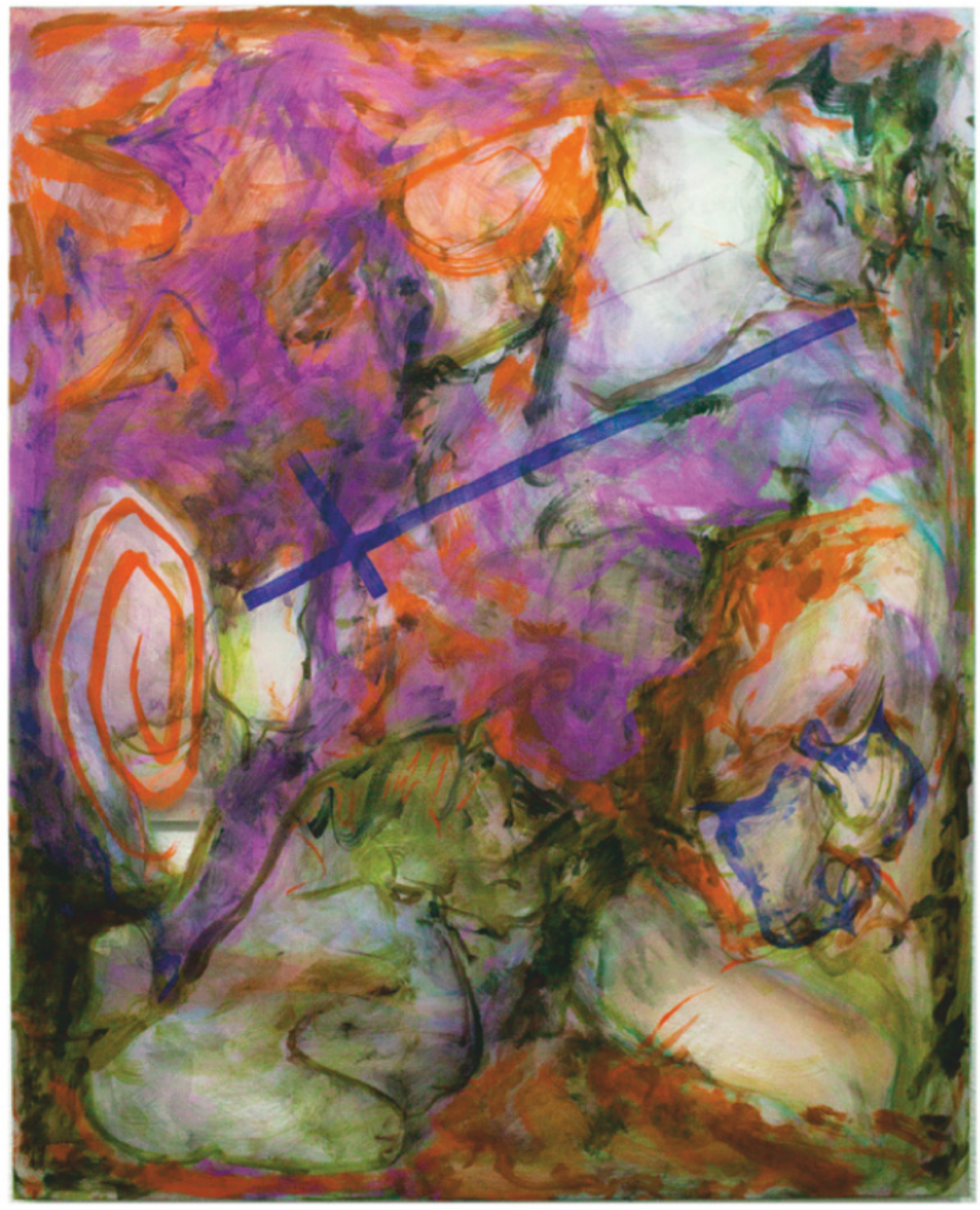
I attempt to disarm the viewer with imagery and language that encourage them to regress to a particular memory, a moment of understanding, a specific conflict, an absence or connection to others or to nature. I am interested in enlarging emotional possibility.

LWP



Richard Galling

18-001 | oil, alkyd, stretched treated vinyl, and stained stretcher bars, 40 x 32 inches



Richard Galling

17-011 | oil, alkyd, stretched treated vinyl, and stained stretcher bars, 60 x 48 inches



Richard Galling

17-010 | oil, alkyd, stretched treated vinyl, and stained stretcher bars, 32 x 40 inches

Richard Galling

Milwaukee, WI
www.richardgalling.com

b. 1985 Charlotte, NC

Education

2009 MFA, Yale University, New Haven, CT
2006 BFA, Art Center College of Design, Pasadena, CA

Solo and Two-Person Shows

2017 *Stephen Aldahl + Richard Galling: Physical Modeling*, The Ski Club, Milwaukee, WI
2015 *Exteriorized Bliss,* The Green Gallery, Milwaukee, WI
2014 *Plein Air et Dans,* Richard Galling w/ John Riepenhoff, The Suburban, Oak Park, IL
2013 *Suspended: Richard Galling + Daniel Shea*, LVL3, Chicago, IL
2011 *New Work*, The Green Gallery East, Milwaukee, WI

Group Exhibitions

2017 *Water & Dreams*, Chicken Coop Contemporary, Portland, OR
2015 *Condensed Matter*, Synchrotron Radiation Center, Community, Madison, WI
Lifetime Achievement, Curbit, Mont Salève, FR
Baudrillard's America, Andrew Rafacz Gallery, Chicago, IL
2013 *The Great Poor Farm Experiment V*, Manawa, WI
2012 *Did You See Heaven: WYSIWYG*, Peregrine Program, Chicago, IL

Award

2012 Mary L. Nohl Fellowship

Represented by

The Green Gallery, Milwaukee, WI

We see and recognize color, gesture, form, and mark in painting as disseminated by art history and through the media. My work makes allusions to gestural abstraction, color field painting, romanticism, as well as other art-historical moments. Here they are reformatted.

Internally, the paintings are composed of a network of marks/colors revealed through a layering process on transparent vinyl. The forms and marks refer to objects outside the frame, often ambiguous landscapes, foliage, and root structures. The transparent surface below exposes the wall behind, allowing the viewer's phenomenological relationship to change as conditions of light shift throughout the day. The transparent nature of the work paired with its scale evokes the experience of a window. Additionally, as light passes through the surface and bounces off the wall, the paintings become subtly illuminated and screenlike. This indirectly acknowledges a way in which media apparatuses transmit and sometimes determine our relationship to art objects today.





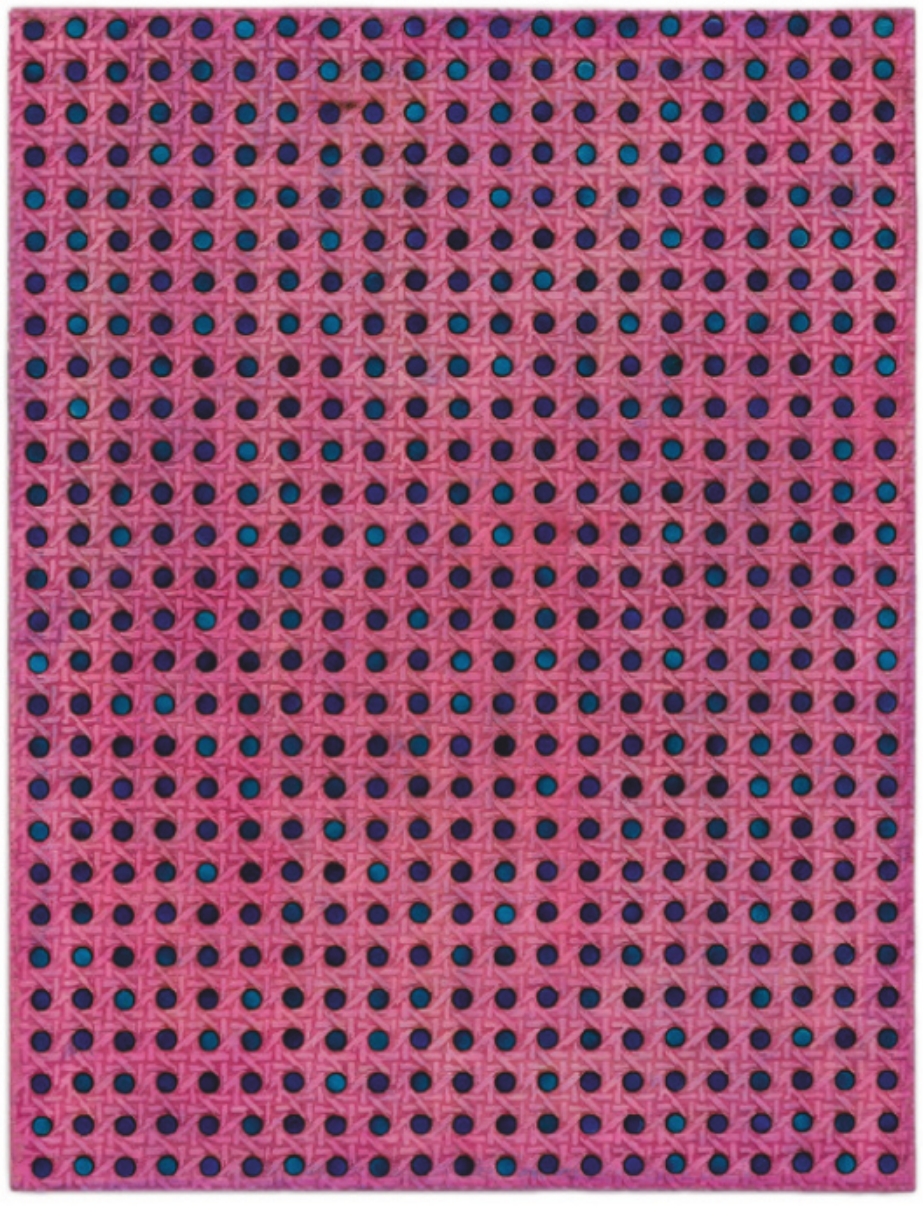
Dan Gunn

Parade Scenery | acrylic, Flashe, UV-absorbent lacquer, plywood, and nylon rope, 99 x 17 inches



Dan Gunn

Swell Scenery | dye, UV-absorbent lacquer, plywood, nylon cord, and wire, 88 x 62 inches



Dan Gunn

Paradise Farms | dye, U- absorbent lacquer on laser-cut plywood parquetry, 18 x 14 inches

Dan Gunn

Chicago, IL
773.252.0299 (Monique Meloche Gallery)
dan@dangunn.com / www.dangunn.com

b. 1980 Kansas City, KS

Education

2012 Skowhegan School of Painting and Sculpture, Skowhegan, ME
2007 MFA, School of the Art Institute of Chicago, Chicago, IL
2005 Post-baccalaureate, School of the Art Institute of Chicago, Chicago, IL

Residencies

2018 Anderson Ranch Arts Center, Snowmass Village, CO
2015 Vermont Studio Center, Johnson, VT

Solo Exhibitions

2014 *Impromptu Airs*, Monique Meloche Gallery, Chicago, IL
2011 *Routine Scenic Machine,* Monique Meloche Gallery, Chicago, IL
UBS 12 × 12: New Artists/New Work, Museum of Contemporary Art Chicago, Chicago, IL

Group Exhibitions

2018 *Winter Experiment*, Monique Meloche Gallery, Chicago, IL
2017 *A Sag, Harboured,* Western Exhibitions, Chicago, IL
Dock 6: Art and Design 10, Dock 6, Chicago, IL
The Dangerous Professors, Triumph, Chicago, IL
Have Feelings to Express, Tiger Strikes Asteroid, Chicago, IL
2016 *Midwest Mindset,* Center for Visual Art, University of Toledo, Toledo, OH
who cares for the sky, Hyde Park Art Center, Chicago, IL

Award

2013 Artadia / EXPO Chicago Award

Represented by

Monique Meloche Gallery, Chicago, IL

Born in Kansas and based in Chicago, I make work centered around imagery from the American Midwest. Wood-paneled basements, roadside memorabilia of the West, and agrarian symbols were the norm when I was growing up. My work increasingly investigates the ideological function of this imagery, both for political purposes and for the formulation of male subjectivity. My drapery works, the *Scenery* series, are made of pieces of plywood I have cut and laced back together with cord. I photograph actual draped textiles and modify the images in Photoshop. While flat, the works picture dimensionality and, while whole, they exist in a multitude of parts. As objects they mimic aprons, tablecloths, or quilts. The plywood carries the sign of wood, historically associated with masculinity, which Roland Barthes describes as a "poetic substance" that has a "natural warmth to the touch." But plywood is the least romantic of woods, being a decidedly industrial product. Similarly, the activity of making the draperies combines labor and technology, challenging easy romanticization by the maker.





Zoe Hawk

Cassiopeia | oil on board, 18 x 24 inches



Zoe Hawk

Murder Ballad | oil on aluminum, 18 x 23 inches



Zoe Hawk

This Way Over Obstacle | oil on aluminum, 14 x 17 inches

Zoe Hawk

Columbia, MO
www.zoehawk.com / @zoe.hawk

b. 1982 St. Louis, MO

Education

2011 MFA, University of Iowa, Iowa City, IA
2005 BFA, Missouri State University, Springfield, MO

Residencies

2018 Cow House Studios, Rathnure, Ireland
2016-17 Doha Fire Station, Doha, Qatar
2016 Women's Studio Workshop, Rosendale, NY
2014 Frans Masereel Centrum, Kasterlee, Belgium

Solo Exhibitions

2018 *Dreaming as the Summers Die*, Glass Rice, San Francisco, CA
Zoe Hawk–Selected Works, George Caleb Bingham Gallery, University of Missouri, Columbia, MO
2017 *Zoe Hawk*, Directions Gallery, Colorado State University, Ft. Collins, CO

Group Exhibitions

2017 *Contemporary Art Qatar,* Kraftwerk Berlin, Berlin, Germany
Unfolding Creative Methods, Garage Gallery, Doha Fire Station, Doha, Qatar
The Secrets We Keep: New Works by Zoe Hawk, Ashley Jonas & Stephanie McGuiness, Dayton Visual Arts Center, Dayton, OH
3rd Annual Hand Pulled Prints, Site: Brooklyn, Brooklyn, NY

Publications

2018 *Create! Magazine,* #8
2017 *ArtMaze Mag*, #5
2016 *JOIA Magazine*, #44

My work delves into the world of adolescence, depicting groups of girls within carefully constructed scenes: at school, in the home, or out in nature. It tackles themes of gendered socialization, anxiety, group dynamics, and performance within scenes of girlhood play and interaction that often stylistically reference children's storybook illustrations. The narratives depicted are meant to be sweet and somewhat familiar to the viewer, yet on closer inspection take a mysterious or unsettling turn. Sometimes conveying innocence and curiosity, at other times confronting violence and fear, my work investigates the complex experience of coming of age. The costumes, colorful dresses, mournful funeral attire, and identical uniforms signify various modes of feminine identity, and set the stage for the girls' interactions. A play of yearning, contention, camaraderie, and mischief develops between these characters as they navigate their own little worlds—somewhere between childhood and adulthood, between fairy tales and the dark realities of womanhood.





Joshua Huyser

Bearing Down | watercolor, 12.5 x 16 inches



Joshua Huyser

Snow Emergency | watercolor, 13.25 x 16 inches



Joshua Huyser

White Out | watercolor, 8.375 x 11 inches

Joshua Huyser

St. Paul, MN
joshuahuyser@gmail.com / www.joshuahuyser.com / @joshua.huyser

b. 1974 Bozeman, MT

Education

2001 MFA, University of Iowa, Iowa City, IA
MA, University of Iowa, Iowa City, IA

Professional Experience

2018 Visiting Artist/Lecturer/Juror, South Dakota State University, Brookings, SD
2012 Visiting Artist/Lecturer, St. Cloud State University, St. Cloud, MN
2002-03 Lecturer, Art Fundamentals Lecture Series, Montana State University, Bozeman, MT

Solo Exhibitions

2018 *Coming to My Senses*, Antonio Colombo Arte Contemporanea, Milan, Italy
2017 *Here and There*, Soo Visual Arts Center, Minneapolis, MN
Shivelight, 57W57Arts, New York, NY
Work, Groveland Gallery, Minneapolis, MN

Group Exhibitions

2016 *Wall Flowers,* Tory Folliard Gallery, Milwaukee, WS
Spectrum, Herrick Gallery, London, England
2015 *Seen: A New Americana,* Groveland Gallery, Minneapolis, MN

Publications

2017 *Studio Visit Magazine*, vol. 37
Minneapolis/St. Paul Magazine, May
2016 *Fresh Paint Magazine*

This body of work began as way for me to process, through visual means, certain aspects of my life as the father of a child with special needs. While the experience of raising my boy has been incredibly enlightening and joyful, self-doubt and concerns about the future have also been present in my journey as a parent. Initially, this series portrayed narratives describing personal situations—metaphorical self-portraits, if you will. However, this subject eventually became less personal and more about the universal uncertainty of the quietly powerful moments that hover over the boundary that separates feelings of safety and danger, preparedness and ineptitude, success and failure, or even anxiety and quiet comfort. Objects isolated in bleak, austere, and nearly unintelligible atmospheric settings make it possible for light, color, and form to come together to create oddly meditative abstract visages in a manner similar to tantric art. Yet in reality these moments can be frightening life-or-death situations. This particular rub holds my interest.





Alejandro Jiménez-Flores

“today is a good day to be a leaf!” | soft pastels and acrylic gouache on linen, 22 x 14 inches



Alejandro Jiménez-Flores

(a year after) still | soft pastels on raw linen, 16 x 10 inches



Alejandro Jiménez-Flores

love is the mother tongue | soft pastel on raw linen, 32 x 20 inches

Alejandro Jiménez-Flores

Chicago, IL
www.alejandrojflores.com / @alejandrojflores

b. 1989 Jamay, Mexico

Education

2012 BA, University of Illinois at Chicago, Chicago, IL

Residency

2015 ACRE Artist Residency, Steuben, WI

Solo and Two-Person Shows

2018 *On Love, Friendships, and Coexisting in Multi-Temporal Spaces*, Efrain Lopez Gallery, Chicago, IL
Flowers, Always, Heaven Gallery, Chicago, IL
BAR4000, Chicago, IL
2017 *Early Roses Filled with Late Snow*, ADDS DONNA, Chicago, IL
2016 *Alejandro Jiménez-Flores & Michael Milano,* Roots and Culture, Chicago, IL

Group Exhibitions

2018 *An Image for a Vessel,* The Donnelley Foundation, Chicago, IL
Winter Romance, Andrew Rafacz Gallery, Chicago, IL
2017 *Variety Hours (#epicpoem, thoughts on futurity, and as sorted jokes)*, (performance), Museum of Contemporary Art Chicago, Chicago, IL

Publications

2018 *LVL3*, Artist of the Week
2017 "Still Lifes for the Touchscreen Age: A Review of Alejandro Jiménez-Flores at ADDS DONNA," *Newcity Art*
"Alejandro Jiménez-Flores at ADDS DONNA," *ArtViewer*
"Newcity's Top 5 of Everything 2017: Art," *Newcity Art*
2014 *Monsters & Dust,* #4 PINK/PUNK

In my painting practice, I use images of flowers sent to me by friends. In a double entendre of multiple folds, these images reflect how my friends think of me. Through the images, I mediate the subjectivities of flowers as well as my own. The weight of each image is unfolded in several compositions, fading away each time it is transferred, becoming less visible and less subjectified, becoming ground, becoming a gestural trace of sensations and elusive temporalities. Tracing their outlines and negative spaces to form propositions for a language that is not here yet, making room to form a preferred language that breaks away from the delimitations of their preconceived subjectivities.





Alyssa Klauer

Clipped | mixed media on canvas, 20 x 16 inches



Alyssa Klauer

Rainbow Pour | mixed media on canvas, 20 x 16 inches



Alyssa Klauer

Bust #4 | mixed media on canvas, 24 x 20 inches

Alyssa Klauer

Detroit, MI
aklauer@mica.edu / www.alyssaklauer.com / @alyssaklauerart

b. 1995 New Orleans, LA

Education

2019 MFA, Cranbrook Academy of Art, Bloomfield Hills, MI
2017 BFA, Maryland Institute College of Art, Baltimore, MD

Residencies

2018 NYU Steinhardt, New York, NY
2017 Chautauqua Institution, Chautauqua, NY
2016 Grin City Collective, Grinnell, IA
2015 Vermont Studio Center, Johnson, VT

Solo Exhibition

2016 *I'm Here, We Are Us, and So, Enough*, John Fonda Gallery, Baltimore, MD

Group Exhibitions

2018 *Reversing into Nowhere*, VERSA Gallery, Chattanooga, TN
2017 *Culmination of My Disappointments*, Main 340, Baltimore, MD
Chautauqua School of Art Exhibition, Meyer-Kellogg Gallery, Chautauqua, NY
2016 *Crosscurrents*, Pennsylvania Academy of Fine Arts, Philadelphia, PA
Pop_Up, Grin City Collective, Grinnell, IA
Faces Not Forgotten, Phantom Gallery, Chicago, IL
Keisho Exhibition, Wakaime Art School, Anjo Achi, Japan

My paintings are constructed on a foundation of visual effects—faux finishes, faux worlds, and phantasmagoric qualities—in an attempt to create a feeling of polyphony or mixed response, difference in sameness, repulsion in attraction. I employ the constructed still life to engage and pull together incongruent images to make an intense psychological space. The works are dangerously alluring, their propensity to transform rooted in their fragmentation. I am interested in visceral metamorphic elements and how they combine to create autonomous feminine forms. The fragmentation heightens the artifice of the figures or constructions, and shows the body's agency in reclaiming the artifice.





Andy Messerschmidt

Mine the Sky | acrylic, wrapping paper, sheers, latex, cut paper, and cut vinyl on routered MDF, 41 x 43 inches



Andy Messerschmidt

Sound Lying Down | acrylic, wrapping paper, cut paper, glow-in-the-dark beard, and cut vinyl on routered MDF, 52 x 45 inches



Andy Messerschmidt

Eyes Are My Mouthpiece | acrylic, latex, wrapping paper, cut paper, and cut vinyl on routered MDF, 44 x 47 inches

Andy Messerschmidt

Ely, MN
218.235.4288
dampenedyurt@gmail.com / www.andymesserschmidt.com / @crystalmetherschmidt

b. 1976 Manito, IL

Education

2002 MFA, University of Minnesota, Minneapolis, MN

Solo Exhibitions

2015 *Agroccult,* Telephoneboothgallery, Kansas City, MO
2014 *Delta Delta Delta Force*, MAEP Gallery, Minneapolis Institute of Arts, Minneapolis, MN
2013 *Friend Me/Follow Me (Graze Anatomy)*, Walker Art Center, Minneapolis, MN
2009 *Batten Down the Blood*, Franklin Artworks, Minneapolis, MN
2008 *Crackpot Crystallomancy*, Plane-Space, New York, NY
2005 *Hoodwinkers, Fauxs, Impostors and Snakeoilers,* Plane-Space, New York, NY

Group Exhibitions

2017 *I Love You More*, Aquaworld Aquarium, Heraklion, Greece
Common Objects, Union Street Gallery, Chicago, IL
2015 *The Devil is in The Details,* Whitworth University, Spokane, WA
2014 *Cephalopod Interface*, Okinawa Prefectural Art Museum, Okinawa, Japan
2008 *Gangbusters,* Plane-Space, New York, NY
2007 *Afternoon of a Düsseldorf Faun II,* Galerie Andreas Brüning, Düsseldorf, Germany
2006 *Claw Your Face Off,* Plane-Space, New York, NY
Lou Diamond Phillips–New Batch, Plane-Space, New York, NY
P-Factory, Art Space Tetra, Fukuoka, Japan

Represented by

Telephoneboothgallery, Kansas City, MO

Divining by Ephemera (Shoddy Stagecraft)

My work mimics the psychosis surrounding crystallomancy and the performance of fortunetelling in the gypsy wagon. Like divining by crystal balls, my artwork deals with staring hard into ephemeral stuff. The cursory and fragmented subjects in my work come and go in the viewer's eye, much like the fading imagery that reveals itself, then disappears, to the scryer of crystals.

My methodology/ideology is at all times "designed detritus." I hew base and useless ephemera into compacted, streamlined compositions in the manner of the straining swirl of a black hole or singularity theory. As in a junkyard trash compactor, everything is accepted unconditionally and pressed together. Similar to the yarns and bewildering accoutrements in the crystallomancer's stagecraft, the layering of these decorative patterns and images has been built up to a point of inevitable charlatanesque collapse.

These are shrines to ornamental ephemera. These are scopophilic dragnets.





Tanner Mothershead

Gate to Paradise | acrylic and mixed media, 6.75 x 7.25 inches



Tanner Mothershead

Pinkopalypse | acrylic and mixed media, 5.25 x 6 inches



Tanner Mothershead

Doors | acrylic and mixed media, 7 x 7.5 inches

Tanner Mothershead

Iowa City, IA
816.807.0377
kilnmaster625@gmail.com / @kilnmaster625

b. 1992 Kansas City, MO

Education

2019 MFA candidate, University of Iowa, Iowa City, IA
2018 MA, University of Iowa, Iowa City, IA
2015 BFA, Northwest Missouri State University, Maryville, MO

Professional Experience

2017-19 Graduate Student TA, Instructor of Record, University of Iowa, Iowa City, IA
2018 Workshop Instructor, sponsored by Artshare with UI Reach, Iowa City, IA
Cornell College Lecture, Mt. Vernon, IA
University of Arkansas Lecture and Show Exchange, sUgAR Gallery, Fayetteville, AR
2017- Exhibition and event technician, University of Iowa, Iowa City, IA
2010-18 Freelance graphic designer

Group Exhibition

2018 *NCECA Student Show*, Pittsburgh Center of the Arts, Pittsburgh, PA

My work concerns the duality of the mind's ability to transform and mirror the physical realities surrounding it. Through imagery, proximity, and reflection, the elements of space, time, and place are modified to transport the viewer into a mental landscape. These biomorphic constructs curate a sense of mystery and are catalysts for bringing out differences in human perceptions. This painting series utilizes collaged maps, recycled cardboard, scrap material from other shaped canvases, and vinyl. The narratives pose questions but give no answers. They remain undeclarative statements for reflection and exploration.

Mothershead





Jessie Mott

Loki | ink, watercolor, acrylic paint, and acrylic marker on paper, 16 x 12 inches



Jessie Mott

June | ink and watercolor on paper, 24 x 18 inches



Jessie Mott

Serpent Twins | ink, watercolor, gouache, and acrylic paint marker on paper, 24 x 18 inches

Jessie Mott

Chicago, IL
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b. 1980 New York, NY

Education

2009 MFA, Northwestern University, Evanston, IL

Solo and Two-Person Shows

2017 *A Wish to Repair*, Hyde Park Art Center, Chicago, IL
2016 *Talisman*, w/ Em Kettner, Fernwey Gallery, Chicago, IL
2015 *What Creature Deserves Such Devotion*, devening projects + editions, Chicago, IL
2014 *The Whitney Biennial*, w/ Steve Reinke, Whitney Museum of American Art, New York, NY
2012 *A Day for Cake and Accidents*, threewalls, Chicago, IL

Group Exhibitions

2017 *21st Internationale Kurzfilmtage Winterthur*, Switzerland
Annual Antimatter Film Festival, Victoria, Canada
Eyeworks Festival of Experimental Animation, REDCAT, Los Angeles; Pioneer Works; Brooklyn, Block Cinema, Grace Street Theater, Richmond, VA
2016 *Pegasus and Mermaids,* Poetry Foundation, Chicago, IL
2015 *Black & White Mike*, Center for the Arts Eagle Rock, Los Angeles, CA
2014 *BFI London Gay & Lesbian Film Festival*, London, England
2013 *Kassel Documentary Film and Video Festival*, Kassel, Germany
International Film Festival Rotterdam, Rotterdam, Netherlands
European Media Art Festival, Osnabrueck, Germany

Publication

2014 *Animals Dreaming*, Soberscove Press Artist Board Book series

My practice encompasses a variety of media—including painting, drawing, sculpture, and writing—though I am best known for watercolor animal paintings in animations I make collaboratively with artist and writer Steve Reinke. In this body of work, I write melancholic and absurdist dialogue for the creatures that Reinke animates.

The work explores themes of queerness, eroticism, power, and vulnerability. Solitary hybrid creatures float in a blank white background, portraitlike. Their bodies transcend binary gender categories as well as the human–animal divide. Like an abject fairy tale, the work combines playfulness, innocence, and the suggestion of raw desire and/or shame; multiple worlds exist at once.

Colorful geometric patterning, the use of twinning/doubling, and symbolism rooted in ancient cultures coexist with the creatures' often seductive yet unnerving gaze. The paintings invite the viewer to project their own fantasies or narrative onto the image.





Nicholas Perry

Picture Day with Hugo | oil on canvas, 27 x 24 inches



Nicholas Perry

Sleeping and Stretching | oil on canvas, 41 x 38 inches



Nicholas Perry

PORTRAIT | oil on canvas, 34.5 x 26 inches

Nicholas Perry

Milwaukee, WI
nsperry.art@gmail.com / www.nsperry.com / @ns.perry

b. 1995 Detroit, MI

Education

2018 BFA, University of Wisconsin–Milwaukee, Milwaukee, WI

Solo Exhibition

2019 *By Themselves*, The Alice Wilds, Milwaukee, WI

Group Exhibitions

2018 *Wisconsin Artists Biennial*, Museum of Wisconsin Art, West Bend, WI
Looking Sideways, Usable Space, Milwaukee, WI
Out of Shape, Miishkooki, Skokie, IL
Hinternational Paper: The Wisconsin Flat File Project, Real Tinsel, Milwaukee, WI

Publication

2016 "Art by Nicholas Perry: Four Paintings," *Columbia Journal*, Columbia University

I make figurative paintings that are built of art-historical influences, personal photography, and other visual languages. For me, painting offers a space to pose questions of representation. My response to the painting process is one of humor, absurdity, and anxious excitement. The figure's construction becomes a playground where I resolve these impulses while discovering and representing individuals through painting.





Kim Piotrowski

Secrets of the Creek | acrylic ink, acrylic paint, and Flashe on canvas, 72 x 54 inches



Kim Piotrowski

Lost Laurels | acrylic ink, acrylic and Flashe on canvas, 72 x 54 inches



Kim Piotrowski

Now That the Sky Has Fallen | acrylic ink on Yupo, 60 x 103 inches

Kim Piotrowski

Chicago, IL
312.432.9500 (Linda Warren Projects)
www.kimpiotrowski.net / @kimpiotrowskiart

b. 1965 Buffalo, NY

Education

1987 School of the Art Institute of Chicago, Chicago, IL

Residencies

2021 Yaddo, Saratoga Springs, NY
2017 Hambidge Center for Creative Arts & Sciences, Rabun Gap, GA
2008 Artadia Chicago

Solo Exhibitions

2018 *Now That the Sky Has Fallen*, Linda Warren Projects, Chicago, IL
2016 *Field and Territory*, Marcia Wood Gallery, Atlanta, GA
Pushing Corners, Linda Warren Projects, Chicago, IL
2014 *River Rest, Grölle pass:projects*, Wuppertal, Germany
2010 *Kim Piotrowski: Beds & Guns*, Hyde Park Art Center, Chicago, IL

Group Exhibitions

2018 *Art by Artists: The Artist as Subject,* Forum Gallery, New York, NY
2017 *7-UP,* Grölle pass:projects, Wuppertal, Germany
2016 *20/21: Visionary Artists of the 21st Century*, Forum Gallery, New York, NY
Abstraction Show, Atlanta Contemporary Arts Center, Atlanta, GA
2014 *Art on Paper: The 43rd Exhibition*, Weatherspoon Art Museum, Greensboro, NC

Awards

2016 Sustainable Arts Foundation Grant
2014 Illinois Arts Council Project Grant

Represented by

Linda Warren Projects, Chicago, IL

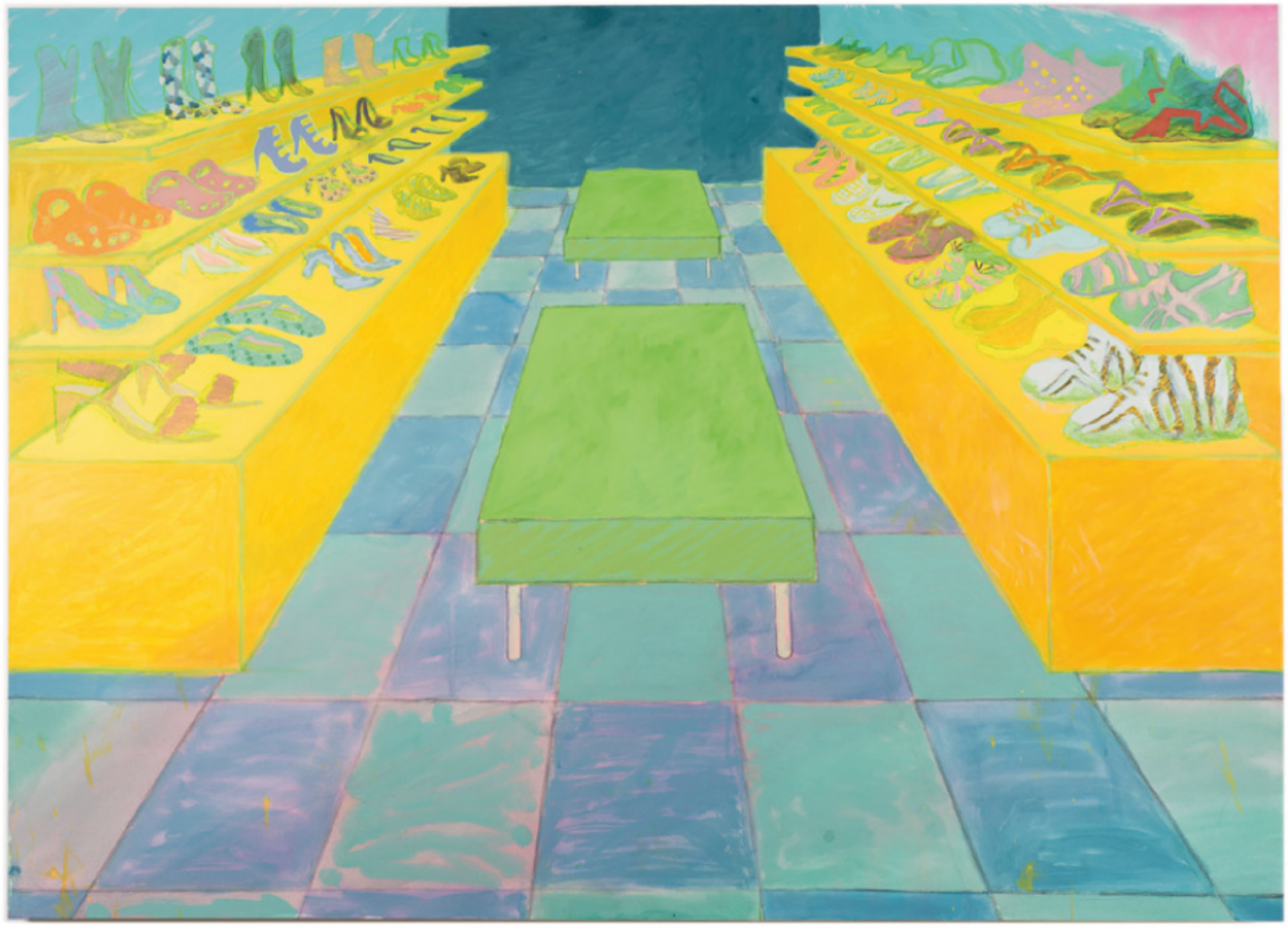
I create a level playing field for abstraction and reference, a territory where both can harmonize and spar. Simply put, this is how I reflect the world in which we live. Notions of order and chaos, beauty, tenderness and violence, calm and anxiety all come together through mark-making, surface, and color. This lifelong journey to create paintings with a pulse keeps me honest.

LWP



Tyson Reeder

Sammy's Beach | acrylic and graphite on paper on canvas, 50 x 70 inches



Tyson Reeder

Shoe Store | acrylic and graphite on paper on canvas, 50 x 70 inches



Tyson Reeder

Fashion | dispersion, rabbit-skin glue, and graphite on linen, 78 x 67 inches

Tyson Reeder

Chicago, IL
212.925.4631 (CANADA)
tysonreeder@gmail.com / @tyson_reeder

b. 1974 Fairfax, VA

Professional Experience

2016 George de George Hair Cuts Hair, performance, w/ Brian Belott, Jamian Juliano-Villani, Billy Grant, and Matthew Thurber, Serpentine Gallery, London, England

Solo Exhibitions

2017 Office Baroque, Brussels, Belgium
2015 *TV Dinner,* The Green Gallery, Milwaukee, WI
New Paintings, CANADA, New York, NY
2013 *Bas Fisher Invitational*, Beach Painting Club, Miami, FL
Esparatyson, Roberto Paradise, San Juan, PR
2011 Daniel Reich Gallery, New York, NY

Group Exhibitions

2017 *Animal Farm*, The Brant Foundation, Greenwich, CT
2016 *IOWA,* w/ Spencer Sweeney, Sadie Laska and Scott Reeder, Bernard Ceysson, Paris, FR
Outside, Karma, Amagansett, NY
Goulding the Lolly, Gavin Brown's Enterprise, New York, NY
Make Painting Great Again, CANADA, New York, NY
2015 *Feed the Meter*, Galerie Bernard Ceysson, Luxembourg
Call and Response, Gavin Brown's Enterprise, New York, NY

Represented by

CANADA, New York, NY
Office Baroque, Brussels, Belgium
The Green Gallery, Milwaukee, WI

Never out to twist arms, these paintings instead guide us to the delights of seeing strangeness in the everyday. Reeder sees painting as an act of discovery and an offering of generosity and boundless pleasure.

Mr. Reeder is a colorist of subtly and odd emotive power. The soft pastel shades and the just slightly unexpected color choices of his palette undercut perfunctory and direct drawing. The paintings feature the curve of a shoreline, the outline of a chopper, or the orderly shelves of a shoe store as he turns his attention to his day-to-day experience.





Carlos Rolón

Maria | hand-cut silver mirror on aluminum panel, 96-inch diameter



Carlos Rolón

Gild the Lily (Decadence upon Decadence VIII) | oil, ink, and 24kt gold leaf on canvas, 50 x 50 inches



Carlos Rolón

Installation view of Hustleman Cart | mixed media, dimensions variable

Image courtesy of the Artist and Arts + Public Life, University of Chicago.

Carlos Rolón

Chicago, IL
www.carlosrolonstudio.com / @carlosrolon

b. 1970 Chicago, IL

Solo Exhibitions

2018 *Outside/In*, New Orleans Museum of Art, New Orleans, LA
Buscando América, Library Street Collective, Detroit, MI
50 Grand, The Tube Factory, Indianapolis, IN

2016 *Tropicaliza*, Museo de Arte de Ponce, Ponce, PR
Vintage Voyages and Atomic Memories, Mike Kelley Mobile Homestead, Museum of Contemporary Art Detroit, Detroit MI
Carlos Rolón/Dzine: I Tell You This Sincerely..., Chicago Cultural Center, Chicago, IL
Commonwealth, Oakland University Art Gallery, Rochester, MI

2015 *Mi Casa*, Pearl Lam Gallery, Singapore
Encounters: Invitational Sector, Art Basel, Hong Kong
Vera List Artist Project, Lincoln Center, New York, NY

2014 *Tunnel Vision*, space k, Gwangju, South Korea
Trophy Room, COLLABORATIONS, Art Cologne Invitational, Salon 94 and Galerie Henrik Springmann, Cologne

2013 *Victory*, Dallas Contemporary, Dallas, TX

2012 *Imperial Nail Salon,* Galerie Henrik Springmann, Berlin, Germany

2010 *Voodoo*, Leo Koenig Projekte, Vienna, Austria

2008 *The Beautiful Struggle*, Deitch Projects, New York, NY

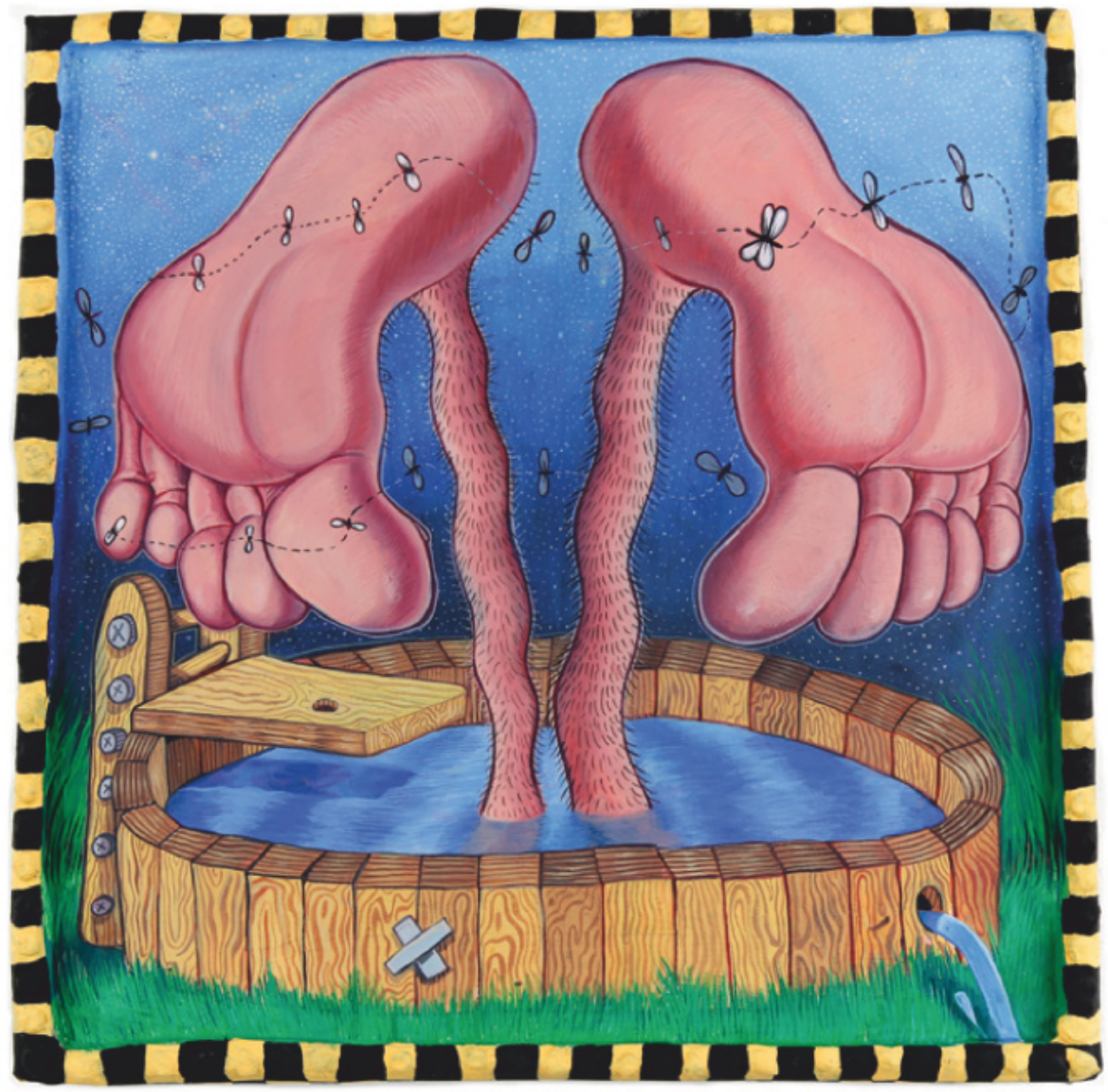
Rolón has been recognized for his elaborately crafted paintings, ornate sculptures, and works that come out of American, Latino, and uniquely based subcultures. His studio practice investigates pop culture, craft, ritual, beauty, and its relationship to art history, subculture, appropriation, and the institution. As a first-generation immigrant of Puerto Rican descent, the artist creates objects that examine the concepts of luxury and craft-making to explore questions of identity, integration, and aspiration. He often addresses his biography by melding memory and the imaginary with carefully crafted, hybrid works that are playfully situated between the contradictory worlds of conspicuous consumption and urban artifact. The artist often channels this approach with site-specific installation work, vivid large-scale paintings, and ornate sculptures in various materials, expanding on ideas of self-reflection and imagined luxury. The works ultimately produce a hybrid language of social practice, painting, and sculpture, inviting the viewer to engage in discourse and discussion.





Edo Rosenblith

...I'll Blow Your House Down | watercolor crayon and acrylic medium on wood panel, 14 x 14 inches



Edo Rosenblith

Swimming Pool | watercolor crayon and acrylic medium on wood panel, 14 x 14 inches



Edo Rosenblith

Burqa Babe Battles the Red Hatter | watercolor crayon and acrylic medium on wood panel, 14 x 14 inches

Edo Rosenblith

St. Louis, MO
314.662.1231
erosenbl@risd.edu / @edorosenblith

b. 1988 Tel Aviv, Israel

Education

2017 MFA, Washington University, St. Louis, MO
2011 BFA, Rhode Island School of Design, Providence, RI

Residencies

2018 Paul Art Space, Florissant, MO
2017 Cité internationale des arts, Paris, France
2016 Vermont Studio Center, Johnson, VT

Solo Exhibitions

2018 *Let Me Help You Make a Mural*, Center for Creative Arts, St. Louis, MO
2014 *Black Space/White Lines,* Contemporary Art Museum, St. Louis, MO
2013 *Pink*, Fort Gondo Compound for the Arts, St. Louis, MO

Group Exhibitions

2018 *Spring*, Parapet Real Humans, St. Louis, MO
2016 *New American Paintings: Midwest Edition*, Elmhurst Art Museum, Elmhurst, IL
2015 *Smoothie Conference*, Jenifer Nails, Frankfurt, Germany

Awards

2015 Danforth Scholarship, Washington University
2014 Artist Support Grant, Regional Arts Commission

Publications

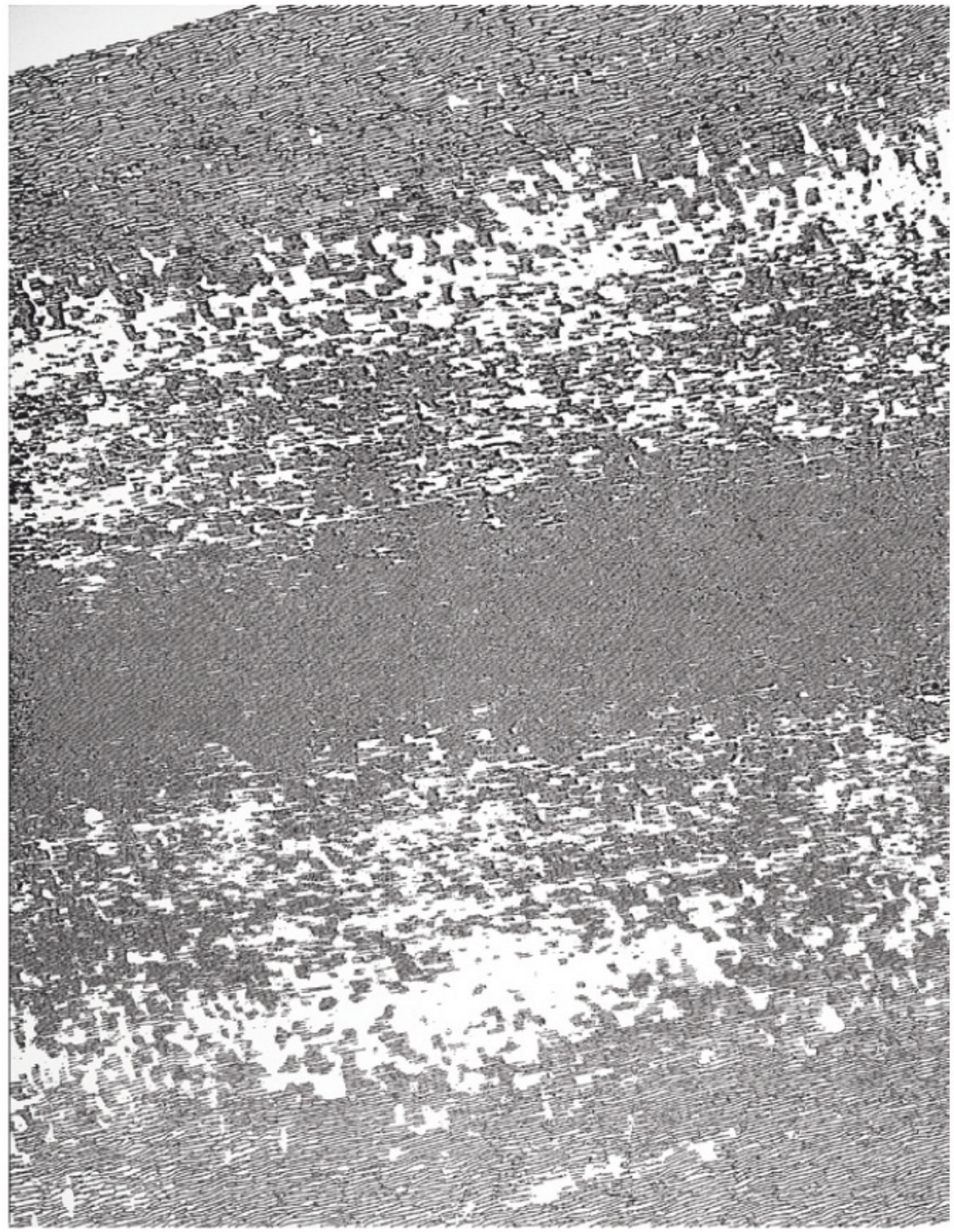
2017 *What Dorothea Did*, Dikembe Press
2013 *Pink*, Fort Gondo Press

Collection

The John and Susan Horseman Collection of American Art

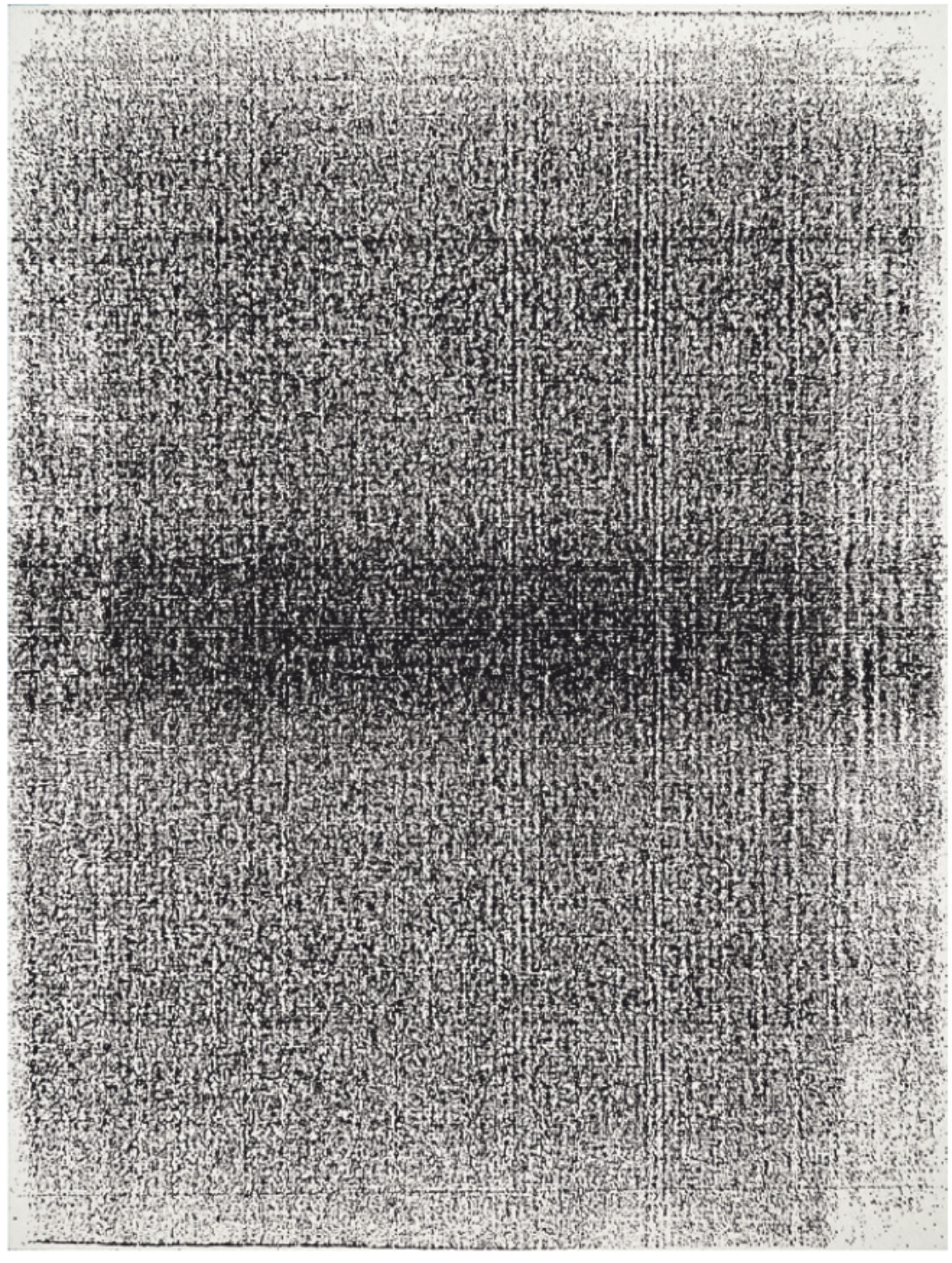
This painting series marks a radical break from work of the last five years. It concerns my relationship to my twin brother, also an artist, who committed suicide ten years ago. The idea was to imagine what kind of pictures he would be making if he were still alive. The next step was to present a fictitious two-person exhibition where I displayed artwork attributed to my twin brother alongside my own. I wanted to use the mechanics of the gallery space as a vehicle for what Joan Didion called "magical thinking," a way of coping with loss by creating new stories or actions that can enhance reality. Many strangers who attended the opening believed that the work attributed to my brother was indeed his, and at that moment, within the safe confines of the gallery's white walls, his presence was momentarily reanimated.





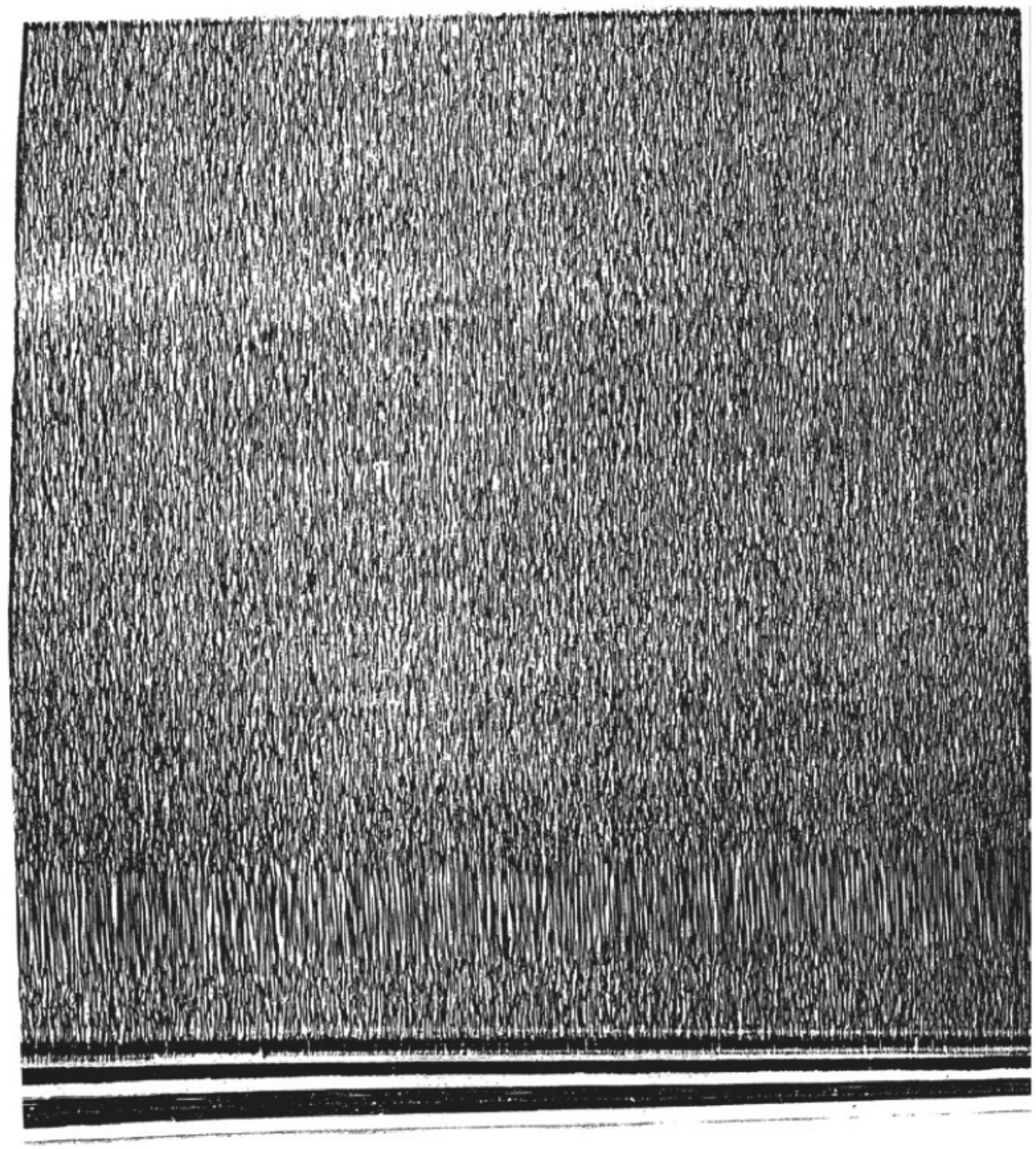
Scott Short

untitled (blue) | oil on canvas, 102.5 x 79 inches



Scott Short

untitled (blue) | oil on canvas, 47.5 x 35.5 inches



Scott Short

untitled (red) | India ink on paper, 79.5 x 60 inches

Scott Short

Marion, OH
sshortart@gmail.com / scottshort.tumblr.com

b. 1964 Marion, OH

Education

1990 MFA, Ohio State University, Columbus, OH

Solo Exhibitions

2009 Cardi Gallery, Milan, Italy
2008-14 Christopher Grimes Gallery, Santa Monica, CA
2007 The Renaissance Society at the University of Chicago, Chicago, IL
2002 Standard Gallery, Chicago, IL
1996 Acme Art Company, Columbus, OH

Group Exhibitions

2017 *Near Fields*, Leal Rios Foundation, Lisbon, Portugal
Focus Group, Charlie James Gallery, Los Angeles, CA
2013 *A Study in Midwestern Appropriation*, Hyde Park Art Center, Chicago, IL
2012 *Decade*, Albright-Knox Art Gallery, Buffalo, NY
2010 *Gerhard Richter and the Disappearance of the Image in Contemporary Art,* Centro di Cultura Contemporanea Strozzina, Florence, Italy
2010 Whitney Biennial, Whitney Museum of American Art, New York, NY
2008 *No Information Available*, Gladstone Gallery, Brussels, Belgium

Publications

2010 *2010 Whitney Biennial*, Yale University Press
Gerhard Richter e la dissolvenza dell'immagine nell'arte Contemporanea, Bradburne, James, et al.
Scott Short, Renaissance Society

What do you paint when you believe so much in painting, but have no faith whatsoever in that belief? What do you paint when all you can see is yourself, and you know you're a liar? What do you paint when no one cares about painting, then when everyone cares about painting, then when no one cares again? What do you paint when no one is looking? John McLaughlin once said that the most difficult part of making music was getting out of the way, that you have to forget, forget everything. All I'm trying to do is get out of the way.





Camille Silverman

HG | mixed media on canvas mounted on board, 24 x 26 inches



Camille Silverman

Tracker | mixed media on wood panel, 12 x 19 inches



Camille Silverman

Chop | acrylic and enamel on canvas, 42 x 31 inches

Camille Silverman

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b. 1966 Seattle, WA

Education

2006 MFA, Cranbrook Art Academy, Bloomfield Hills, MI

Professional Experience

2017 Executive Director, Riverside Arts Center, Riverside, IL

Solo Exhibitions

2011 *UFOs, Flags, and Bad Weather Paintings*, Dallas, TX
2001 Second Bloom, Grand Junction, CO

Group Exhibitions

2017 *Borrowed and Shared*, MG Nelson Family Gallery, Springfield, IL
2015 *Almost Familiar*, Redbrick Art Center, Aspen, CO
2016 *About and Inbetween*, Praksis Gallery, Chicago, IL
2011 *Connections*, Siena Art Institute, Siena, Italy
2010 *Brainstorm,* Governors State University, University Park, IL
Texas National, The Cole Art Center, Nacogdoches, TX

Publications

2018 *Studio Visit Magazine*, vol. 39
2014 *Pinon Poetry,* Colorado Mesa University

Gooey, flowing, wet, stagnant, and slipping into place. The surfaces of cloth, paint, plastic, and paper move along like the dirty Des Plaines River. I witness the places where nature and discarded design make art.

Great graphic surfaces form next to toppled trees, where deer will die and mushrooms will emerge. We throw things away while daily drama unfolds. In Schiller Woods South, commercial scraps go down the river, and its misty waters carry styrofoam rafts. It is still beautiful, it is tragic, it is a high-speed blender.

Silverman





Debra Smith

Not Looking, Series 1 | pieced vintage silk, 63.5 x 44 inches



Debra Smith

Silence Is Unclear, Series 2 | pieced vintage silk, 58 x 51 inches



Debra Smith

Shifting Color, Series 6 | pieced vintage silk, 20 x 15 inches

Debra Smith

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b. 1971 Kansas City, MO

Education

2002 AAS, Fashion Institute of Technology, New York, NY
1993 BFA, Kansas City Art Institute, Kansas City, MO

Residencies

2018 Studios INC., Kansas City, MO
Studios INC., Kansas City, MO
2015 Studios INC., Kansas City, MO

Solo Exhibitions

2018 *Memory Trace*, Studios INC., Kansas City, MO
2017 *Fallowing the Tread,* Markel Fine Art, New York, NY
2016 *The Tread You Fallow*, Daum Museum, Sedalia, MO
Women's Work: Points of View, Volland Store Center for the Arts, Volland, KS

Group Exhibitions

2017 *Domestic Disturbances,* 490 Atlantic Gallery, New York, NY
2016 *New American Paintings: Midwest Edition,* Elmhurst Art Museum, Elmhurst, IL
Mirror Mirrored, Washington Project for the Arts, Washington, DC
2015 *Rijswijk Textile Biennial,* Museum Rijswijk, The Netherlands

Awards

2013 In.ter.face, 17th International Surface Design Exhibition, Southwest School of Art
2012 Women to Watch 2012: Focus on Fiber, National Museum of Women in the Arts

Represented by

Haw Contemporary, Kansas City, MO
Olson-Larsen, West Des Moines, IA
Kathryn Markel Fine Art, New York, NY

I approach fabric as language, sewing together layers of silk, revealing the translucent and reflective qualities of antique kimonos, dead-stock suit linings, and European tie fabrics.

My textiles are untangled from the burden of craft and the limitations of domestic projects. Each piece is a story—silk sentences punctuated with thread.

Smith





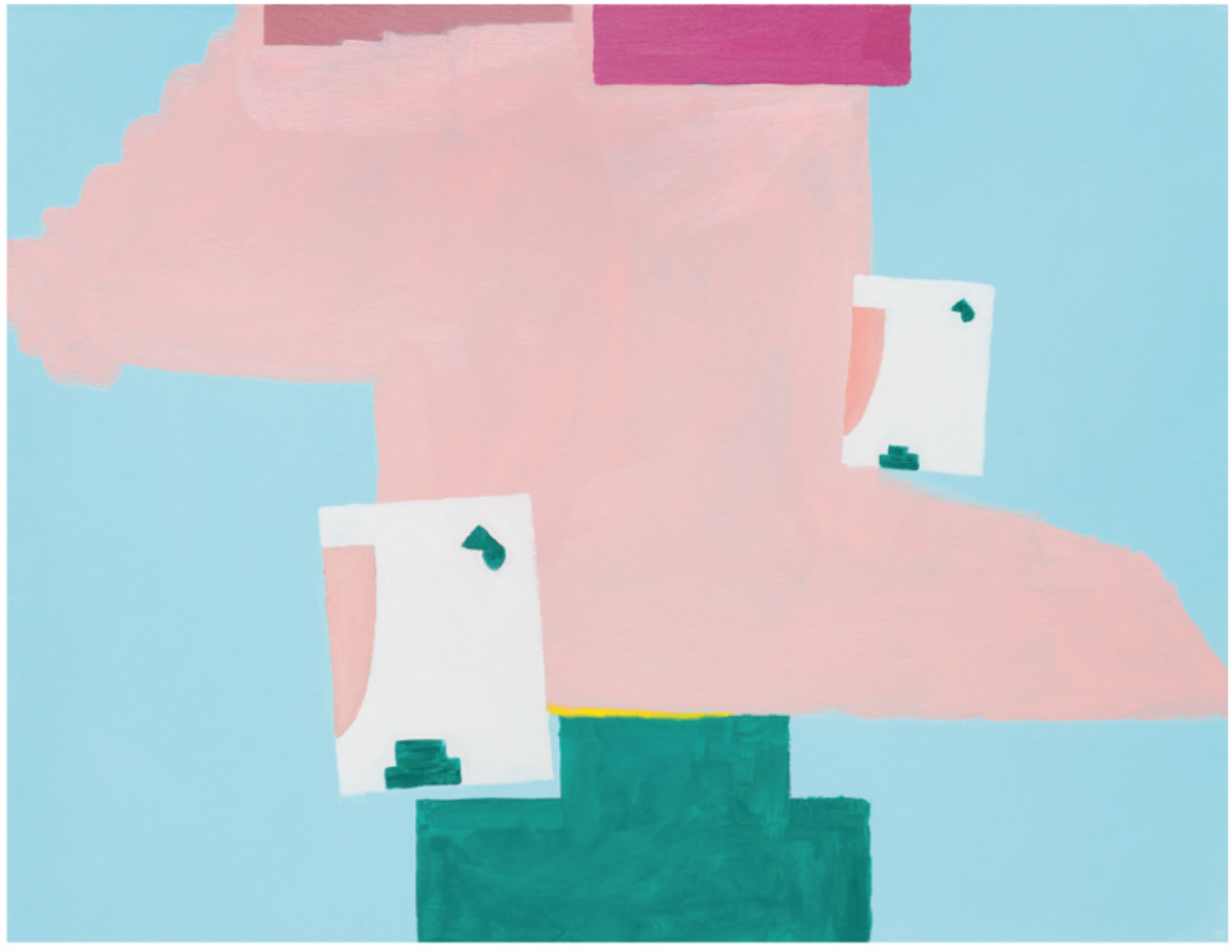
Jenn Smith

Moses Shows Us | acrylic and oil on canvas, 26 x 20 inches



Jenn Smith

Butt Eyes II (In the Cornfield) | acrylic and oil on panel, 22 x 20 inches



Jenn Smith

Any Other Mother | oil on canvas, 20 x 26 inches

Jenn Smith

Chicago, IL
thejennsmith@gmail.com / www.thejennsmith.com / @thejennsmith

b. 1979 East Peoria, IL

Education

2016 MFA, School of the Art Institute of Chicago, Chicago, IL
2001 BS, Illinois State University, Normal, IL

Professional Experience

2017-18 Lecturer, School of the Art Institute of Chicago, Chicago, IL

Solo and Two-Person Shows

2017 *Celeste Rapone // Jenn Smith*, Julius Caesar, Chicago, IL
2016 *Name in Vain*, The Back Room at Kim's Corner Food, Chicago, IL

Group Exhibitions

2018 *The Chicago Show*, 56 Downing Street, private residence, Brooklyn, NY
Winter Romance, Andrew Rafacz Gallery, Chicago, IL
Stretch Out the Cramp: A drawing survey from 2017, Green Door, Chicago, IL
2017 *Got It for Cheap,* various locations, including The Hole, New York, NY, and 0-0 Gallery, Los Angeles, CA
Image Construction (From My Friends, with a Little Help), IRL Gallery, Cincinnati, OH
Fantastic Facade, LVL3 Gallery, Chicago, IL
Visible and Permanent, Carrie Secrist Gallery, Chicago, IL
2016 *iDon't*, Slow, Chicago, IL
God Gives Us Food, Cornerstore, Chicago, IL

My work is rooted in my early life as an evangelical Christian in the rural Midwest. I grew up believing the end of the world was imminent and Jesus would return to collect his followers at any moment. I am no longer a believer, but Christian fundamentalism and its manifestations in contemporary culture continue to fascinate me and inform my work.





Stuart Snoddy

#LAFire | oil on paper, 16 x 14 inches



Stuart Snoddy

Green Gold | gouache on paper, 8 x 8 inches



Stuart Snoddy

Caro | oil on paper, 24 x 29 inches

Stuart Snoddy

Indianapolis, IN
stuartsnoddyart@gmail.com / www.stuartsnoddy.com / @snodster

b. 1981 San Pedro Sula, Cortés

Education

2015 MFA, Northern Illinois University, DeKalb, IL
2009 BFA, Herron School of Art and Design, Indianapolis, IN

Residencies

2015 Atlantic Center for the Arts, New Smyrna Beach, FL
2007 Ox-Bow School of Art, Saugatuck, MI

Publications

2017 *Blissmag*, **May**
2015 *Hifructose* (online)

I paint the fantasy of me. This is my story, replete with the screw-ups, the pleasures, and the pleasant fictions. Who am I? I wasn't born here. I've never looked upon the face of someone with the same blood as I have. Never seen my eyes in someone else. I often paint fictional portraits that surface from my yearning imagination. Some are illuminated by the refulgence of past encounters like the glowing filament in a freshly turned-off light bulb. And some come from who knows where. People come and go. My parents died too young. I'm hurtling through this life, and every once in a while a person's image gets projected somewhere on my consciousness. My art is a tribute to them.





Chanel Thomas

Chlonn, Look at This | Embroidery thread on fabric, 18 x 14 inches



Chanel Thomas

Family in the Kitchen | embroidery thread, acrylic paint, paper, and fabric on canvas, 43.5 x 52 inches



Chanel Thomas

Da Big Comfy Couch | embroidery thread and acrylic paint on fabric, 44.5 x 77 inches

Chanel Thomas

Chicago, IL
cct.free.me@gmail.com / www.chanelcthomas.com / @c.chronicles

b.1991 Chicago, IL

Education

2018 MFA candidate, Yale University , New Haven, CT
2010-24 BFA candidate, School of The Art Institute of Chicago, Chicago, IL

Residencies

2018 Skowhegan School of Painting and Sculpture, Skowhegan, ME
2017 ACRE, Steuben, WI

Professional Experience

2014-17 Teacher, charter schools and Chicago public schools

Solo Exhibitions

2018 *Soft Show,* Roman Susan Gallery, Chicago, IL
Goldfinch Gallery, Chicago, IL

Collection

Dan Berger, Iceberg Projects Chicago

Making images is my love language. I often find it difficult to express my self openly, being a queer woman who comes from a conservative religious family. Embracing both my lifestyle and love for my family felt impossible, so my embroidery has become a testament to my love and devotion to my family and myself.

I allow the textures of my medium to visually interpret my affection and the words I struggle to express to those I hold dear. I embroider and texturize specific aspects of photographs from my past, assigning deliberate features of the fantastic to the human body and significant elements of the environment. My images have helped stabilize me, as I am able to revisit sources of identity formation and gain access to my own decision-making.

I found a way to speak and share again.

That's everything.

There is so much that I need to say and let out, and I'm so grateful that this has been a way for me to express authentically.





Brach Tiller

YMGTBME | acrylic on canvas, 16 x 14 inches



Brach Tiller

JC Was a Fun Guy | acrylic on canvas, 16 x 14 inches



Brach Tiller

Woody | acrylic on canvas, 12 x 9 inches

Brach Tiller

Detroit, MI
brachtiller@yahoo.com / @brachtiller

b. 1991 Toledo, OH

Education

2016 BFA, Bowling Green State University, Bowling Green, OH

Residency

2015 New York Academy of Art, New York, NY

Solo Exhibitions

2017 *Kaleidoscopic Feed,* River House Arts Gallery, Toledo, OH

Group Exhibitions

2018 *#1*, Galerie Sebastien Adrien, Paris, France
Cut / Paste, KO Gallery, Detroit, MI
While Supplies Last, Studio E Gallery, Seattle, WA

2016 *BFA Senior Thesis Exhibition,* Dorothy Uber Bryan Fine Arts Gallery, Bowling Green, OH

2015 *57th Mid-States Art Exhibition*, Evansville Museum, Evansville, IN

2014 *Figuratively Speaking*, Broad Wing Gallery, Bowling Green, OH

2013 *6th Annual NOWOH Art Show*, Dorothy Uber Bryan Fine Arts Gallery, Bowling Green, OH

Award

2015 Outstanding Undergraduate Award, Bowling Green State University School of Art

I adopt the term superplastic to characterize my work. An extremely methodical yet efficient approach to painting reveals itself in dissociated and digitized images. The paintings are plastic in nature and present themselves as slick, flat, and fast, creating an experience similar to that of viewing an image on a screen. My interest in capturing and maintaining the viewer's attention gives way to optical deceit and trompe-l'oeil elements within the work. The saturated colors I employ heighten my subtle intimations of the absurd with a childlike sincerity.





Omar Velázquez

Untitled (chotorro) | oil and acrylic on canvas, 68 x 66 inches



Omar Velázquez

Untitled (alone together) | oil and acrylic on canvas, 74 x 53 inches



Omar Velázquez

Untitled (colonizer chair) | oil and acrylic on canvas, 68 x 56 inches

Omar Velázquez

Chicago, IL
ovelazquez.studio@gmail.com / www.omarvelazquezstudio.com / @omarsinh

b. 1984 Isabela, PR

Education

2016 MFA, School of the Art Institute of Chicago, Chicago, IL
2010 BA, University of Puerto Rico, Río Piedras Campus, San Juan, PR

Solo and Two-Person Shows

2018 *untitled,* w/ CD Wu, Shane Campbell Gallery, Chicago, IL
2017 *Bouquet,* w/ Liana Finck, Produce Model Gallery, Chicago, IL
2015 *Me & the Devil Blues...*, The Packing Plant (Mild Climate), Nashville, TN
2011 *al borde...*, Puerto Rico Museum of Contemporary Art, San Juan, PR

Group Exhibitions

2018 *The Chicago Show*, private residence, Brooklyn, NY
2017 *Horizon/Paisaje*, Fresh Window Gallery, Brooklyn, NY
2016 *MFA Thesis Show,* School of The Art Institute of Chicago, Sullivan Galleries, Chicago, IL
Material, National Museum of Puerto Rican Arts and Culture, Chicago, IL
2014 *Pariah;* Museo de Arte de Puerto Rico, San Juan, Puerto Rico
2011 The Dialectic City, LAB, Santurce, PR

Awards

2014 Lexus Fellowship for the Arts, Museo de Arte de Puerto Rico
2010 Printmaking Prize: Carlos Marichal Medal, University of Puerto Rico

My work depicts spaces that prompt a psychological reading of objects and subject, enigmatic narratives, and island life. I focus on surfaces, using casts of daily objects and collage. These compositions create scenarios that associate painting with humor, responding to social behavior, psychological experience, and the economic phenomenon.





Shane Walsh

Untitled | acrylic on canvas, 50 x 37 inches



Shane Walsh

Untitled | acrylic on canvas, 50 x 37 inches



Shane Walsh

Untitled | acrylic on canvas, 50 x 37 inches

Shane Walsh

Milwaukee, WI
414.635.0887 (The Alice Wilds)
shane@shanewalshpaintings.com / www.shanewalshpaintings.com / @shanewalshpaintings

b. 1977 Oshkosh, WI

Solo Exhibitions

2018 *101 Ways to Cook an Egg*, Artstart, Rhinelander, WI
2017 *Xpressor*, The Alice Wilds, Milwaukee, WI
Rococo Beatbox, Thelma Sadoff Center for the Arts, Fond du Lac, WI
2016 *Rehearsed in Reverse*, University of Wisconsin–Parkside, Kenosha, WI
2012 *The Available Language,* Blindfold Gallery, Seattle, WA

Group Exhibitions

2018 *Conveyor*, 649 Morgan, New York, NY
Wisconsin Artists Biennial, Museum of Wisconsin Art, West Bend, WI
Eddy's Room Milwaukee, Usable Space, Milwaukee, WI
2017 *Prologue,* The Alice Wilds, Milwaukee, WI
2016 *Elysian Redux*, Asya Geisberg Gallery, New York, NY
Pink and Green, Eddy's Room, New York, NY
2015 *Black, White and Wet Paint*, Open Gallery, Portland, OR
2014 *Degrees of Abstraction,* Skidmore Contemporary, Los Angeles, CA
2012 *Group Show,* Max Fish, New York, NY
Analog, Transients Gallery, St. Louis, MO
Decoy, Francine Seders Gallery, Seattle, WA

Represented by
The Alice Wilds, Milwaukee, WI

My paintings are the result of an interest in collage, both in a literal sense and as a conceptual framework for understanding the legacy of abstraction. The process begins with small-scale collages constructed from photocopies of various shapes, and marks—some expressive, others graphic or digital—that respond to the history of abstract painting. This overall approach allows me to treat painting as a storehouse of moments I can copy, paste, and sample. This cutting, copying, and pasting, however, owes as much to the punk and hip-hop ephemera of my youth as it does to modernist collage traditions.





Chris Williford

Crouching Tiger, Fendi Flowers | mixed media on Rives BFK, 44 x 30 inches



Chris Williford

GAY/DEATH | mixed media on two sheets of Rives BFK, 42 x 60 inches



Chris Williford

Skulls vs. Flowers | silkscreen on canvas board, 90 x 48 inches

Chris Williford

Chicago, IL
chriswillifordstudio@gmail.com / www.chriswilliford.com / @cwilli

b. 1993 Dallas, TX

Education

2018 MFA, School of the Art Institute of Chicago, Chicago, IL
2015 BFA, Maryland Institute College of Art, Baltimore, MD

Residencies

2018 The Studios at MASS MoCA, North Adams, MA

Solo Exhibition

2016 *Reckless A. Bandon*, The Lunchbox, Milwaukee, WI

Group Exhibitions

2018 *SAIC MFA Show,* Sullivan Galleries, Chicago, IL
2017 *National Print and Drawing Exhibition,* Clemson University, Clemson, SC
2015 *Academy 2015: MFA/BFA Invitational,* Connersmith Gallery, Washington, DC
[dis]Corporate Bodies 10, The Unstitute, London, England

Award

2018 Graduate Dean Professional Development Grant, School of the Art Institute of Chicago

I explore the dark side of glamour and its allure, to both celebrate and critique popular culture's myths about itself. Symbols drawn from fashion and youth culture are layered and patterned with personal illustrations in order to lure viewers into dizzying, colorful images. I often use the process of silkscreening to reveal both the breaks in the veneer and the complexity underneath. Through an interdisciplinary approach to personal memoir, I relay ongoing accounts of a melodramatic, queer mythology where glamour rises from the trash can.





Tim Wirth

Untitled | acrylic on birch panel construction, 25 x 25 inches



Tim Wirth

You'll Get Used to It | acrylic on birch panel, 23 x 23 inches



Tim Wirth

Mashed Potato Baked Potato | acrylic on birch panel, 23 x 23 inches

Tim Wirth

Buffalo Center, IA
515.320.5555
timwirth@timwirth.com / www.timwirth.com / @timtimothywirth

b. 1981 Mason City, IA

Education

2009 MFA, Savannah College of Art and Design, Savannah, GA
2004 BA, Buena Vista University, Storm Lake, IA

Solo and Two-Person Shows

2013 *Lonesome Whistle*, Thomas Robertello Gallery, Chicago, IL
2012 *Middle West: Andrew Judkins & Tim Wirth,* Bethany Lutheran College, Mankato, MN
2010 *Modern Machinery,* Artstream, Rochester, NH
2009 *Pioneer Candy*, Ankeny Art Center, Ankeny, IA
2008 *Hello Pilgrim,* Waldorf College, Forest City, IA
2007 *Vehicle Season,* Alexander Gallery, Savannah, GA
2006 *Boar Adore,* May Poetter Gallery, Savannah, GA
2004 *Hooks & Spoons*, Buena Vista University, Storm Lake, IA

Group Exhibitions

2010 *Verbatim*, Nahcotta, Portsmouth, NH
2009 *Deep South*, Artstream, Rochester, NH
2007 *New Work*, CSPS, Cedar Rapids, IA
Together at Last, Red Gallery, Savannah, GA

Publication

2011 *New American Paintings*, #95

I make square paintings of places, things, and ideas. Mostly, I just want them to be fun to look at.

I have no real interest in explaining them—the paintings exist on their own.

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Editor’s Selections >

The following section is presented in alphabetical order.
Biographical information has been edited.
Prices for available work may be found on p176.



Herman Aguirre

¡Todos en linea! | oil on canvas, 48 x 60 inches



Herman Aguirre

Testigos de guerra | oil and oil/acrylic skins on canvas, 48 x 72 inches



Herman Aguirre

La corona de Goyito | oil and oil/acrylic skins on canvas, 60 x 48 inches

Herman Aguirre

Chicago, IL
hermangrr@yahoo.com / www.hermanaguirre.org / @herman.aguirre.35

b. 1992 Chicago, IL

Education

2017 MFA, School of the Art Institute of Chicago, Chicago, IL
2014 BFA, School of the Art Institute of Chicago, Chicago, IL

Residency

2018 Fine Arts Work Center Residency, Provincetown, MA

Professional Experience

2018 Start!, youth program teacher, Provincetown Art and Association Museum, Provincetown, MA
2017 Visiting Artist, Continuing Studies Program at the School of the Art Institute of Chicago

Solo Exhibition

2018 *Antes de que nos olviden,* Fine Arts Work Center, Provincetown, MA

Group Exhibitions

2018 *Strange Looks*, Gildar Gallery, Denver, CO
El cielo entre los dos, Zolla/Lieberman Gallery, Chicago, IL
2017 *Layered Cakes*, Zolla/Lieberman Gallery, Chicago, IL
Now Figuration, Portrait Society Gallery, Milwaukee, WI
Works On Paper, Elmhurst College, Elmhurst, IL
American Genre: Contemporary Painting, Institute of Contemporary Art at Maine College of Art, Portland, ME
Group Exhibition, Provincetown Art Association and Museum, Provincetown, MA

Award

2017 Leonore Annenberg Fellowship

The emotional and moral issues that surround the images depicted in these paintings concern loss and death. Combining the languages of representation and abstraction, I bring texture to the depictive and affective aspects of an image. I use a variety of techniques and materials to investigate charged subjects and prompt a sense of the fragility of human existence.

The texture is achieved through the thick application of paint. The painting process becomes a confused, frustrated, and overwhelmed accumulation of impasto, which not only gives value to the image but also allows for its proper burial. It conveys both clarity and ambiguity, as the paint grotesquely complicates the picture plane with its seductive yet distancing materiality. The language I develop is derived from a personal state that embraces many possibilities and allows for exploration. Some paintings include references from an archival collection of violent events occurring in Mexico, including images of victims, objects, and locations, as well as my own family photographs.





Chris Capoyianes

Smoke and a Few Mirrors Too | oil on canvas, 42 x 46 inches



Chris Capoyianes

The Shadows, They'll Fight for Attention on Their Own Time | oil on canvas, 54 x 56 inches



Chris Capoyianes

A Secret to Keep | oil on canvas, 24 x 18 inches

Chris Capoyianes

Chicago, IL
630.310.7159
cmcapoyianes@gmail.com / www.chriscapoy.com / @chris.capo

b. 1992 Lombard, IL

Education

2016 BFA, School of the Art Institute of Chicago, Chicago, IL

Professional Experience

2017-18 Co-Founder / Curator, Green Door, Chicago, IL

Group Exhibitions

2018 *The Chicago Show*, private residence, Brooklyn, NY
The Smile behind the Mask, Heaven Gallery, Chicago, IL
STP Group Show, Milk Gallery, New York, NY
Stretch out the Cramp, Green Door, Chicago, IL
2017 *2017 The Dating Game*, Green Door, Chicago, IL
2016 *Planned Parenthood + Standing Rock Benefit,*
The Beer Diviner, Troy, NY
BFA Show, Sullivan Galleries, Chicago, IL

Publications

2018 "Serve the People Lucien Smith," *Office Magazine*
2017 "Meet Christopher Capoyianes of Green Door in Pilsen,"
Voyage Chicago
2016 *New American Paintings*, #125

Collection

Sandra and Thomas R. Kully

My paintings set the stage for addictive personalities and puts them under a spotlight. Often pulling from past work environments (typically bars) I explore an ongoing theme of nightlife, while adding snippets of dreams, superstition, and fantasy. What does superstition look like? A seedy underbelly, sometimes exposed in plain sight and at other times peeking through the shadows. Through the haze of debauchery lurks a sinister psychological frisson in which an altered state of consciousness subverts reality and appearances become deceptive.





Andy Davis

Impotence (IPCC AR5) | hat, Kombucha culture, ceramic crock, oil, and granola on panel, 96 x 144 inches



Andy Davis

SPM.02 (I Wish I Was a Mole in the Ground) | oil, distemper, and acoustic guitar on panel, 96 x 96 inches



Andy Davis

Becoming Cloud | oil on panel, 34 x 22 inches

Andy Davis

Des Moines, IA
515.745.6484
andydavis617@gmail.com / www.andypdavis.com / @a.d.watergrass

b. 1989 Des Moines, IA

Education

2016 MFA, Southern Methodist University, Dallas, TX
2011 BFA, Kansas City Art Institute, Kansas City, MO

Residencies

2018 SCORES, School of Making Thinking, Middlesex, NY
2016 Postgraduate Exchange Fellowship + Residency, ENSA / FRAC Bourgogne, Dijon, France
SOMA Summer, Fellowship + Residency, Mexico City, Mexico

Solo Exhibitions

2017 *Manuscrits Muets,* Centre d'Échange Culturel Franco-Chinois, Paris, France
Aporias of the Anthropocene, Peripheral Vision Arts (online)
Production / Existence, Yellow Door Gallery, Des Moines, IA
2015 *Mountain/Body*, Muong Studio, Hòa Bình, Vietnam

Group Exhibitions

2016 *Squash I,* performance, Squash Ciprés, Mexico City, Mexico
D.U.M.P., screening, SOMA Summer, Mexico City, Mexico
Drawing Ground, Transition, FRAC Bourgogne, Dijon, France
Drawing Ground, A Study, Liliana Bloch Gallery, Dallas, TX
Paradise Elsewhere, Box13 Artspace, Houston, TX

Award

2014-16 Full Tuition Scholarship, Meadows Fellowship, Southern Methodist University

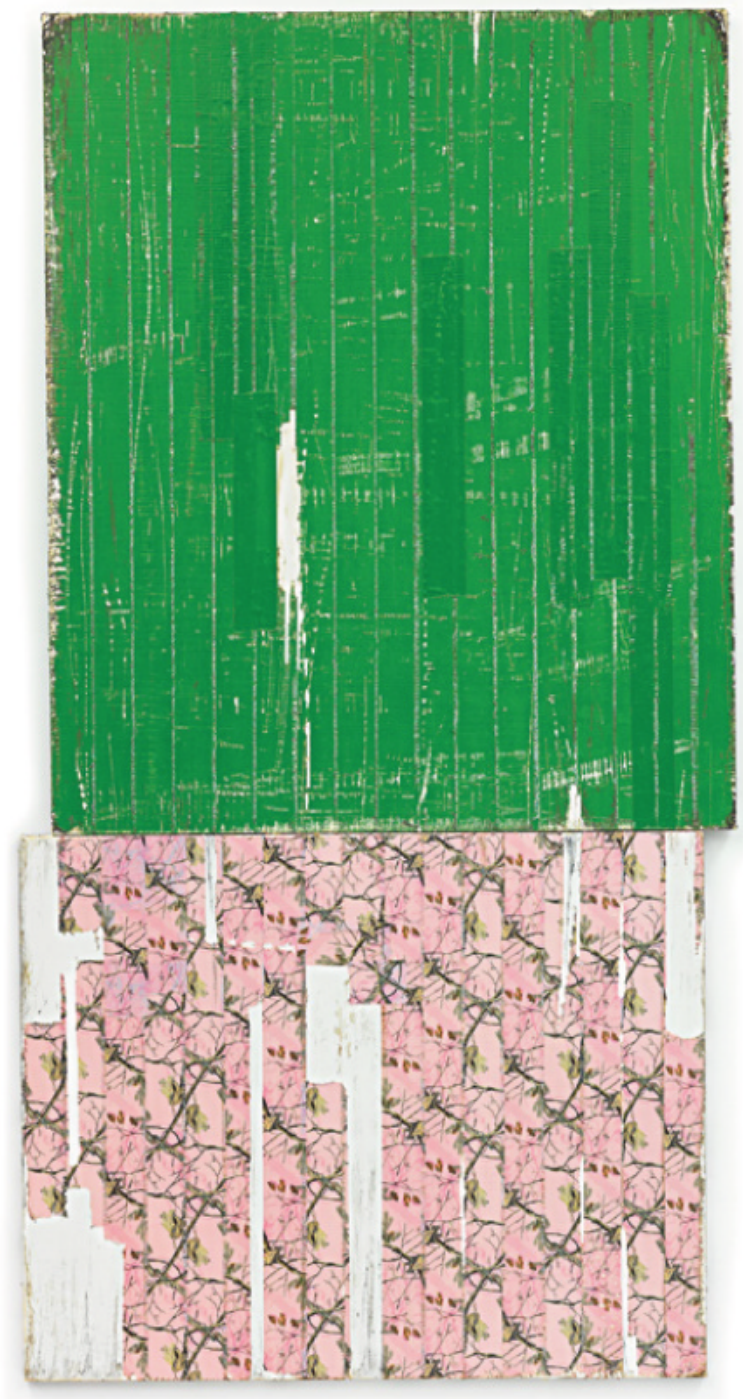
Publication

2016 "Aporias of the Anthropocene: The Graphic Ecology of Andy Davis," *Peripheral Vision Arts* (online)

How sweet to be a cloud, floating in the blue.
—Incredible String Band

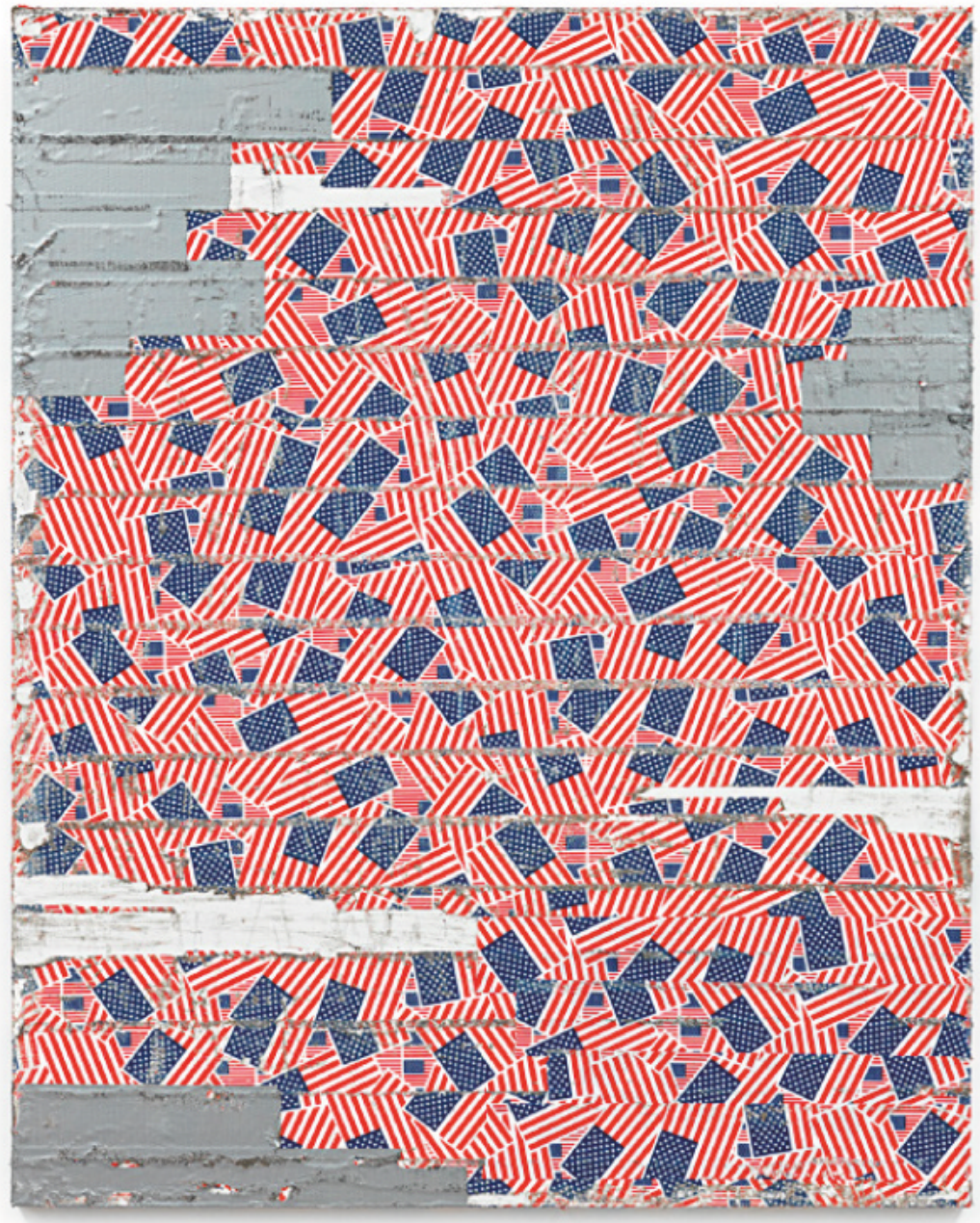
My artistic life arises out of a romantic identification with the land and its constituent parts. My work is a means of navigating the middle position of being separate and at the same time entangled in the environment. In certain works, originating in video/performance, I explore environments in a green-screen suit in an absurd effort to merge with the surroundings—often alienating tourists in the process. Other works relate to theater, merging the actor with the backdrop to question the boundaries between categories. All involve a range of gestures, private symbols, and visual quotations to create sensation and pointed ambiguity. The works counter the acceleration of contemporary life and ecological twilight.





Greg Fadell

Untitled | duck tape and acrylic on Baltic birch plywood, 60 x 32 inches



Greg Fadell

Untitled | duck tape and acrylic on Baltic birch plywood, 30 x 24 inches



Greg Fadell

Untitled | duck tape and acrylic on Baltic birch plywood, 24 x 30 inches

Greg Fadell

Detroit, MI
info@gregfadell.com / www.gregfadell.com / @gregfadell

b. 1970 Detroit, MI

Professional Experience

2015 "Art and Technology since the Advent of Photography," lecture, Google Headquarters, Chelsea, NY
"Which Side Is Up," panel discussion, Detroit Institute of Arts, Detroit, MI

Solo Exhibitions

2017 *New,* 56 Henry, New York, NY
Alden Projects, New York, NY
2015 Museum of Contemporary Art Detroit, Detroit, MI
2012 *Nothingness,* Re:View Contemporary, Detroit, MI

Group Exhibitions

2017 *Undercover Boss*, Reyes Projects, Detroit, MI
Unobstructed Views, Museum of Contemporary Art Detroit/ Library Street Collective, Grosse Pointe, MI
2016 *New American Paintings: Midwest Edition*, Elmhurst Art Museum, Elmhurst, IL
People, Places, Things, Tracy Williams Ltd., New York, NY
2015 *Lille 3000*, Gare Saint Sauveur, Lille, France
2013 *Chroma*, Urban Institute of Contemporary Art, Grand Rapids, MI
Imago Mundi, Venice Biennale, Fondazione Querini Stampalia, Venice, Italy
Mercedes Benz North America, Detroit, MI

Publication

2016 *Maake Magazine*, #3

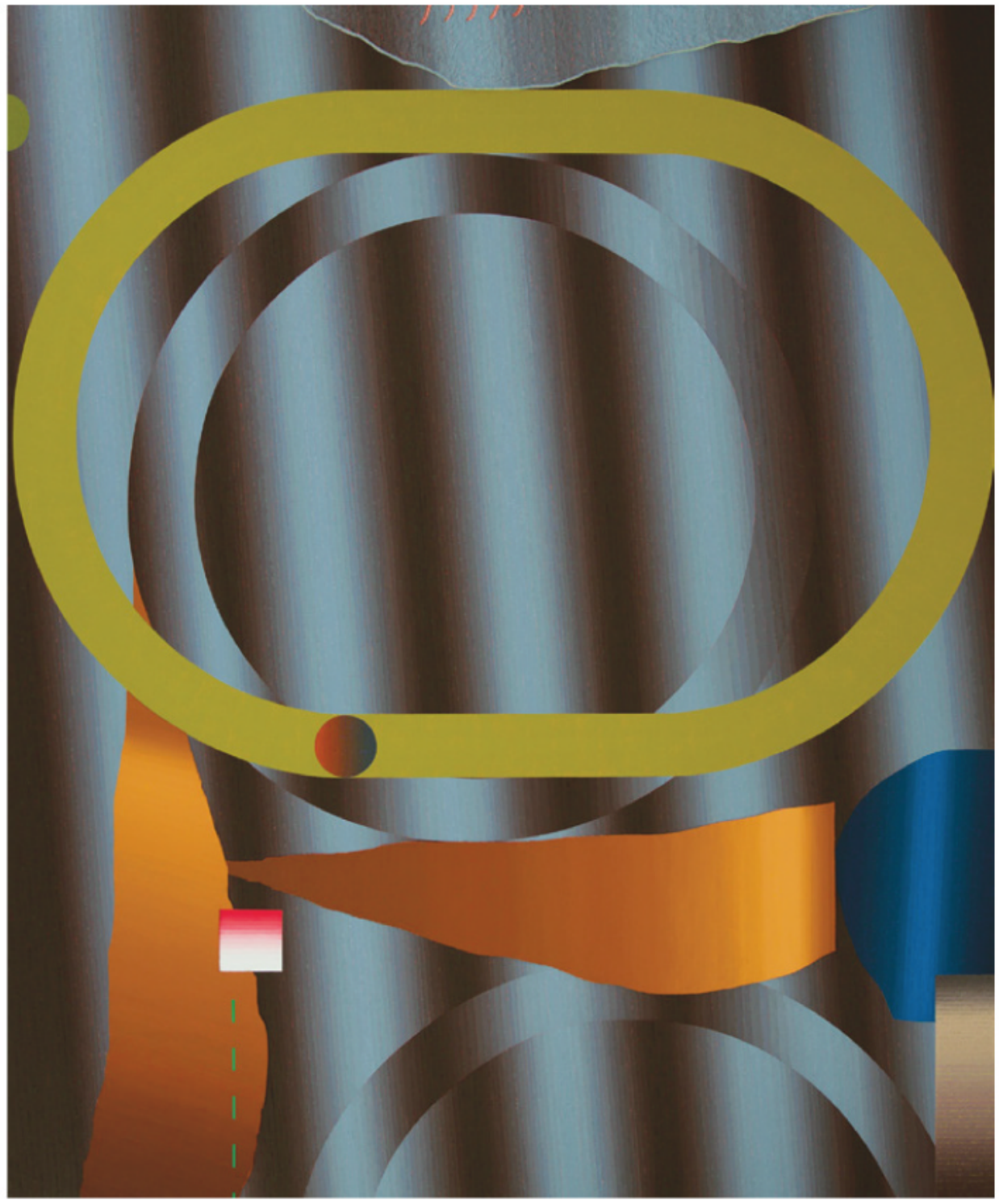
The primary medium of this body of work is duct tape (also known as duck tape)—pressure-sensitive adhesive material that historically evolved from strips of cotton duck to the more commonly recognizable scrim-backed tape that we all know today. By using this material, I draw on the tape's historical lineage with canvas as artist material as well as its cultural and literal plasticity as a "fix-all" material. Notions of scarification and entropy are evident in the scrapes and abrasions that cut into the works' surfaces, and expose my aesthetic allegiance to skateboarding and my hometown of Detroit. The imposed destruction is surrounded by literalness and allegory. Thus, there are no simple answers to this Lacanian clash between the "real" and the "symbolic," and I am comfortable in that complexity.





Dustin London

Willapa | oil on canvas, 48 x 40 inches



Dustin London

When Feelings Meet Science (The Doppler Effect) | oil on canvas, 70 x 58 inches



Dustin London

Transmission | oil on canvas, 59 x 72 inches

Dustin London

Ann Arbor, MI
dustinlondon1@gmail.com / www.dustinlondon.com

b. 1980 Michigan

Education

2005 MFA, University of Pennsylvania, Philadelphia, PA
2002 BFA, Michigan State University, East Lansing, MI

Residencies

2016 Willapa Bay Artist-in-Residence Program, Oysterville, WA
2011 Millay Colony for the Arts, Austerlitz, NY
2010 Yaddo Residency, Saratoga Springs, NY

Solo Exhibitions

2018 *Inside Out,* Western Illinois University Art Gallery, Macomb, IL
2017 *Visitation*, Manifest Gallery, Cincinnati, OH
2015 *Scared of Dying,* NURTUREart, Brooklyn, NY

Group Exhibitions

2016 *Touch: Between Image and Surface*, Emily Davis Gallery, University of Akron, Akron, OH
2014 *In the Office of the Drunken Monkey,* TSA Gallery, Brooklyn, NY
Color/Form, Saratoga Arts Center, Saratoga Springs, NY
2012 *Next in Line: Drawing in the 21st Century*, Kunsthalle Galapagos, Brooklyn, NY

Award

2011 New York Foundation for the Arts Fellowship

Publications

2018 *ArtMaze Magazine,* #7
Manifest International Painting Annual, #7
2015 "Dustin London: Flawless Imperfection," *Two Coats of Paint*, December 3 (online)

Pictorial space is malleable, shifting, and subversive. I'm looking for a finely calibrated balance of idiosyncratic elements that creates a new, oftentimes paradoxical spatial proposition. Space is not the stage for an event; it is itself the event.

These works begin as self-generative digital drawings. Working in front of a monitor for long periods of time induces a disembodied state, a total immersion, where a sense of the tangible world is lost in a digital space that is weightless, without surface, consisting only of light. This world is then translated into the tactile reality of painting, often through a cumulative process similar to that of a dot matrix printer. Small, individual strokes or bands are painted in a regulated and mechanical fashion, forming gradients through minute striations of individual colors. These gradients become conveyor belts, moving planes of space with color. Multiple underlayers of contrasting color amplify and complicate chromatic relationships on the surface, creating an internal luminosity reminiscent of the screen, as painting chases the digital aura of the original image.



Pricing

Prices published here, for the most part, represent the current price for a work established by the artist or his/her gallery. If a work has been sold prior to publication and a price is shown here, it represents the price the work would command if it were available at the time this book is produced (August - September 2018).

Peter Barrickman
p14 NFS p15 NFS p16 NFS

Caleb Beck
p18 $1,600 p19 $1,500 p20 $2,000

Leslie Bell
p22 $1,400 p23 $1,200 p24 $1,600

Aviv Benn
p26 $6,000 p27 $6,000 p28 $1,700

Jarvis Boyland
p30 NFS p31 NFS p32 NFS

Holly Cahill
p34 $1,400 p35 $2,700 p36 $4,000

Dee Clements
p38 $3,500 p39 $3,300 p40 POR

Margaret Crowley
p42 POR p43 $2,000 p44 $2,000

Harley Lafarrah Eaves
p46 $1,600 p47 $1,500 p48 $2,500

Lora Fosberg
p50 $3,500 p51 $3,000 p52 $1,800

Richard Galling
p54 POR p55 POR p56 POR

Dan Gunn
p58 NFS p59 $12,000 p60 NFS

Zoe Hawk
p62 POR p63 POR p64 POR

Joshua Huyser
p66 $700 p67 $700 p68 $500

Alejandro Jiménez-Flores
p70 $1,000 p71 $900 p72 $1,500

Alyssa Klauer
p74 $850 p75 NFS p76 $1,000

Andy Messerschmidt
p78 $4,000 p79 $4,000 p80 $4,000

Tanner Mothershead
p82 $600 p83 $500 p84 $600

Jessie Mott
p86 $700 p87 $700 p88 $700

Nicholas Perry
p90 $950 p91 $1,500 p92 $1,000

Kim Piotrowski
p94 $16,000 p95 $15,000 p96 $14,000

Tyson Reeder
p98 NFS p99 NFS p100 NFS

Carlos Rolón
p102 POR p103 POR p104 NFS

Edo Rosenblith
p106 $1,000 p107 $1,000 p108 $1,000

Scott Short
p110 POR p111 NFS p112 POR

Camille Silverman
p114 $900 p115 $500 p116 $1,200

Debra Smith
p118 $10,200 p119 $9,200 p120 $1,300

Jenn Smith
p122 NFS p123 POR p124 POR

Stuart Snoddy
p126 $500 p127 $400 p128 NFS

Chanel Thomas
p130 NFS p131 NFS p132 NFS

Brach Tiller
p134 NFS p135 NFS p136 NFS

Omar Velázquez
p138 $5,000 p139 NFS p140 $5,000

Shane Walsh
p142 $4,500 p143 $4,500 p144 $4,500

Chris Williford
p146 $950 p147 $950 p148 $2,200

Tim Wirth
p150 NFS p151 $595 p152 $595

Herman Aguirre
p156 POR p157 POR p158 POR

Chris Capoyianes
p160 $8,000 p161 $10,000 p162 $2,000

Andy Davis
p164 NFS p165 NFS p166 $850

Greg Fadell
p168 POR p169 POR p170 POR

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"Spring Ahead..."

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MARCH 2019 / MONTHLY

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See it Now

As I'm sure you all know, we spend a lot of time traveling the country and going to art events. For us, it's the best way to really know what's going on out there, to have our finger on the pulse, and in turn, offer to you updated and timely articles that will help you with your art collecting.

Many of you go on these trips as well. And we love seeing you out there. I've always said that if we have to work, there's nothing better than working with good friends. But for those of you who can't go on these trips or at least can't go on all of them we have a solution—our Instagram page.

We can be found at @AmericanArtCollector, and what you'll find there is a veritable smorgasbord of visual delight. Artists in front of their paintings at various events across the country, lot by lot auction results in real time, event photos, museum exhibitions, gallery exhibitions...you name it, we post it. We see it as the perfect companion to the printed page. In fact, every show we cover in the magazine, we post on Instagram on the day of the event to serve as a gentle reminder in case you were planning on attending.

So not only are we the only monthly printed magazine dedicated to the best living artists across the country, we are also the only Instagram page where you can find all this on a daily basis. Join the over half a million people who already follow us on our various social media platforms. Yes, you heard that correctly! Our Facebook page is followed by nearly 600,000 people and our Instagram is approximately 75,000 and growing by the minute. There's just so much to take in!

Sincerely,

Joshua Rose

P.S. This issue is one of our biggest in years! We are delighted by the response we are getting from friends, collectors, artists, auction professionals and museum curators across the country! It warms our hearts. Stay tuned for even bigger and better things happening on the pages of this magazine!



ON THE COVER

Sharon Sprung, *The Screenwriter's Daughter*, oil on panel, 36 x 42". Represented by Gallery Henoch, New York, NY.

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"Graceful," 22 x 38", Oil on Canvas



"Harmony," 18 x 42", Oil on Canvas

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Yana Movchan



"Floral with Dahlias," 16 x 12", Oil on Canvas

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ANATOMY OF THE MAGAZINE

Use this magazine to help you become the first to acquire new works for sale at upcoming shows coast to coast

COAST-TO-COAST COVERAGE

Find out what's happening across the nation. This is the first magazine to provide coast-to-coast coverage of upcoming shows from artists and galleries specializing in traditional fine art paintings and sculpture—the art that collectors want.



PREVIEWS

In the Preview pages, we reveal new works about to come available for sale by the country's leading galleries.

ART SHOW LOCATIONS

At the top of each Preview page you'll see the destination where the upcoming exhibition is showing, the dates, and the gallery address and contact details so you can make inquiries about new works—before they go on sale to the general public.

ARTIST FOCUS PAGES

These one-page articles are bonus Previews and focus on additional exhibitions taking place each month. Artist Focus Pages also show new works available for purchase, providing another valuable resource for finding more one-of-a-kind works of art.

ART LOVER'S GUIDES

Broaden your horizons by reading about the fabulous new art to be shown in some of the country's most exciting and stimulating art destinations.

COLLECTOR HOMES

Our nationally recognized interior design consultants take you inside the homes of major art collectors to show how the collections have been hung.

ART MARKET INSIGHTS

Find out everything the discerning collector needs to know. Each month a group of art experts share their behind-the-scenes knowledge of how the art market works.

SOLD!

Read our monthly SOLD! pages to find out who's buying whose art they first saw in this magazine.

VIRTUAL ART WALK

Visit www.AmericanArtCollector.com to see our sensational Virtual Art Walk. When a show announcement catches your eye, click on it and the art image will enlarge. Click again, and you will be linked directly to the gallery hosting the upcoming show.



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"It's the wound that all my art springs from, even if I'm painting a landscape." - Demi

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Newly out from Skira and Salamatina Gallery, this artist's book functions as a visual diary, connecting to the long, complex history of important artist within visual culture

"Black Little Angel," 2010 (collection of the Smithsonian American Art Museum), is one of Demi's most iconic paintings. Painted with obsessive, almost hallucinating detail, it is charged with tenderness, fragility and strength - constant elements in this artist's work. The painting depicts a black baby dressed in white, surrounded by a field of white flowers and birds. It references a popular Latin American song which asks a painter to depict black angels. As with all of Demi's pictures, it contains many layers, referencing issues of race, innocence and the sacred. But first and foremost it is an exquisitely constructed painting.
- Alejandro Anreus, PhD



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christine lafuente

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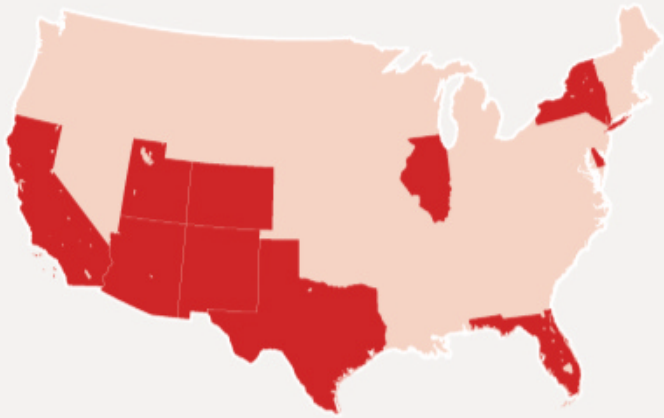
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FLORIDA
- Naples

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- Chicago

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Santa Fe, NM
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Four-artist showcase

Have an image you'd like to submit to our monthly Visual Feast feature? Email a high-resolution file of the image and a short description to editor@americanartcollector.com. Requirements? Big and beautiful.

"Virtuosos of the OPA"


Margret Short


Greg Scheibel

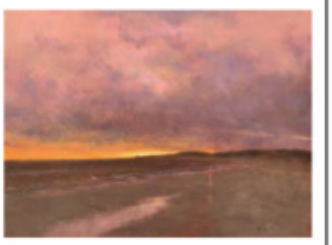

Sivananda Nyayapathi


Kirk Larsen


Olga Krimon


Aimee Erickson


Lisa Fricker


Paul Batch


Mitch Baird


Anna Rose Bain


Kurt Anderson


William Schneider


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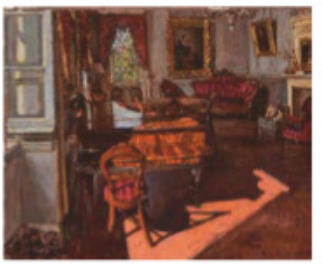
Elizabeth Pollie



Sarah Kidner



Victoria Castillo



Daud Akhriev



Roger Dale Brown



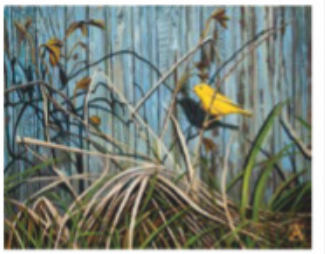
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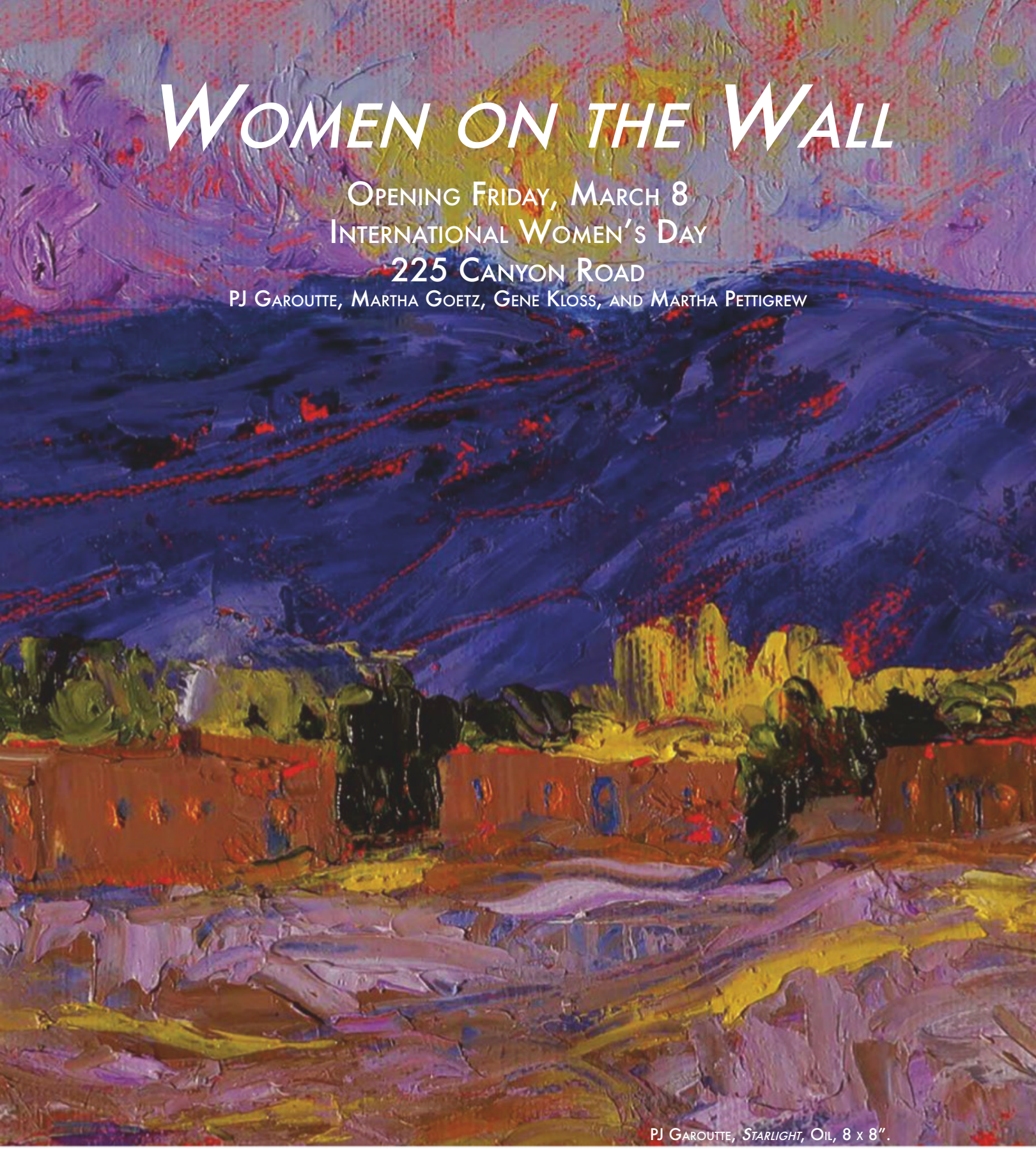
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PJ Garoutte, *Starlight*, Oil, 8 x 8".

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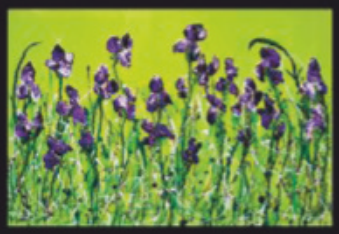
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Zvonimir Mihanovic

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Patience, oil on linen, 38 x 51"

Brennen

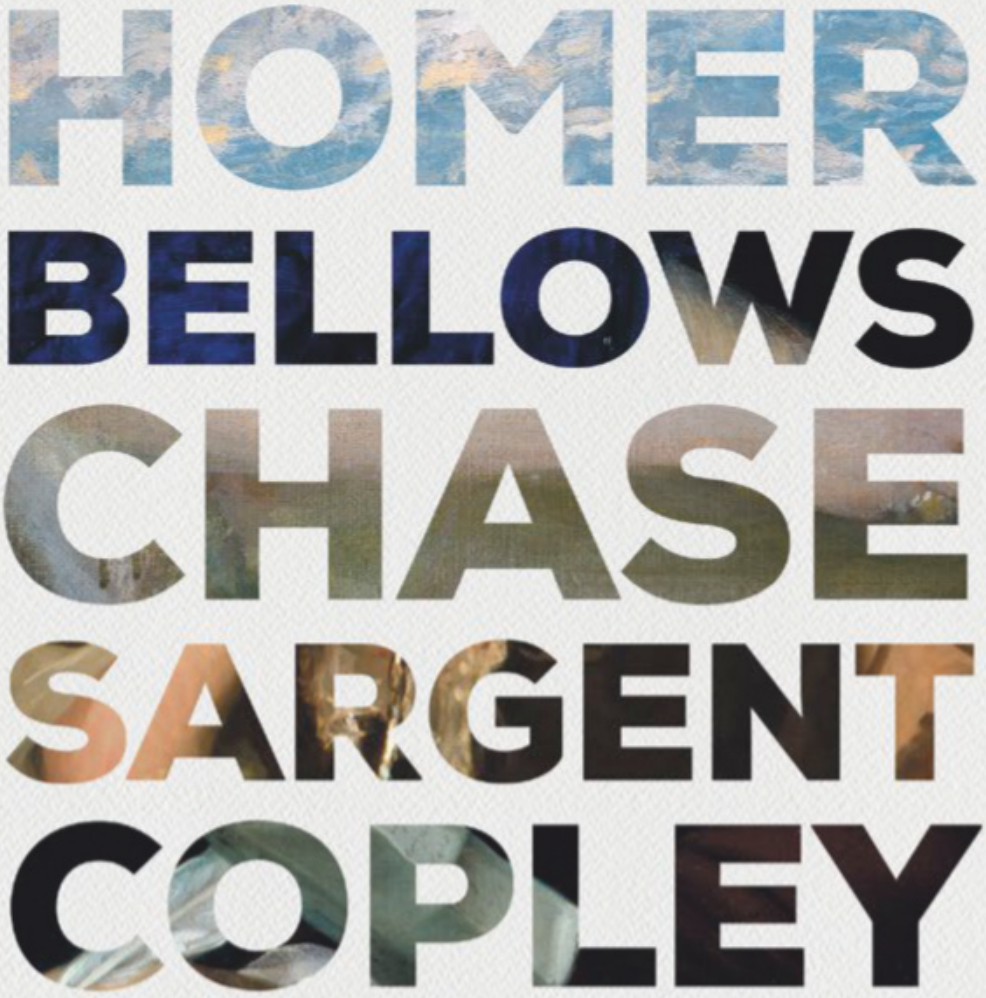
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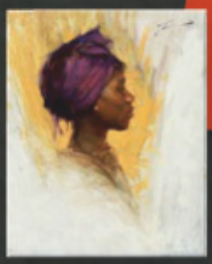
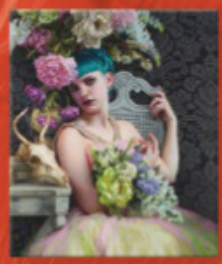
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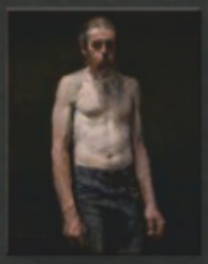
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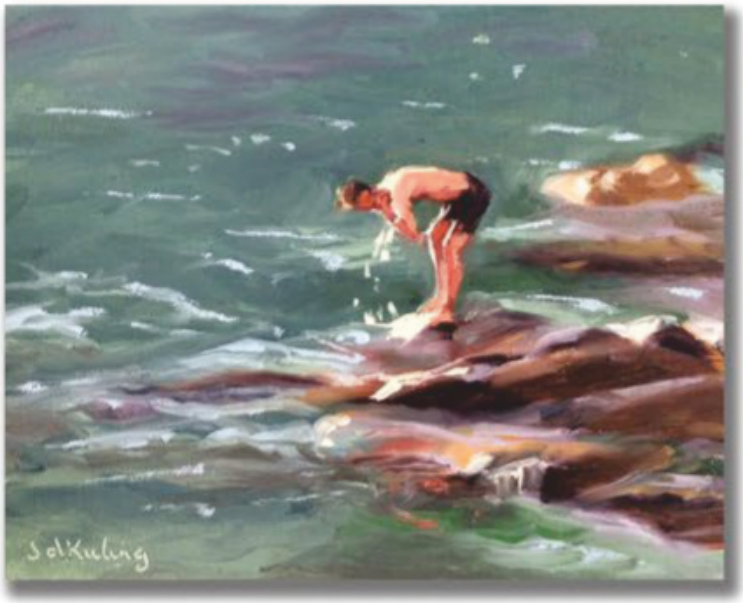
NOAPS
The National Oil & Acrylic Painters' Society



JOHN BUXTON, Pennsylvania
"First Breath of Dawn", 22x14, Oil on Linen
www.buxtonart.com
2018 NOAPS Fall On-Line International



XIAOLONG ZHOU, California
"Evening Dock", 16x20, Oil on Canvas
www.xialongzhouart.com
2018 NOAPS Fall On-Line International



JANE KEELING, Florida
"Bather", 8x10, Oil on Canvas Panel
www.janekeeling.com
NOAPS Artist Member



ALEXANDER MASYK, New York
"Beach Sounds", 22x28, Oil on Canvas
www.alexander.masyk.com
2018 NOAPS Fall On-Line International

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NOAPS Best of America

SMALL Painting Exhibition March 1 - April 6, 2019



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Best of America SMALL Painting Exhibition



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"Still Life with Gonder Vase", 12x9, Oil on Panel
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March 1 - April 6, 2019

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JANE FOLEY FERRARO *Solitude* 30 x 30" Acrylic



RAYMOND BONILLA *Pearl Street* 24 x 24" Oil

UPCOMING EXHIBITS

RIXFORD U. JENNINGS
(1906-1996)
MARCH 22 - APRIL 20 2019

JANE FOLEY FERRARO
APRIL 26 - MAY 25, 2019

JAMES D. HAVENS
(1900-1960)
JUNE 8 - JULY 20 2019

KATERI EWING
SEPT 27 - OCT 26 2019

RAYMOND BONILLA
NOV 1 - NOV 30 2019

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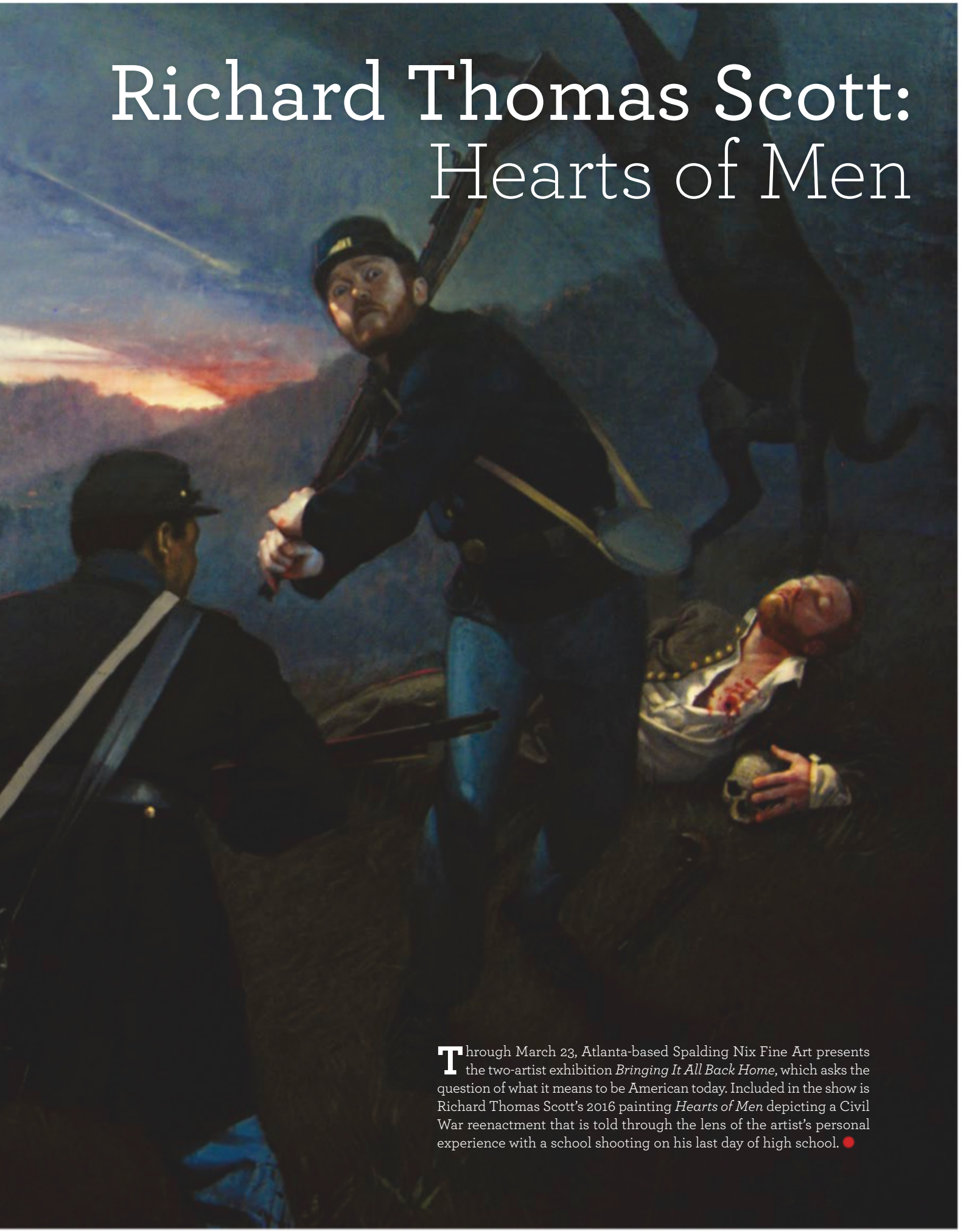
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cycles, bronze, 33 x 22 x 15 in



Hearts of Men (detail), oil on herringbone linen, 72 by 96"

Richard Thomas Scott: Hearts of Men

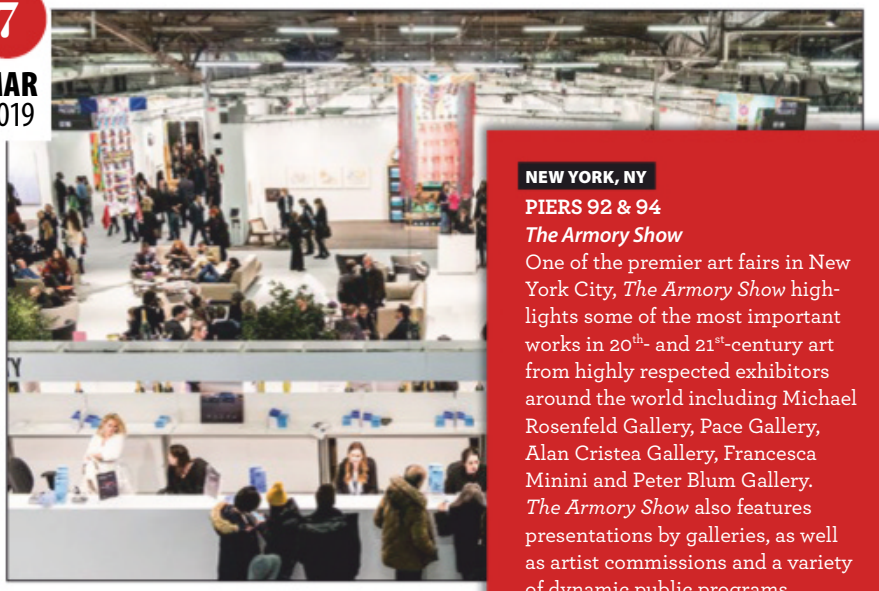


Through March 23, Atlanta-based Spalding Nix Fine Art presents the two-artist exhibition *Bringing It All Back Home*, which asks the question of what it means to be American today. Included in the show is Richard Thomas Scott's 2016 painting *Hearts of Men* depicting a Civil War reenactment that is told through the lens of the artist's personal experience with a school shooting on his last day of high school.

art SHOW CALENDAR

In every issue of *American Art Collector* magazine, we publish the only reliable guide to all major upcoming fairs and shows nationwide. Contact our assistant editor, Alyssa Tidwell, to discuss how your event can be included in this calendar at **(480) 374-2186** or **atidwell@americanartcollector.com**.

7 MAR 2019



The Armory Show at Pier 94 in 2018. Photo by Teddy Wolff. Courtesy The Armory Show.

NEW YORK, NY

PIERS 92 & 94

The Armory Show

One of the premier art fairs in New York City, *The Armory Show* highlights some of the most important works in 20th- and 21st-century art from highly respected exhibitors around the world including Michael Rosenfeld Gallery, Pace Gallery, Alan Cristea Gallery, Francesca Minini and Peter Blum Gallery. *The Armory Show* also features presentations by galleries, as well as artist commissions and a variety of dynamic public programs.

www.thearmoryshow.com

Through March 10

28 FEB 2019

NEW YORK, NY

PARK AVENUE ARMORY

The Art Show

The Art Show offers intimately scaled and curated presentations of the highest quality. The annual show fosters new relationships and conversations with gallerists and the opportunity to view works in a variety of genres and origins.

artdealers.org/the-art-show/information

Through March 3

3 MAR 2019

SANTA BARBARA, CA

SANTA BARBARA MUSEUM OF ART

Kehinde Wiley: Equestrian Portrait of Prince Tommaso of Savoy-Carignan

On view at the Santa Barbara Museum of Art is a major equestrian portrait by Wiley, a large-scale piece spanning over 9 feet. The work is an extension of the artist's Rumors of War series.

www.sbma.net

Through October 13

5

NEW YORK, NY

4 TIMES SQUARE

SPRING/BREAK Art Show

SPRING/BREAK challenges the traditional art market landscape by utilizing underused, atypical and historic New York City exhibition spaces, typically held during *Armory Week*.

www.springbreakartshow.com

Through March 11

6

NEW YORK, NY

PIER 90

VOLTA New York

This contemporary art fair features solo projects by leading and emerging international artists. The fair, which began in 2008, has since grown into a beacon for artistic discovery during *Armory Week*.

ny.voltashow.com

Through March 10

7

NEW YORK, NY

PIER 36

Art on Paper New York

An important destination for art in NYC, Art Market Productions' *Art on Paper* features contemporary works on paper from 85 galleries on downtown Manhattan's Pier 36.

www.thepaperfair.com

Through March 10

NEW YORK, NY

METROPOLITAN PAVILION

SCOPE New York

Showcasing innovative artwork, *SCOPE New York* welcomes 60 exhibitors from across the globe. The show opens on Thursday, March 7, with the Platinum First View and VIP and Press Preview and runs through the weekend.

www.scope-art.com

Through March 10

12

WATERVILLE, ME

COLBY MUSEUM OF ART

Theaster Gates: Facsimile Cabinet of Women Origin Stories

On view for the first time in the U.S., Theaster Gates' *Facsimile Cabinet of Women Origin Stories* includes nearly 3,000 images from the Johnson Publishing Company archive.

www.colby.edu

Through September 8

21

NEW YORK, NY

PIERS 92 & 94

Architectural Digest Design Show

International leading brands and top talent of today come together in a carefully curated presentation of design, offering a variety of special events, seminars on design, culinary demonstrations and inspired vignettes by respected brands.

www.addesignshow.com

Through March 24

27

BOSTON, MA

CITYWIDE

Boston Design Week

The sixth annual festival returns with themes spanning the design spectrum to provide a diverse experience of all Boston's design community has to offer, including DIY workshops, art galleries and interior design, as well as exclusive museum tours.

www.bostondesignweek.com

Through April 7

28

NEW YORK, NY

METROPOLITAN PAVILION

Affordable Art Fair

The Affordable Art Fair welcomes local, national and international exhibitors to showcase original works from hundreds of contemporary artists. Attendees can browse artworks from an expansive price range.

www.affordableartfair.com

Through March 31

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PAUL CALLE'S LIFE OF EXPLORATION: FROM THE MOUNTAINS TO THE MOON

When: February 19-October 20, 2019
Where: Western Spirit: Scottsdale's Museum of the West, 3830 N. Marshall Way, Scottsdale, AZ 85251
Information: 480) 686-9539, www.scottsdalemuseumwest.org

To the Moon

Western Spirit: Scottsdale's Museum of the West opens a retrospective for Paul Calle.



1

In 1969, sketch artist Paul Calle drew three men as they ate breakfast and then got ready for work. These would have been ordinary and innocuous events had the three men not been Neil Armstrong, Buzz Aldrin and Michael Collins as they were preparing to board a rocket headed to the moon. Years later, after a rewarding career as an illustrator, Calle turned his attention to another kind of explorer: fur trappers and traders on the American frontier.

Both aspects of Calle's career—illustration and his later easel work in the Western world—will be featured in a major retrospective titled *Paul Calle's Life of Exploration: From the Mountains to the Moon*, which opened February 5 at Western Spirit: Scottsdale's Museum of the West in Scottsdale, Arizona. The title and show were conceived by Tim Peterson, the Massachusetts collector who's vast and diverse collection of Western art has been on long-term loan at the museum. Peterson discovered Calle's artwork through prints and reproductions, which planted the seeds for his entire collection.

"Growing up in the Midwest, I did a lot of hunting and fishing, and Paul's mountain men had such a vibrant and



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lively color to them, and so much incredible detail. They were striking to me and showed a side of the American West—the fur trappers, specifically—that was very interesting," Peterson says. "Later I would become friends with Paul and enjoyed being around him. He was very opinionated, but he also had a softer side. And his career was incredible. He had worked for NASA, sketched the astronauts, flew on Air Force One, met presidents and so much more."

Peterson, who kept the artist busy with commissions for more than a dozen years, has what might be the largest collection of Calle works. One of them in the exhibit, *Something for the Pot II*, was commissioned by Peterson to duplicate a Calle print he had seen as a boy. It is one of the prized works from his collection.

Chris Calle, Paul's son, has loaned several works for the exhibition, including sketches from the Apollo 11 moon launch, from which Paul had exclusive access to the astronauts and equipment leading up to the historical moon mission. Paul had a lengthy career at NASA as a sketch artist—one that spanned Mercury, Gemini and Apollo missions into space—but his access on Apollo 11 was game changing for him as an artist.

"When it was first proposed, the NASA sketch artists would not be intrusive. They wouldn't get in anyone's face. They would be a fly on the wall, and that's what my dad did from the time he started in 1962. By the time Apollo 11 rolled around, all the NASA artists wanted in on it. They would get together before the launches and talk, and they all really wanted to be in the room for Apollo 11. My dad didn't let on that they had asked him to do it. Finally, he said, 'There's going to be someone in there with them, and it's going to be me,'" Chris says. "He was in the room with the crew when they were eating breakfast the morning of the launch. He sketched them there and while they were suiting up. And then rode with them to the launch site. He had VIP access. And sketched everything in brilliant, but also unforgiving, pen and ink. He would do sketches that took just a minute or two each, pages and pages of them. It's amazing to look at his sketchbooks today."

Recently, Chris had the chance to play his father, who died in 2010, in Damien Chazelle's film *First Man*, which chronicles the mission to the moon and stars Ryan Gosling as Armstrong. Chris, an artist himself, used his father's sketchbooks and other items in a scene re-creating the morning of the launch. Paul's sketches, and later his paintings, of Apollo 11 would become postage stamps, some of the most popular and reproduced images in American history. He would also paint numerous American presidents, including John F. Kennedy.

"My hope with the retrospective is that people realize Paul portrayed what American is all about," Peterson adds. "From NASA to the American West, there's a rich history in what he did. He really was an American artists in the truest form."



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1
The Great Moment, ca. 1969, oil on Masonite. Collection of the Orlando Museum of Art. Gift of Dr. and Mrs. John J. McMullen. © The Paul Calle Estate.

2
JFK, graphite on paper. Collection of Katherine J. Calle and Jessica C. Frisina.

3
1969 First Man on the Moon Stamp, original pencil sketch, graphite on paper, postage stamp. Collection of Lawrence McGlynn.

4
Power to Go, 1969, oil on panel. Smithsonian National Air and Space Museum, Washington, D.C. © The Paul Calle Estate.

5
Something for the Pot II, oil on canvas. Courtesy the Peterson Family Collection.

NATIONAL OIL & ACRYLIC PAINTERS' SOCIETY BEST OF AMERICA SMALL PAINTINGS

When: March 1-April 6, 2019; March 1, 5-8 p.m., opening reception
Where: R.S. Hanna Gallery, 244 W. Main Street, Fredericksburg, TX 78624
Information: (830) 307-3071, www.rshannagallery.com

Tiny Treasures

The National Oil & Acrylic Painters' Society's second annual small paintings exhibition features 125 juried works of art.

On March 1, the National Oil & Acrylic Painters' Society will mount its second annual *Best of America Small Painting National Juried Exhibition* at R.S. Hanna Gallery in Fredericksburg, Texas. The show includes artwork by 125 members of the group, with their pieces measuring no larger than 320 square inches. The works, done in either oil or acrylics, range in style and subject matter to allow collectors a diverse array of options when purchasing pieces.

Among the works in the show is D.K. Palecek's *Stoic Abandon*, an architectural-themed work showing a long-abandoned home; *Tea Cup and Roses*, a classic still life by Catherine Marchand; and the landscape *December Rogue*, by Dennis Hecker, which shows a tree blooming in red. Other pieces on view include the figurative painting *A Glimpse*, by Cheng Liang, and the butterfly work *Papilia Swallowtail* by Jerry Venditti.

To kick off the festivities of the *Best of America* exhibition, there will be a two-day workshop with the show's awards judge William J. Kalwick Jr. on February 27 and 28 at the Pioneer Museum in Fredericksburg. Then, on March 1 at the gallery, Anne Hardy and Bob Rohm will present demonstrations. During the lunch break on March 1, award winners from the small works show will be announced. That evening, from 5 to 8 p.m., R.S. Hanna Gallery will host the opening reception that offers the first look of the show in its entirety. The following day, from 9 a.m. until noon, Kalwick will have a demonstration at the gallery, allowing collectors the chance to see how he creates a work of art.

The *Best of America Small Painting* show will remain on view through April 6.



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1
D.K. Palecek, *Stoic Abandon*, oil on linen, 12 x 16"

2
R.S. Hanna Gallery will host the *Best of America Small Painting* exhibition from March 1 to April 6.

3
Jerry Venditti, *Papilia Swallowtail*, oil on linen, 14 x 12"

Trina Moore



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VIRTUOSOS OF THE OPA
When: March 1-31, 2019; March 1, 6-10 p.m., opening reception and award ceremony
Where: Cutter & Cutter Fine Art, 25 King Street, St. Augustine, FL 32084
Information: www.oilpaintersofamerica.com

The Virtuosos

Oil Painters of America hosts an exhibition featuring artwork by its Signature and Master Signature members.



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This March, the Oil Painters of America announced a new exhibition celebrating some of the best artists in representational painting. The show, *Virtuosos of the OPA*, features artwork by its members who have achieved Signature and Master Signature distinctions through the group's rigorous vetting process. The artists who have submitted pieces, and had their works juried for the exhibition, represent just a small cross-section of the talent that is found in the organization.

On view at Cutter & Cutter Fine Art in St. Augustine, Florida, will be more than 150 paintings by these renowned artists who will compete for approximately $10,000 in cash and merchandise as selected by juror of awards Daniel Greene, who is a Master Signature member of the organization. Their artwork will range in style and subject matter, allowing for a diverse selection of paintings to be available to collectors.

"We believe in the idea that a successful art market takes three components: the artist, the dealer and the collector," says the host gallery. "When all three converge, success is optimized. We are so proud to host, share and sell the artwork of the OPA Virtuosos."

In the exhibition are works by **Davis Perkins**, **Karen Budan**, **Sandra Corpora** and **Sivananda Nyayapathi**.

Virtuosos of the OPA will kick off with a reception and awards ceremony at the gallery on March 1. The event will happen from 6 to 10 p.m., with award winners being announced at 8:30 p.m. Admission to the opening is free and all artwork will be available to purchase.

1
Cutter & Cutter Fine Art in St. Augustine, Florida, will host the *Virtuosos of the OPA*.

2
Karen Budan, *Pool Shots*, oil on panel, 12 x 24 x 2"

3
Davis Perkins, *Morning on the Little Elk*, oil, 30 x 24"

4
Sandra Corpora, *Wine Merchant*, oil on linen, 24 x 18"

5
Sivananda Nyayapathi, *Guava #2*, oil, 8 x 10"

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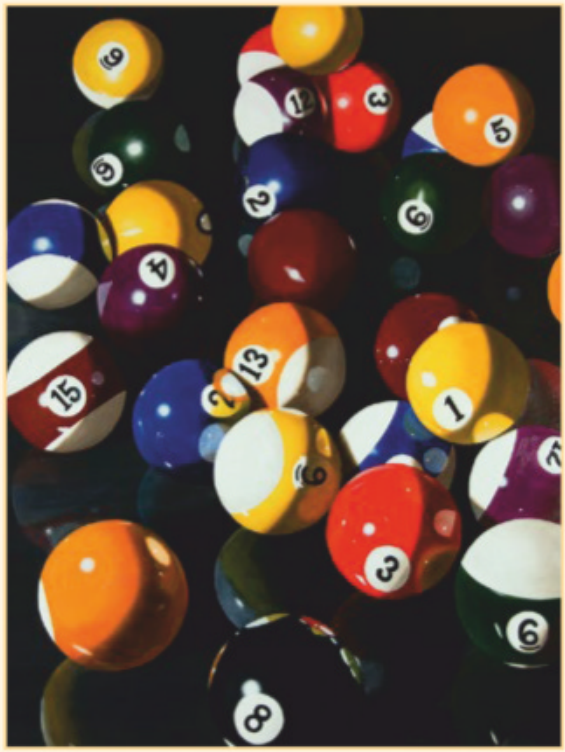
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The 2019 "Virtuosos of the OPA" Exhibition will be held March 1 - 31, 2019 at Cutter & Cutter Fine Art in St. Augustine, Florida.
For more information and to see works in the show by these exhibiting artists, go to www.cutterandcutter.com or call 904-810-0460

Robert Liberace's *Men Pulling*, conté crayon and charcoal, hangs above the sofa. On the chest are two figures from a Chinese royal tomb. The torsos are of clay, the wood arms disintegrated long ago. Next to the chest are two sculptures by Terry Turrell, *Counting Steps* and *Tired of me Darling?*, wood, mica, linen paper, oil and enamel. On the far right is Julie Rrap's *Castaway #1*, digital print on archival rag paper. The orange boxes are a department store display find.





Living in Harmony

by **John O'hern**
Photography by **Francis Smith**

This Los Angeles art collection includes formal, modern and historic works of art the couple has collected throughout their lifetime together.

When our collectors worked on the East Coast, their homes reflected their varied interests and eclectic tastes. Their homes were a formal apartment, a 1970s modernist home and an 1860 farmhouse that they were only the third family to inhabit. They recently moved to a home in Los Angeles. "We treasure what we have collected over the years," the wife says. "In the process of our moves, we gave friends and family what we could not display for lack of space. For us, art has never been about investment. It is emotion. Art should be seen and shared."

"My mother took me to museums when I was a child," says the wife. "My collecting started in college and increased during the earliest years of my career when I lived only several blocks away from Sotheby Parke Bernet galleries on Madison Avenue. My first purchase was a Rauschenberg lithograph depicting the Vietnam War. My second, a small Grecian figure at an auction. My first gift to my husband was a sculpture by Birgitta Ara. But, it is my husband who has lit the fire for collecting. We also share a well-thumbed collection of art books."

Their respective careers afforded them opportunities to gain exposure and to collect. The husband worked on several large commercial real estate development projects for which monumental art installations were acquired. Her office faced the Christie's auction house and she spent lunchtimes enjoying a moveable feast of art. Over time, they became acquainted with numerous galleries and artists. When they traveled, they made time to bring back pieces from other parts of the world.

She describes herself as "a bit of a classicist" and her husband as a "modernist." They have a rule, she shares. When they leave a gallery, they typically think about what they have seen for days and both must feel the piece is a "must." Sometimes the selection has been instantaneous. Rarely is art bought by one of the couple without the other's knowledge. The Polly McCaffrey painting, which now hangs in the bedroom, was found in an East 59th Street New York gallery. The husband



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Above the sideboard is a screenprint on handmade paper, *Trois Espaces Rouges*, by James Coignard (1925-2008). On the right is Jean-François Rauzier's hyperphoto *Laura* (from the series *Sleeping Beauty*), 1998, Diasec mounted C-Type print.

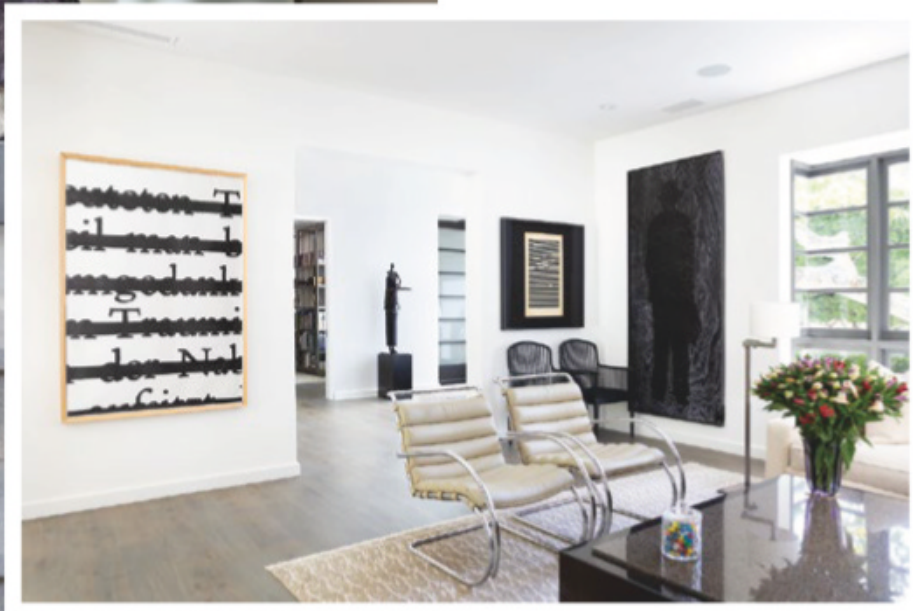
4
A marble and wood sculpture by Oriano Galloni is on the left in the entryway. A mixed media on canvas work by Youri Leroux hangs next to it. The sculpture outside is *Invisible* by E. Tyler Burton.

3
On the left is a work by Joseph Kosuth. The sculpture is *The Shield* by Cecilia Miguez. The piece to the right of it was purchased at an art fair. A paper and wood piece by Jonathan Borofsky hangs on the right.

admired it and kept returning to look at it. As a surprise, the wife purchased the piece... providing the gallery would deliver it to her husband's office, covered with gift wrap and a huge bow.

Of their gallery visits, she says, "We want to enjoy the process." They cite Steven Diamant of Arcadia Contemporary in Pasadena, California, who "shares our eye and calls when he finds something interesting." In Boston, they frequent the Krakow Witkin Gallery where they have found numerous pieces. They have favorite haunts in other parts of the world, too.

Art occasionally finds its way into their homes in spontaneous ways. "In the mid-'90s, New York was hit with a huge snowstorm," she reminisces. "Almost everything was shut down and we were looking for an open hotel for breakfast. As we walked up an empty stretch of Madison Avenue, we were amazed to see someone sitting in the Tamenaga Gallery... so we walked in. We were attracted to



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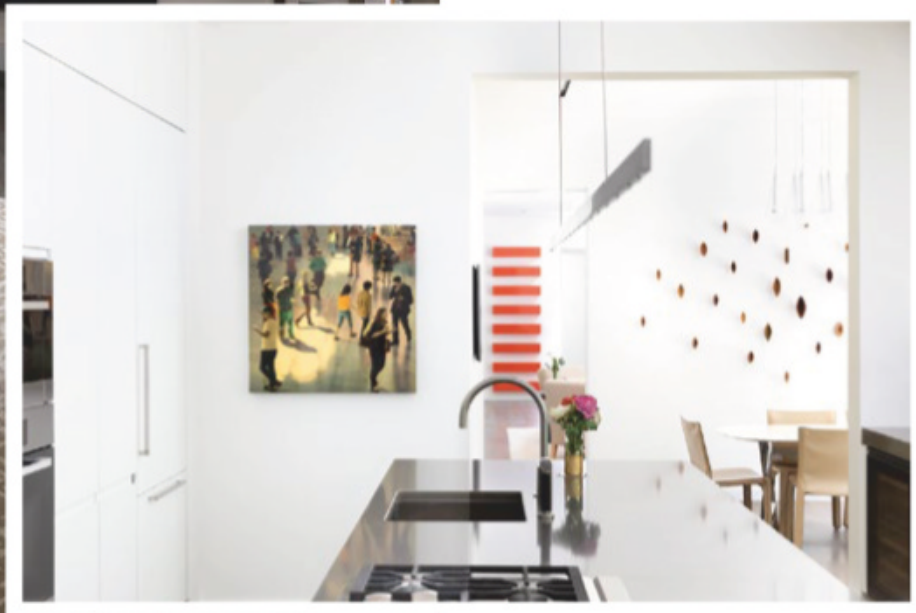
4
The floral painting in the dining room was purchased at a Park Avenue Armory show and was made with rubber-tipped makeup applicators. At the end of the room is Ron Hicks' *Single and Looking*, oil on canvas.

5
On the left in the kitchen is *Synthesis of Transitory Moments*, oil, text and photo imagery on wood, by Sherry Karver. On the far right is *Boats*, collected hardwood bowls, by Aaron Kramer. The orange boxes are a department store display find.

Sungjoon Joh's *Confucian Alter*, in a show for emerging artists. The gallery sales rep offered to walk the painting to our home so we could see it in place...which he did two hours later, walking through knee-high snowdrifts!

"On a late evening neighborhood walk years later, we saw Mark Hachem installing some new works in his gallery," she continues. "We walked in and were drawn to a sculpture by Oriano Galloni. We wanted the piece, but hesitated, given the hour. As it happened, Mr. Galloni was in the gallery. We enjoyed meeting him and that sealed the deal....providing that he sign the piece then and there. He signed the base with a magic marker."

The Galloni sculpture is in the couple's California home next to a painting by Youri Leroux, also purchased at the Mark Hachem Gallery. "The Leroux piece had already been sold to a collector in Florida," the wife recalls. "We were so sorry not to be able to buy it. Soon we left for LA. When the painting found its way back to Mark because it did not fit into the purchaser's space, Mark phoned us. We purchased it and had it shipped to our new home.



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"Some of our purchases address serious matters in a sober way," she continues. "Other pieces make a societal statement in a fun-loving way. In either case, art often speaks to what is happening in the world. Look at Ellwood Risk's painting of Mickey Mouse that hangs in our kitchen. It depicts a black American flag superimposed over dispiriting newspaper clippings. Mickey is smiling amidst the gloom. Next to it is Rachel Welty's *Lost in my Life (twist ties)* which is a playful look at consumerism. We often display disparate pieces, side by side.

"We are very much an *us* couple," she adds. "We will sit at home and remark, 'This is our history. Each of these pieces is a memory of where we were and what we were thinking.'"

When asked about the photograph of Louise Bourgeois by Michele Mattei, which hangs in their living room, the wife remarks, "Just look at those remarkable hands! They are her history, her story." During his career, her husband had worked on an outdoor Bourgeois *Spider* installation in Manhattan. The couple has long admired her work.

Many of the couple's purchases are figurative ceramics. "Recently a guest was studying our sculptures, which were purchased over many years and during many moves, and remarked, 'you own so many pieces of bald-headed people.' We had never noticed that...but he was right! And we all had a good chuckle."

They have invited many of the artists whose work is in their collection to see their art in place. "We recently

6
Louise Bourgeois, archival pigment print, by Michele Mattei, hangs in the living room.



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Above the kitchen counter is *Untitled III (Mickey Mouse)* by Ellwood T. Risk. On the right is Rachel Perry's *Lost in my Life (twist ties)*, archival pigment print.

8
Above the bed is *Red and Blue Robe*, 1999, etching and aquatint with hand-coloring, by Jim Dine. On the right is *Confucian Altar*, oil on linen, by Sungjoon Joh.

9
In the sitting area of the bedroom is an oil by Polly McCaffrey.

purchased a piece by a young artist and he was thrilled to see the work of other artists with which his art lives," says the wife. "We enjoy having a sense of who these artists are and how they think...after all, we have the honor of living with their work".

Each of their homes was renovated by the husband with an eye to being faithful to the past and with careful attention to detail. Filling each with art was great fun. While their city apartment was formal, their modern home had a spare modern sensibility. Buying a farmhouse turned them in a new direction and presented an opportunity to hunt for rustic furniture and artifacts.

"We filled it with unique finds...a 19th-century apothecary from Germany, a Danish hunt table, several finds at a farm museum which was closing in Brussels. We found a 19th-century ancestral portrait in a Hudson Valley antique store and placed a plaque with our family name beneath it for a touch of humor. We were surprised that some people took it seriously and asked about our distinguished family member!"

Pieces from each of the homes they have enjoyed over the years—formal, modern and historic—currently live in harmony in California. They reflect a lifetime of memorable chapters.



John O'Hern, who has retired after 30 years in the museum business, specifically as the Executive Director and Curator of the Arnot Art Museum, Elmira, N.Y., is the originator of the internationally acclaimed Representing Representation exhibitions which promote realism in its many guises. John was chair of the Artists Panel of the New York State Council on the Arts. He writes for gallery publications around the world, including regular monthly features on Art Market Insights and on Sculpture in *Western Art Collector* magazine.



NewMon



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uments

Robert Minervini's debut solo show at Hirschl & Adler Modern explores the past and present of still lifes. BY JOHN O'HERN

If you were to walk through Facebook's Menlo Park, California, headquarters you would come to a staircase where you would become intimately involved in the illusionistic world of Robert Minervini's art. Beginning at the bottom of the stairs, facing the rocks of the shore, you would ascend through a view of the bay and the city beyond upward to the underside of freeways. Descending from the top, the illusion is of being able to walk out along the freeway rather than down the stairs. In the 40-by-50-foot acrylic, *Sinking Cities*, 2014, the human intrusion on the pristine bay is inescapable both visually and viscerally. Later this year, another of his concepts will be reproduced in a 9-by-31-foot mosaic and glass mural permanently installed in SFO Terminal 1, a project of the San Francisco Arts Commission.

Minervini, who was born in Secaucus, New Jersey, went to Tyler School of Art in Philadelphia, spending a year in Rome. While attending Tyler he was first hired as an intern and later produced his own projects with the Philadelphia Mural Art Program. "The murals had a great impact on my work," he says.

"I was classically influenced as an undergrad," he explains. "In Rome I was able to continue my interest in Baroque painting and, especially, Baroque theater painting. When I returned I was surprised to experience a culture shock. I wanted to simulate that experience of being out of my element a bit and having to find new bearings and chose to go to grad school at the San Francisco Art Institute." He received his MFA there in 2009.

In California, he has also been involved in creating murals and has been artist in residence at the Kala Art Institute in Berkeley, Root Division in San Francisco and Headlands Center for the Arts in Sausalito. He has

1
Robert Minervini in his studio with *Surface Tension*. Courtesy the artist and Hirschl & Adler Modern, NY.

2
Cognitive Dissonance, acrylic on linen, 42 x 62". Courtesy the artist and Hirschl & Adler Modern, NY. Photo © Cary Whittier.



3

also been artist in residence at the Bemis Center for Contemporary Arts in Omaha, Nebraska, and the Vermont Studio Center in Johnson, Vermont.

In residence at Kala, he began experimenting with "integrating screen printing into my painting practice. I began mixing mechanical and painting processes, which you are aware of when you see the paintings in person—whereas they look flat in reproduction," he says. "It's a sly illusionistic language where I pull the puppet strings but reveal them. I'm traditionally minded but I'm trying to find ways of questioning our way understanding. You can see the process in my paintings and the materiality of acrylic paint sort of artificializes the thing I'm painting. I'm playing with how things are perceived, but it's very much about the hand, very much about the tradition of painting."

He has developed a relationship with nature, living in California, producing a series of paintings inspired by Dutch still lifes, of the endangered flora and fauna of the state. "I'm not a particularly outdoorsy person but I'm learning what it means to live in a world that's changing and not doing so well. I'm finding the beauty in a crumbling world as well as an immense connection," he explains. "The history of

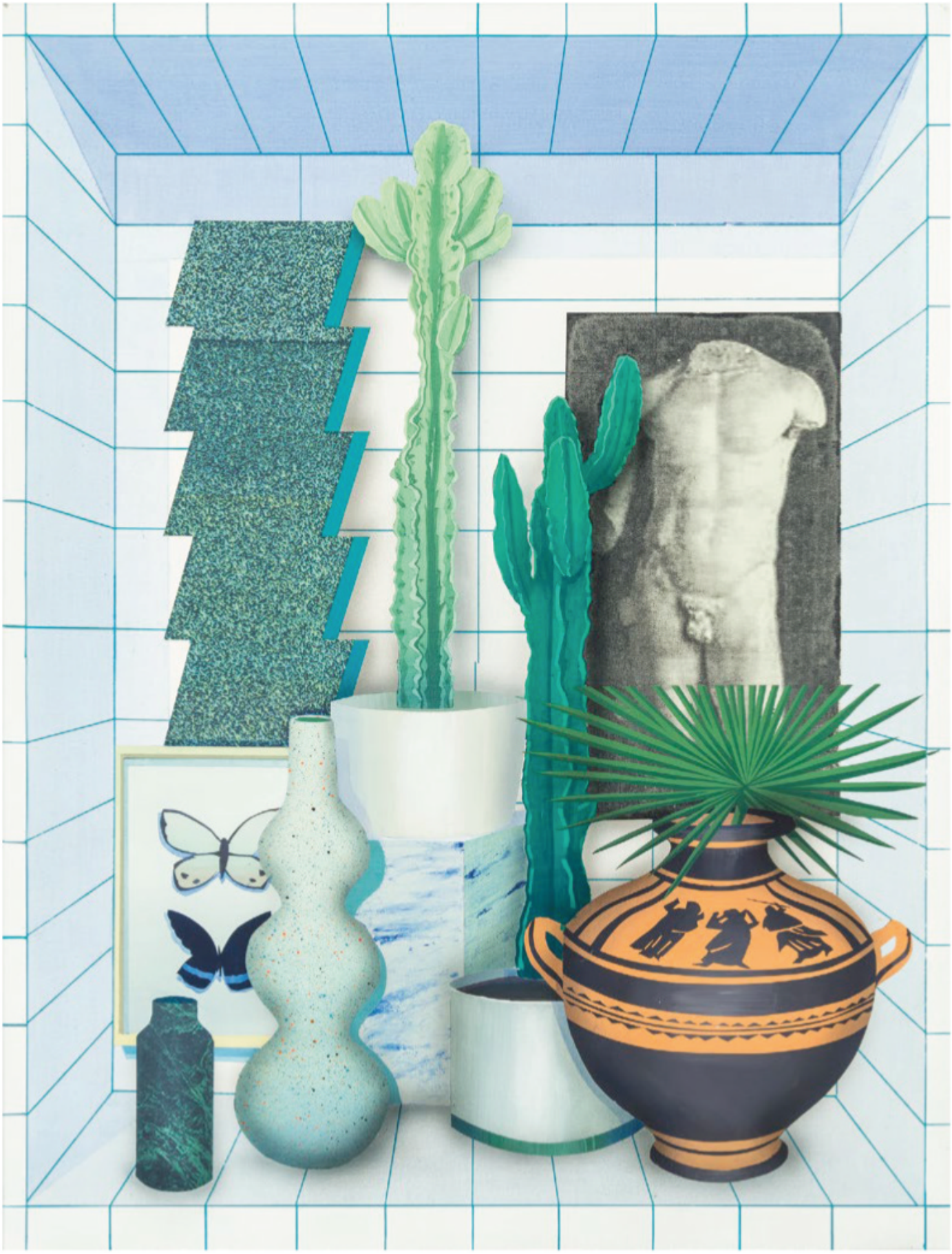


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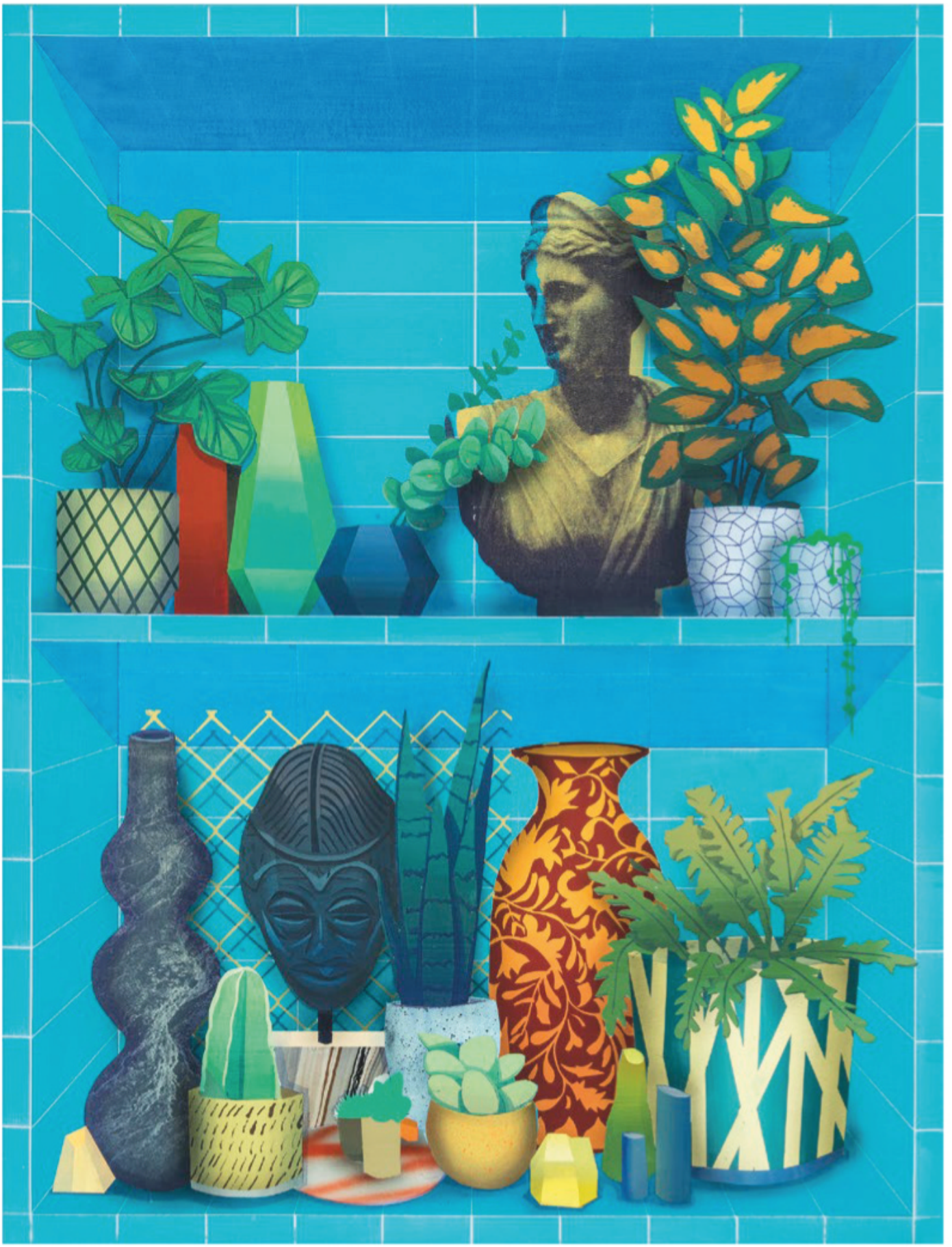
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Just Like Honey, acrylic on canvas, 42 x 62". Courtesy the artist and Hirschl & Adler Modern, NY. Photo © Cary Whittier.

4
Luna di Sangue, acrylic on canvas over panel, 32 x 24". Courtesy the artist and Hirschl & Adler Modern, NY. Photo © Cary Whittier.

5
Hyper-Opulence, acrylic on canvas, 42 x 32". Courtesy the artist and Hirschl & Adler Modern, NY. Photo © Cary Whittier.



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art is full of the connection with nature. We have the same concerns as the Hudson River School painters and could ask the same questions today. I want to continue the dialogue."

Nearly 200 years ago, Thomas Cole (1801-1848), regarded as the founder of the Hudson River School, wrote, "...nature is still predominant, and there are those who regret that with the improvements of cultivation the sublimity of the wilderness should pass away: for those scenes of solitude from which the hand of nature has never been lifted, affect the mind with a more deep toned emotion than aught which the hand of man has touched."

Minervini taps into the history of art, his experiments with the mechanical and the painterly and his "sly illusionistic language" in his latest work that will be shown in the exhibition *New Monuments* at Hirschl & Adler Modern in New York, March 14 through April 20.

Cognitive Dissonance, 2018, first caught my eye because it induces cognitive dissonance—the mental discomfort brought about by holding contradictory beliefs. We are all familiar with halftone images made up of dots (just magnify a newspaper photo) and believe in the illusion of the three-dimensionality of the objects shown in them. The pattern of the halftone is most obvious in the image of mountain peaks on the lower right shelf. In *Cognitive Dissonance*, a halftone of an Egyptian sculpture of a baboon sits on a shelf on a blue base painted in perspective to simulate depth. We know the image is two-dimensional but believe it is three-dimensional, especially sitting on its base. Minervini breaks the "reality" by adding highlights in obvious brushstrokes.

In *Hermaphroditus*, 2018, the Greek god appears in a similar halftone to the same effect. The child of Hermes and Aphrodite, his name is a combination of both, just as he embodies male and female characteristics. The philodendron at his feet is painted with the representational characteristics of the vine. Next to it, however, is a two-dimensional plant shape with no detail at all. "I was thinking about when you need detail or when you don't," he explains. "There's enough of a signifier in the shape that you don't need more information. If I detailed every leaf it might be a better painting. I think by introducing the flatter shape, the eye is going to fill in the blank.

"If a painting looks too straightforward I try to find a way to make it more complex," he continues. "You know it's not representational. It's this complicated space... I'm trying not to judge the painting as I'm working on it. I just let myself make the work. Then I think about it. I'm leaving more space to see where it takes me as opposed to being over manipulative."

Minervini adds, "I'm always interested in making paintings accessible. I've always loved art and found it something I wanted to share." ●

6
In the Fold, acrylic on canvas, 42 x 32". Courtesy the artist and Hirschl & Adler Modern, NY. Photo © Cary Whittier.

7
Counter Balance, acrylic on linen, 42 x 32". Courtesy the artist and Hirschl & Adler Modern, NY. Photo © Cary Whittier.

8
Hermaphroditus, acrylic on canvas, 42 x 32". Courtesy the artist and Hirschl & Adler Modern, NY. Photo © Cary Whittier.

ROBERT MINERVINI: NEW MONUMENTS

When: March 14-April 20, 2019
Where: Hirschl & Adler Modern, 41 E. 57th Street, 9th Floor, New York, NY 10022
Information: (212) 535-8810, www.hirschlandadler.com

Emily Copeland's larger-than-life still life drawings are the focus of a new exhibition at Bernarducci Gallery.

BY ROCHELLE BELSITO

Vintage Beauty



Ice skates, boxing gloves, telephones and slot machines are just a few of the items that have become muses for Canadian artist Emily Copeland. The objects, often vintage in nature, aren't pigeonholed into one genre, as the artist wants her work to appeal to people with different interests and memories. "Antiques always have stories and often times I do not have a personal connection to the items I draw," Copeland says. "I love that the objects I draw have an unknown past, and that people can attach their own personal stories or memories to certain objects, or create new ones."



Emily Copeland with *Antique Telephone.*

Copeland, who lives in British Columbia, went to both an arts public school and high school before beginning studies in business and law at university. As she got into her coursework, Copeland switched her focus to art because she felt it was her calling. During her fourth year, about three-and-a-half years ago, she was assigned a portrait project using charcoal—her first foray into the medium. She was instantly captivated by its properties, in particular the ability to make a rich black.

Creating still lifes that are in black-and-white has elevated Copeland's vintage objects to a contemporary aesthetic. Still, the work is rooted in tradition through a

1
Tessa Virtue's Olympic Skates, charcoal on Stonehenge paper, 33 x 50"





2

precise photorealist style and inspiration from the Baroque-era artists, such as Caravaggio, who played with light and shadows. She is also interested in conveying the materials that each item she draws was made with, such as metal and leather. In one work, *Route 66 Neon Sign*, she breaks from her traditional black-on-white composition style to obtain the glowing effect of the sign.

One of the major challenges that Copeland encounters when composing each piece is finding the right object to depict. She works from a list of items that she one day wants to draw, but the things she selects have to meet a specific set of criteria to make the cut. Copeland is looking for unique objects that have details, contrasts and textures and can pose artistic challenges. She also looks for objects that will translate well to black and white.

"I like experimenting with different textures and surface finishes, and usually when I'm in the antique store I'll take a picture of the item. I'll turn it black and white on my phone because some things lose their effect when you change it to black and white," Copeland explains. "If I like it, I'll buy it, bring it home and set it up in a studio setting. Sometimes I'll take 100 to 500 photos of the object in different positions and lighting. I'll go to my computer and eliminate them until I have about 10, then edit about five of them and choose one."

Copeland then manipulates the photo to exactly how she wants it to look and begins to draw freehand onto her paper, which she hangs on the wall to get a better perspective. "I have my computer beside me as well, and there are two images that I'll be drawing from," she shares. "There is the actual full image and one zoomed in on the area I'm drawing. I find when you zoom in it makes it abstract and confirms you're drawing exactly what you want rather than what you think it should be."

2
Antique Telephone, charcoal on Stonehenge paper, 50 x 50"

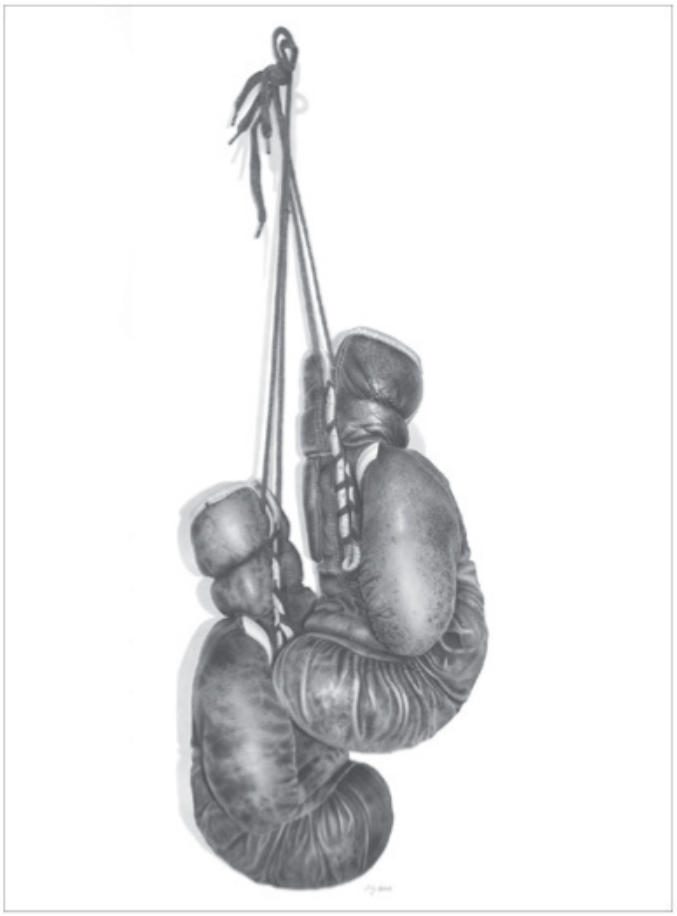
3
Vintage Lantern, charcoal on Stonehenge paper, 41¼ x 30½"



3


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7 7 7 ..... JACKPOT
BAR 7 BAR ..... JACKPOT
JACKPOT DROPS ON ALL BAR AND SEVEN COMBINATIONS
TO DROP COINS PUSH BUTTON IN COIN DROP OPENING
NO COINS NECESSARY
NOT A GAMING DEVICE

4



5



6

Among Copeland's latest pieces is *Antique Telephone*, which depicts a reflective gold metal phone that Copeland found during one of her shopping trips. "A vintage phone was a long-standing fixture on my list, but I struggled to find one that truly spoke to me," she explains. "However, when I saw this phone at an antique store just over two months ago, I knew I had found the perfect one to draw. I had never seen anything like it, and I knew that this was going to be an exciting but challenging task. It was incredibly intricate, with vast amounts of detail, remarkable shine and reflection throughout. The phone was a piece of art on its own."

The ornate beauty of the phone attracted Copeland, as well as the stories that it might bring to mind to the viewer, such as mass production and how telephones today often lack the aesthetics of their older counterparts in favor of functionality. As well, the idea of changing communication methods are touched upon, with Copeland explaining, "We have moved from giving someone our personal time by making a phone call to quick, impersonal messaging by text. This vintage phone would have required you to spin each digit in a phone number and the cord would have tied the person to one spot throughout the duration of the phone call. This art of communication has been lost to time and innovation."

Along with vintage objects, Copeland draws items that blend the old and new, such as the light that appears in *Vintage Lantern*. A lantern had been on her list of items to draw, but many of them are rusted and falling apart. Copeland found the company Relic Lighting in Vancouver, which takes old lanterns and puts bulbs in them, breathing new life into otherwise forgotten items. This particular piece allowed Copeland the chance to challenge herself in drawing an object with light, which is reminiscent of the Baroque artists she's inspired by. "I really liked how it turned out," Copeland says. "I think it's unique because it's the old and new. It's also another artist's work that I got to draw, which is always really neat."

There are rare times when Copeland will have new items in her pieces. The sign in *Route 66 Neon Sign* was made specifically for the drawing, and in *Tessa Virtue's Olympic Skates* are the figure skater's current pair of ice skates that she is wearing as she tours through Canada. Virtue's brother works for Copeland's father, which allowed the artist the chance to borrow the skates for the piece. "I've always been a fan of hers, and she's from my hometown where following her and her Olympic career is something everyone did," says Copeland.

March 7 through April 6, Copeland will exhibit 14 drawings in a solo exhibition at Bernarducci Gallery in New York City. Each piece is a larger-than-life size, putting the beauty of everyday subject matter on a grander scale.

4
Buckaroo Bank, charcoal on Stonehenge paper, 38 x 26½"

5
Antique Boxing Gloves, charcoal on Stonehenge paper, 68½ x 42"

6
Antique Hockey Gloves, charcoal on Stonehenge paper, 36½ x 30½"

Scan for VIDEO

EMILY COPELAND: CHARCOAL STILL LIFE DRAWINGS

When: March 7-April 6, 2019
Where: Bernarducci Gallery, 525 W. 25th Street, New York, NY 10001
Information: (212) 593-3757, www.bernarduccigallery.com



"Women and plants are both at times resilient, fragile, persistent and ephemeral. They can flower in environments thought to be otherwise inhospitable, and at the same time taken for granted, cast aside as unworthy. Each painting represents a woman's struggle with agency over her life."

1

Amanda Greive

Amanda Greive's paintings channel feelings through expressive female figures constricted by tape, flowers or butterflies. The artist captures gesture in women using a restricted color palette to bring our attention to blossoming flowers that seem alive and capable of engulfing the figures. They spring from backs or cover up faces to reveal the tension and duality women experience living in female bodies. Greive uses emphatic gesture, flowers and tape to record this tension and to show the overgrowing plants as a symbol of simultaneous fragility and perseverance.

Requiem for the Obedient 2, oil on wood panel, 24 x 24"



"This work is part of a series called In the Shower and was inspired by a very stressful situation my family faced in 2016, whereby a serious injustice happened to our family. My response was to lash out, but I was persuaded to take the high road. As Michelle Obama says, 'When they go low, you go high.'"

2

Sheryl Luxenburg

Canadian hyperrealist Sheryl Luxenburg works in watercolor, airbrush and acrylic paint to depict women in intense psychological states of confusion, dread, conflict, anger or numbness that often mirror the artist's past emotions. Her females are pressed against misted glass or submerged in water to express a fatigued state of mind we may experience in distress. The artist paints every detail with extreme precision that plays with our perception of reality. Luxenburg's interest in the human condition comes from her vast practice as a licensed psychotherapist specializing in trauma and PTSD.

The High Road, acrylic on linen, 31⅘ x 24"

12 *Contemporary Women Artists*

LEADING FIGURATIVE AND STILL LIFE PAINTERS SHARE THEIR CREATIVE PROCESSES.

BY VERONICA WINTERS

When I mention that women are underrepresented in art galleries and museums, I often get asked if women are really that good compared to male artists to receive equal attention or gallery representation. It's stunning that in this era we still have to deal with such biases in our society. I hope to spotlight some contemporary female artists who paint with the same passion, skill and vigor as male artists. Most of all, I wish to prove that gender shouldn't define destiny as both sexes can create in peace with equal rights. These female artists introduce us to raw emotion, color and light expressed in figurative and still life paintings. By reading their stories here you can understand how individual and complex their emotional journeys are to arrive at their present state of visual excellence in art.

"Every one of my paintings is a prayer for the appreciation and preservation of nature. For an artist, nature is a vast subject. My choice is to focus on the details that I find so intriguing: flowers. When they are infused with sunlight the colors are breathtaking, and the curves, curls and sweeps of the petals create a mesmerizing dance. Frequently I include rocks in my compositions as reminders that everything upon which life depends comes from the earth. I am concerned about the disruption of the balance of nature, and have to believe in and paint the everyday triumphs of nature. Flowers occupy the elevated level of beauty, which moves us and evokes notes of aspiration to vibrate within us."

3

Jane Jones

American artist Jane Jones paints radiant flowers with poetic simplicity. Her eloquent designs highlight gorgeous textures and vivid colors of tulips, irises and roses. Thanks to home gardening in Colorado, the artist is able to capture crisp, morning light on her favorite subjects with remarkable clarity and detail. Painting in the classical tradition, Jones manifests her love for nature in beautiful compositions that radiate with peaceful feelings of joy and abundance. The artist creates remarkable balance among flowers, fabric and background space.

Rose Duet, oil on canvas, 29 x 36"

"My paintings are a carefully observed negotiation, manipulated layer upon layer in order to create a work of art as equivalent as possible to the complexity of real life. They are an attempt to control the almost uncontrollable substance that is oil paint, and the equally untamable expression of the human condition."

4

Sharon Sprung

Sharon Sprung engages in direct observation, painting the female models from life. The artist often observes women at angles, incorporating their clothing into the overall composition to unite subjects with their space. The direct gazes of the models let us dive into the paintings to explore line and color rhythms. Her nude, semi-nude and clothed figures have no predictable luster, rather they convey sensuality coming from personal strength, confidence and resilience. Painted women look comfortable posing or at rest, modeling in the space at the Art Students League of New York where the artist is also an instructor of painting.

The Screenwriter's Daughter, oil on panel, 36 x 42"

"I'm terribly disturbed by what happens to animals on factory farms. I hate needless suffering to defenseless animals. My images are about escaping: animals getting free from these horrible tragic lives. I also feel the weight of suffering in my own life and my need to escape from it. In Rescue through the kindness and courage of the sheep and the crow, a rescue mission is in progress to save the bunnies. Under the dark of night, with only the light of a partial moon and bright star, these hopeful creatures have taken their future into their own 'paws.'"

5

Karen Hollingsworth

Karen Hollingsworth paints high-contrast images of emotional and physical escape. She creates a safe world under the moon where animals thrive. Hollingsworth combines her reference pictures in Photoshop to make joyful compositions that she later paints to escape to from her past losses. The artist feels responsible for the suffering of the animals and thus adheres to a plant-based diet that doesn't contribute to the continuous destruction of the animals. Hollingsworth finds the painting process very healing and hopes her art brings peace to many others.

Rescue, oil on canvas, 36 x 60"



"There is something about quietness. That particular moment where we are able to hear our innermost thoughts. A time for reflection, contemplation with a hint of melancholy. To retreat into the quietness is not selfish, it is a dissonance that we need to appreciate what we have, to mature and transfigure us. Being an artist, a moment of quietness is priceless. It is a time when I can be my true self, to listen to my inner voice. I let out all of the anger, bitterness and sadness that's buried deep inside without hurting anyone else. It is a way to purge out all those negative thoughts and thereafter move on with a positive mind."

6

Sharon Siew Suan Kow

Sharon Siew Suan Kow is one of a few hyperrealist colored pencil artists working in Malaysia. While her creative process relies heavily on photography, the artist portrays more than snapshots of color and light in her art. Many of her large pieces depict unusual close-ups of elaborate mechanical constructions, such as an old typewriter, broken clock mechanisms, rusted chains and metal parts. These highly detailed colored pencil drawings communicate a feeling of subtle melancholy and introspection with the emphasis on passage of time. And time plays a crucial role in all human experiences.

In This Quiet Moment, colored pencil on paper, 14 x 20"

7

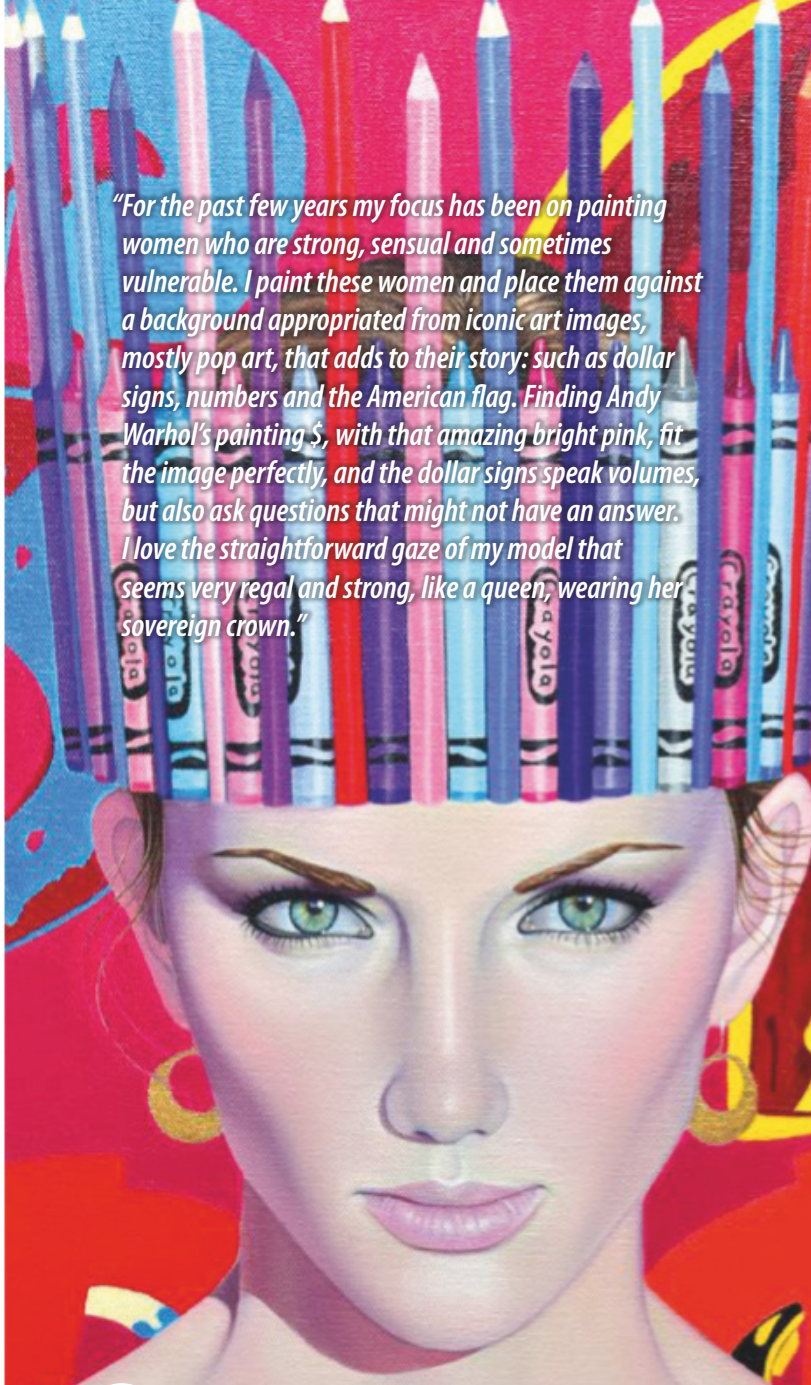
Wanda Comrie

Australian artist Wanda Comrie relies on her observational skills to paint soulful botanicals that peacefully reside in glass vases and colorful bottles. While the subject is far from new, her approach to painting is totally fresh and exciting. Comrie splashes pastel colors in shadows and backgrounds, and curves plants and flowers across the canvases to highlight fragility and delight we may experience in natural forms. Her painterly strokes add vigor and life to simple compositions. Influenced by her studies in graphic design, the artist makes still life setups with clarity. In some paintings, tablecloth patterns and wall designs contribute to the rhythm of exhibited plants. In other works we observe beautiful simplicity—a visual play between the botanicals and wall space.

Collective Propagation, oil on canvas, 36 x 60"



"A dear female artist friend passed these cuttings on to me. They're now growing roots, soon to flourish and eventually become strong enough to survive on their own. Such is our friendship—women supporting women, sharing plant cuttings, wisdom and stories of life with humility and conviviality. These succulents symbolize the growth in female solidarity and alliance, which fuels, facilitates and enriches my sense of self, and in turn informs a large part of my identity. Knowing there is a strong network of support at my back gives me the strength to know myself in all facets of my life and to be truly authentic when making art."



"For the past few years my focus has been on painting women who are strong, sensual and sometimes vulnerable. I paint these women and place them against a background appropriated from iconic art images, mostly pop art, that adds to their story: such as dollar signs, numbers and the American flag. Finding Andy Warhol's painting $, with that amazing bright pink, fit the image perfectly, and the dollar signs speak volumes, but also ask questions that might not have an answer. I love the straightforward gaze of my model that seems very regal and strong, like a queen, wearing her sovereign crown."

8

Suzy Smith

Suzy Smith translates her fascination with the American culture through female eroticism and pop symbols. Influenced by Alphonse Mucha designs, Smith composes her images after taking pictures of the model who is often set against a white backdrop. She arranges her symbols around the figures to tell a story that references American culture in some way. Unapologetic nudes look directly at the viewer. Pop culture images captivate. Our mind runs to discover the meaning of each painting that the artist doesn't really want to elaborate on, leaving it up to the viewer to make the emotional and intellectual connection with them.

Sovereign, oil, 30 x 24"

"Initially, I was drawn to the apparent wise gaze of the gentleman as though he was more a watchful spectator and analyst of the world around him, rather than an active participant. I've always loved drawing older people because their faces are like worn but beautiful landscapes where each hill, valley and landmark has a tale to tell. From a technical point of view, I enjoy rendering each line, wrinkle, sunspot and pore but even more than that, I hope to draw on and capture the essence of the subject. Our society is dismissive of age as though a face with lines has diminished beauty and importance but, through my art, I hope to show the true beauty of age."

9

Karen Hull

Karen Hull is a full-time Australian artist who pushes the boundaries of colored pencil drawing, combining the medium with other materials and surfaces. Her realist drawings vary in subject but unite in tone of whimsy and humor. Her strongest pieces explore portraiture, depicting older human beings with dignity and beauty that is often overlooked for flashier or more accepted models. The artist focuses on the face by cropping her references tightly to reveal compositions with sophisticated textures of every wrinkle in the skin, each curl in the hair and spots in the fabric.

Retrospection, colored pencil on black mat/mount board, 12 x 9"

"Hope is part of an ongoing series featuring the young model, Addie. Despite her apparent fragility, she has the intelligence and resilience that will make her a future leader. She represents the hope that young women like her will lead us to cherish the earth and each other. She holds a symbolic strawberry plant, the fruit of Venus, goddess of love."

10

Lesley Thiel

Lesley Thiel channels feelings of love, worry and respect for the earth in her art. She feels the urgency to call attention to climate change. Therefore, children become symbols for the fragility of nature. Thiel paints dead tree branches and dying rose petals to grieve over the damage already done to the planet. However, delicate feathers or blooming plants give us hope we still have time to revert the crisis. Thiel's paintings often star her neighbor's twin girls, including Addie. This confident model is also responsive to mimicking the introspective or even sad mood Thiel asks for.

Hope, oil on panel, 36 x 22"

"Finding beauty and wonder in unexpected places was the goal of this artwork, letting the viewer look at an everyday object in a new way. The use of dramatic backlighting enhances the unbelievable colors and shapes of the inside of the harsh looking artichoke. Strong lighting and contrast are the central theme in all of my still life paintings. The right lighting can change any object into a piece of art. Backlighting shining through an object can create a glow that seems to come from within. Simple compositions help focus the eye on the drama in the subject."

11

Cecile Baird

The hyperrealism art of Cecile Baird will knock your socks off once you see a full collection of her colored pencil drawings and oil paintings. Bathed in strong light, ordinary objects undergo a total transformation under the artist's skillful hand. Dramatic contrast and careful design constructions often feature translucent fruit, sparkling glass or a lineup of nail polish, or even burning matches. Baird's fascination with light pushes the boundaries of the unexpected with every new work she executes to perfection. If you crave color, you'll love the artist's magical ability to transform average subjects to ridiculously amazing vivid compositions.

Secret Heart, colored pencil on Stonehenge paper, 18 x 18"

"This painting embodies courage...The gas mask represents overcoming life's challenges. The lace dress expresses elegance and grace. The intricacies and weaving of the lace symbolize the delicate nature of our lives yet holds together stronger together than as separate threads. The hummingbirds are my children but also are hope and resilience."

12

Shana Levenson

Shana Levenson is a figurative painter from Albuquerque, New Mexico. The artist's background in fashion design inspired her most recent work that depicts lace in figurative compositions. She often dresses up herself and models in semi-transparent gowns to both reveal and hide delicate patterns of lace, chiffon, gauze and skin. Colors in lace flow from turquoise green to light blue to white. While the skin tones lack detail and luster, you would be lost in patterns of flowing lace in Levenson's figurative compositions. Her charcoal drawings reveal character and soul with black-and-white mark making brilliantly constructing the human gaze.

Breathe Again, oil on Dibond, 45 x30".
Courtesy McLarry Fine Art, Santa Fe, NM.

About the Author

Veronica Winters was born and raised in Moscow. She immigrated to the U.S. in her early 20s to pursue her calling in art. She holds a BFA in studio art from Oklahoma State University and received a MFA in painting from Penn State in 2005. Winters also studied classical techniques at the Grand Central Academy of Art and the Art Students League of New York after graduation. *The Colored Pencil Manual*, by Dover Publications, is her most recent best-selling book. As art educator, Winters supports the talent of contemporary artists via her teaching and art blog. Living in Naples, Florida, the artist continues to pursue feelings in color by painting the interior life of women in portraiture.



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STRONG VOICES

BY JOHN O'HERN

Virginia Woolf (1882-1941) said, "As I write, there rises somewhere in my head that queer and very pleasant sense of something which I want to write; my own point of view..." I often write about looking for the "something else" in contemporary realist art and a "point of view" is part of that. Woolf lived in a wider world merely tolerant of the efforts of women to be creative but her closer milieu was full of women and men living life to the fullest and creating, unfettered by convention. John Maynard Keynes (1883-1946) redefined contemporary economics. Novelist Vita Sackville-West (1892-1962) lives on in her writings and in the extraordinary gardens of Sissinghurst Castle, which she planned and tended. She wrote, "I worshipped dead men for their strength, forgetting I was strong."

The artists in this introduction express their own points of view, experiment with their media and place their work within the context of history.



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Prior to 2015, **Ali Cavanaugh** says, "I took an idea and then painted every square inch with perfection and control." Her eldest daughter, her muse for many years, was going off to college, and her youngest daughter was 2—destined to become her next muse. She wanted to simplify and abstract her watercolor technique and began to allow the medium to do what it does—flow, blend, puddle. She calls *Open* her "breakthrough" painting—limiting her palette and abandoning her application of paint with tiny brushes.

She discovered, "As I began loosening up I could no longer capture subtleties. I needed to anchor the expression in the eyes." Through the eyes in her portraits, she may reveal more than a fully realized portrait can do. She says, "I strive to paint not only the delicate features of the external person but to capture the tender unseen presence that transcends understanding in the depth of a soul. In my experience in working with the people that I paint, I repeatedly discover the profound mystery of existence."

The human body has been the vehicle for artistic explorations into the mystery of existence for millennia.

Early in her career, **Alexandra Becker-Black** found oil paints toxic and turned reluctantly to watercolor, fumbling at first and then coming as close to mastery as one can with a medium that has a mind of its own. The figure in *Oracle* is godlike in a classical way, inspired by the gods to interpret them and to provide prophecy. When she

1. Ali Cavanaugh, *Open*, watercolor on clay panel, 12 x 12" **2. Gallery 1261**, *Shiva Shakti*, oil, 20 x 16", by Suchitra Bhosle.

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painted *Oracle*, birds represented release and freedom to her. In Greek mythology, ravens were associated with Apollo, the god of prophecy. The actual stories of ravens in myth and art are as complex as are our responses to them. Becker-Black has her own interpretations of the juxtapositions of meanings in her work but encourages the viewer to bring his or her own.

In her self-portraits dressed in intricate lace, **Shana Levenson** can be holding party balloons or be visited by hummingbirds while wearing a gas mask. In *The Messenger*, it's a raven. Levenson notes, "There is an important significance of the raven in the painting. After researching the different interpretations of the symbolism of ravens...for me...the raven signifies wisdom and courage but there are several fascinating ways others can interpret a raven." Levenson's portraits draw on her life experience and reflect her intent to get to know and to portray the person behind the faces she paints.

Contradictions can make a whole. The raven brings similar and different messages in the work of Becker-Black and Levenson. **Suchitra Bhosle**, who was brought up in Bangalore, India, portrays complementary opposites in her portrait *Shiva Shakti*. Shiva and Shakti represent the masculine and feminine principles respectively—Shiva is consciousness and Shakti is energy. However, in their cosmic union, Shiva is Shakti and Shakti is Shiva, a whole that may boggle the Western mind.



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Behind the figure is an inverted triangle, Shakti's symbol. An upright triangle is the symbol for Shiva. The model's inverted triangle pendant completes the inverted triangle in a different plane. Following in the footsteps of Sargent, Zorn, Sorolla and Fechin, she uses the concepts of impres-



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"Subject matter, color, size and style will all have various appeal to collectors, but I would say people are intrigued by art that evokes a strong personal reaction, which of course, is particular to each different individual."

— Coreen Johnson, artist



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3. Arden Gallery, *Boston Pencil Sharpener*, oil on canvas, 24 x 24", by Wendy Chidester. **4. RJD Gallery**, *The Harvest*, oil on linen, 46 x 27", by Harmonia Rosales. **5. McLarry Fine Art**, *The Messenger*, oil on panel, 24 x 35", by Shana Levenson. **6. Alexandra Becker-Black**, *Oracle*, watercolor on paper, 42 x 27" **7. Vose Galleries**, *Persimmons and Peppers*, pastel on paper, 32⅛ x 32⅞", by Janet Monafo. **8. Vose Galleries**, *Still Life with Garlic*, pastel on paper, 37 x 49", by Janet Monafo. **9. Vose Galleries**, *White Eggs, White Eggplants*, pastel on paper, 51⅝ x 39⅝", by Janet Monafo.



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10. George Billis Gallery, *Carroll St Bridge Reflected*, watercolor on paper, 9 x 12¼", by Elizabeth O'Reilly. **11. Blue Rain Gallery**, *Salvavidas, Inmate Firefighters of Malibu (after Delacroix)*, acrylic and mixed media on panel, 60 x 72", by Erin Currier. **12. George Billis Gallery**, *White House and Lettuce Garden*, oil on panel, 16 x 16", by Elizabeth O'Reilly. **13. June Stratton**, *Woodland Vogue*, oil on linen, 24 x 36"

sionism in a contemporary context to reflect timeless values.

The mundane objects of our lives often take on timelessness, especially when an artist isolates them as icons in a still life. **Wendy Chidester** paints the simple mechanical elegance of a *Boston Pencil Sharpener*, well known to those of us who used to write with pencils and were either blessed or cursed to be asked to sharpen boxes of pencils at the beginning of the school year.

She says, "My work depicts a history of objects and machines that have been lost in the advancement of technology and time." Isolated against a neutral background the device attains a dignity it never had in its long life. "I capture the wear of age by scratching into the painting surface, flicking paint and applying multiple glazes making the object appear to have endured on canvas what it has endured in real life," Chidester explains.

"I collect art myself and believe in choosing art that speaks to me with a 'meant to be' feeling. I can breathe a little easier seeing it and feel honored to be a caretaker on its journey." — **Brooke Harker, artist**

Harmonia Rosales recasts iconic Western paintings. She created a stir when she recast God, Adam and a group of angels as black women in her painting *The Creation of God*, inspired by Michelangelo's *The Creation of Adam* in the Sistine Chapel.

In *The Harvest* she recasts *La Charité (Charity)* by William-Adolphe Bouguereau (1825-1905). Bouguereau strove to quote the compositional style and loving protection of the Renaissance Madonna as well as his own Madonna child paintings while expressing the more universal concept of charity.

Rosales' central figure embodies "Mother

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14. **Blue Rain Gallery**, *UFC Fighter Nicco Montano as a Not-So-Repentant-Magdalena (after Gentileschi)*, acrylic and mixed media on panel, 36 x 24", by Erin Currier.
15. **Leigh Bongiorno**, *Love*, oil on canvas, 48 x 48" **16.** **Paige Bradley**, *Cybele*, bronze, 33 x 16 x 16" **17.** **Leigh Bongiorno**, *American Portrait*, oil on linen, 72 x 42"
18. **Bonner David Galleries**, *Autumn Afternoon*, oil on canvas, 49 x 60", by Jane Jones.

Africa" gathering to her bosom children of various shades of brown, the alma mater or nourishing mother. Bouguereau's tipped jug of gold coins is replaced by a skull on which the figure rests her foot, in a way, conquering vanity. In Bouguereau's painting, the child on the left gains its knowledge from the Good Book, but in Rosales' interpretation it listens to a snake from the natural world.

She writes, "Based in Chicago, my inspiration arises from living life as a woman of color. My art is born out of a combination of my love for history, thirst for endless new knowledge and dedication to social action...Art is my weapon in the ongoing battle against indifference and inaction. It forms the basis of resistance."

In the pages of this special section are more viewpoints from some of today's leading women artists. Their voices are loud and clear as they share their interpretations of landscapes, still lifes, figures and more.

Erin Currier, represented by **Blue Rain Gallery** in Santa Fe, New Mexico, creates mixed media portraiture that combines fine art painting and collage. Currier tirelessly researches the individuals she portrays and travels extensively, immersing herself in other cultures in order to better under-

Kate Aubrey



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stand the social and political climate in the places she visits. On her travels she goes out of her way to meet people, sketching and journaling extensively, gathering bits of trash that will later be used for the collage in her large-scale works. Her most recent works are portraits after masterworks of art, such as *Salvavidas: Inmate Firefighters of Malibu (after Delacroix)* that is adapted after Delacroix's *Liberty Leading the People*.

At **George Billis Gallery** in New York City, the watercolor paintings of **Elizabeth O'Reilly** are found. In describing her works, O'Reilly says, "Primarily a plein air painter, I am attracted to locations displaying evidence of their history, where once vigorous places are being reclaimed by nature. I enjoy the juxtaposition of the man-made against the natural world for the color, the geometry and the vestiges of the human presence."

Lotton Gallery in Chicago represents artist **Mary Alayne Thomas**. Thomas' paintings are created by painting with encaustic on panel. Inventively, she uses the beeswax as a thin layer over watercolor paint on wood panel creating a unique ethereal quality.

Gallery director Christina Franzoso says, "Her latest painting, *In the Juniper*, features a dark hair woman, smartly dressed with juniper branches in her hair, monarch butterflies landing on her hair, hand and shoulder, and a barred owl perched on her hand. An intense gaze of a lovely women in a common theme in Mary Alayne's paintings. A small, sweet piece called *Her Outlaw Friend* focuses on a masked woman in a crimson blouse, with a colorful quail in her hair, posing the question of 'who is the outlaw here?' Beckoning to the art nouveau, her paint-



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19. **Leigh Bongiorno**, *Him*, oil on canvas, 28 x 22" **20.** **Coreen Johnson**, *Wet Evening on Riverfront*, oil on canvas, 18 x 36 x 1½" **21.** **Karen Merkin**, *Tea Party*, oil on canvas, 16 x 20" **22.** **Paige Bradley**, *Intention*, bronze, 31 x 16 x 21" **23.** **Coreen Johnson**, *Sunset on the Mississippi – St. Paul*, oil on canvas, 24 x 30 x 1½" **24.** **Paige Bradley**, *Cycles*, bronze, 33 x 22 x 15" **25.** **Coreen Johnson**, *Murphy's*, oil, 30 x 24" **26.** **Karen Merkin**, *Red, Red Whine*, oil on board, 16 x 20"

ings have focus on animals and women, with a sense of playfulness and mystery."

Bonner David Galleries features the work of contemporary representational artists including **Jane Jones**, who paints still lifes and floral works that often feature subjects from her garden. Of her new painting *Autumn Afternoon*, she says, "I love apples and this image so much that I made it monumental, the bowl is 4 feet wide, almost over four times larger than they are in real life, which makes the fruit monumental. I have moved to hyper-realism with my paintings, which means that they are meticulously detailed, to create the illusion of a reality that never really existed."

Salamatina Gallery represents Cuban-American artist **Demi**, whose paintings portray children who have been ravaged by the real world. In 2018 a new publication of the artist's work, aptly titled *Demi*, was released with an introduction by gallery owner Oksana Salamatina. According to the gallery, "This important book, which is particularly relevant today, attempts to give Demi the attention she deserves, and parses through the many influences and political and personal contexts of her work."

Massachusetts artist **Janet Monafo**'s intricately arranged still lifes can be found at Boston-based **Vose Galleries**. The pastel pieces often combine an array of dishware and patterned fabrics in precise color combinations that speak directly to the objects in her work.

In the gallery's catalog for the artist's 2018 exhibition, Henry Adams, the Ruth Coulter Heede Professor of Art History at Case Western Reserve University in Cleveland, wrote, "What's extraordinary in Janet's work is not only the rendering of each individual object, but the way in which the objects are all 'in key' with each other. The challenge is not unlike that of getting 60 members of an orchestra to all play together in tune. When we start to look closely at objects we start to realize



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27. Lotton Gallery, *Outside the Castle*, encaustic on panel, 12 x 12", by Mary Alayne Thomas. **28. Claudia Seymour**, *Au Provence*, oil on linen, 20 x 18" **29. Claudia Seymour**, *Fish Out of Water*, oil on linen/panel, 10 x 20" **30. Lotton Gallery**, *In the Juniper*, encaustic on panel, 18 x 14", by Mary Alayne Thomas. **31. Chantel Lynn Barber**, *Ponytail*, acrylic on linen panel, 10 x 10" **32. Lotton Gallery**, *Writing Haiku*, encaustic on panel, 12 x 12", by Mary Alayne Thomas. **33. Kathleen Gary Farthing**, *Morning Light on the Meadow*, oil, 12 x 24" **34. Chantel Lynn Barber**, *The Artist's Muse*, acrylic on panel, 9 x 6" **35. Kate Aubrey**, *Still Point*, watercolor, 30 x 16" **36. Rebecca Martin**, *Day at the Beach*, oil, 16 x 20"

that they all have a story to tell, and Janet's work often explores this fact."

The paintings of Cleveland-based artist **Leigh Bongiorno** focus on often forgotten or marginalized people, such as the homeless or the transgender couple who inspired her work *Love*. "I look for subjects who have an authentic story to tell," she says. "They are real, they are human and I want the people who experience my work to recognize their humanity and feel empathy for them."

Brooke Harker's paintings of cityscapes draw inspiration from moments of synchronicity when strangers and elements of an urban setting unknowingly collaborate. "Women in stride have often been the focal point of many of my paintings," she says. "The curiosity I feel toward how they navigate through their lives helps me evaluate my own life and give credit to the strength it takes for anyone to walk their path."

Chantel Lynn Barber paints impressionistic artwork in a variety of subjects, including narrative figures and portraits that capture the likeness of her sitters in a whirl of color and texture. Australian artist Colley Whisson says, "Chantel Barber's work is a wonderful collection of dynamic brush marks, contrasted with accurately placed edges. It's a true delight to view."

Canadian artist **Cindy Sorley-Keichinger** paints both animals and flora, tending to focus her work on the natural

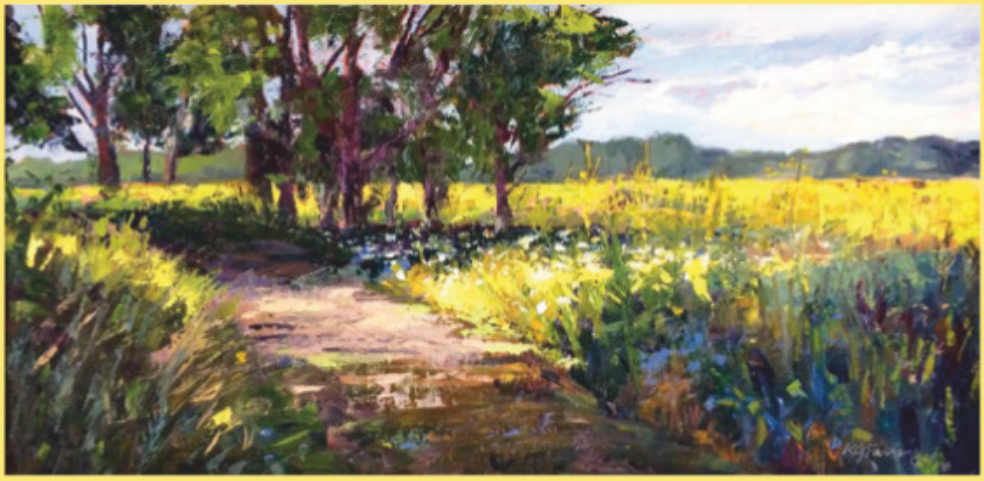
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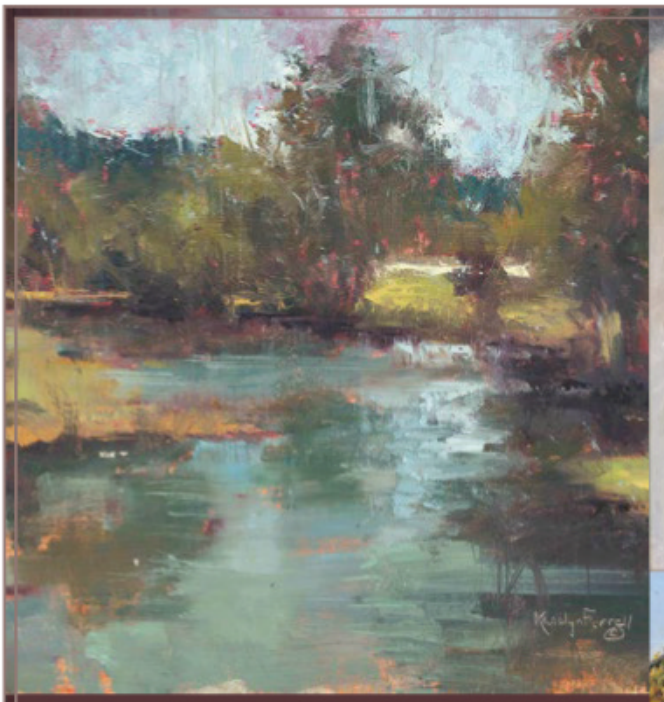
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Chantel Lynn Barber *Enriching Hearts and Lives through Art*

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world. "To free myself from fear of trying something new, or challenging, I just remember what Robert Bateman said in an interview," she says. "He was asked if he ever worried about applying a wash. His response, and my favorite quote, was 'If you paint it once, you can do it again.'"

Still life artist **Claudia Seymour** says, "My paintings are an extension of the beauty and grace I see all around us, and my goal as a painter is to share the joy I find in fruit, flowers, and lovely textiles and objects with the larger world."

She believes that still life and floral paintings are a reflection of the painter's appreciation of light and beauty, and being a collector of this type of work "reveals an understanding of the painter's vision and the collector's appreciation of the artist's goal."

"When choosing art, long to dream. Imagination running wild allows the viewer to be fully engaged and finish the story." — **Chantel Lynn Barber, artist**

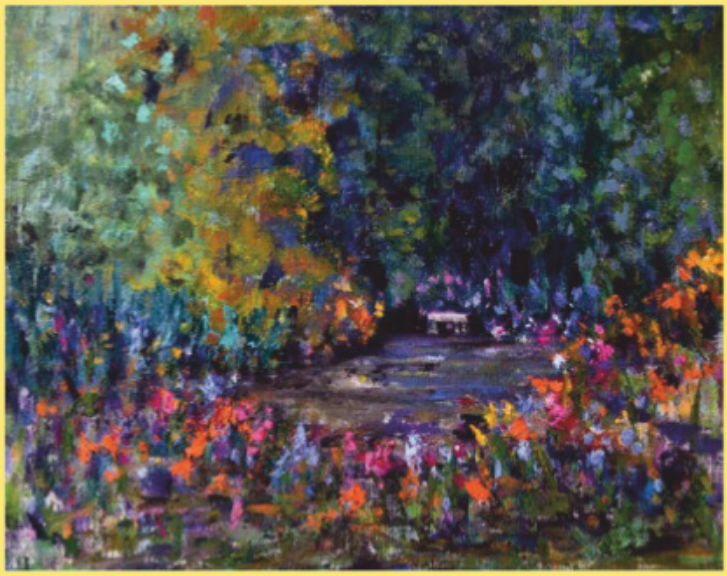
Having lived on three continents, **Coreen Johnson** is drawn to contrasts in the natural world and changes that man has made to the environment, as well as the vast differences of climate and culture that influence how people react to and with their surroundings. She says, "I attempt to capture these contradictions through exploring the various effects of light and texture on linear, geometric steel and concrete structures, as opposed to the random, softer forms that occur in nature."

Cynthia Rosen's work, while inspired by the sights and sounds around her, takes liberty to express its vitality through her dynamic use of color. Viewers can find touches of the impressionists, post-impressionists and color field painters in her unique contemporary style.

"An artist will be inspired by the most subtle things and it is these subtle nuances that may attract a collector to stop and appreciate a piece of fine art," says **Giuliana Aubert**. "Therefore, if I have created a composition on canvas that will



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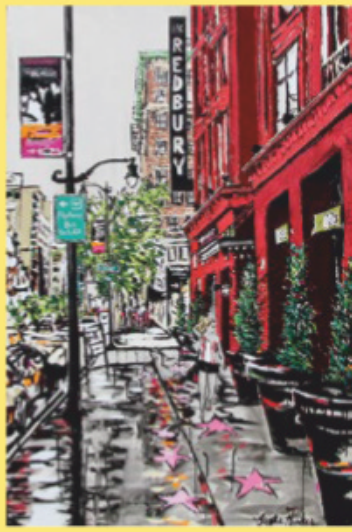


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37. **Kate Aubrey**, *Vanishing Point*, watercolor, 26¾ x 26¼" **38.** **Giuliana Aubert**, *Pacific Bold*, soft pastel on archival board, 16 x 22" **39.** **Giuliana Aubert**, *Springtime on the Lake*, soft pastel on archival board, 9 x 12" **40.** **Cynthia Rosen**, *Early Bloom in the Desert*, oil, 16 x 20" **41.** **Kate Aubrey**, *Been There*, watercolor, 20 x 21½" **42.** **Giuliana Aubert**, *The Quiet Place*, oil on archival board, 16 x 22" **43.** **Cynthia Rosen**, *Woodland Kaleidoscope*, oil, 36 x 60" **44.** **Salamatina Gallery**, *Botticelli's Garden*, 86 x 65", by Demi. **45.** **Salamatina Gallery**, *Heatwave*, acrylic on canvas, 50 x 56", by Demi. **46.** **Cynthia Rosen**, *Harbor View*, oil, 16 x 20"


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47. Salamatina Gallery, *Girl*, acrylic on canvas, 30 x 24", by Demi. **48. Karolyn Farrell**, *Roses at Noon*, oil, 24 x 36" **49. Brooke Harker**, *Hollywood in Stride*, ink, oil and acrylic on canvas, 60 x 40" **50. Karolyn Farrell**, *Arkansas Landscape*, oil, 32 x 42" **51. Cindy Sorley-Keichinger**, *Strawberries & Cream*, acrylic 9 x 12" **52. Cindy Sorley-Keichinger**, *Fall Hawthorn*, acrylic, 7 x 5" **53. Brooke Harker**, *Buzz and Flow*, ink, oil and acrylic on canvas, 66 x 45" **54. Monique Carr**, *Meditation*, oil on panel, 24 x 24"

incline the collector to be transposed to a particular place and time or an emotion they may have felt by observing my work then I have been fulfilled as an artist."

Santa Fe-based artist **Jeanne Hyland** is known for painting expressive portraits, florals and still life paintings. She renders her subjects with passionate and vibrant colors. Her painting, *Alma with Violin*, features a model from a painting class the artist taught. During one of her breaks, Hyland observed her playing the violin and captured the moment.

Karen Merkin's photorealistic style takes ordinary objects, such as apples or teapots, and incorporates such extraordinary detail that the images look real. This is especially true of her *Car Portraits*. She says, "I have a passion for restored classic cars. Each car has its own unique beauty, design and character that I try to capture with my oil paints."

"My advice to collectors is to purchase a variety of work that adds richness to your life, be it intellectual, emotional or [a] simple pleasure. The greatest collections are those that provide the viewer with different gifts for different moments." — **Cynthia Rosen, artist**

Working from photos she takes at car shows or on the street, Merkin's images show the reflections of the surrounding environment especially in the chrome and glass surfaces.

Karolyn Farrell often works in plein air, with her painting *The Pig Trail*, done on the backroads of the Boston Mountains in Arkansas, where students attending the university in Fayetteville would drive. She says, "The roads are still open but the interstate is most often used." Another of her paintings, *Roses at Noon*, was painted at a farm in the same city as the other work. On the farm are chickens, ducks, sheep and hundreds of blooming roses.

Farrell says that gallery owners and collectors "have mentioned that they like the passion in my art, the movement, the use of textures and design. I like the idea of an art piece that speaks to you. Commission pieces have brought tears of



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joy to the purchaser in some cases as they reminisced about a place or event painted that no longer existed."

"Every time I pick up my brush, there is a puzzle to solve, challenges to meet," says artist **Kate Aubrey**. "What worked before is never enough. If I explore, if I examine and absorb, paintings come tumbling one after another through my head demanding birth. Invention is hard on their heels. Rather than wondering, 'What shall I paint,' I wonder, instead, 'How can I ever paint it all?'"

Kathleen Gray Farthing says, "Wherever I go, from Prague to Sri Lanka to the field behind my house, I see a painting around every bend. It's often patterns or colors—a rhythmic string of telephone poles along a highway, a glowing light falling on an old hay wagon or a breathtaking vista overlooking the ocean—that initially attract my eye and inspire me to create. These qualities and sensations are what I strive to share with viewers so they can see and feel what I do. I want people to be as awed as I am, or as amused or delighted or fascinated as I am. That's the challenge, as well as the pleasure, of painting."

After retiring from teaching art 22 years, **Maria Tuma** continued painting with her own original intent. "Lately I have become so interested in 'illustrating' some verses in the Holy Bible, due to the realities seen on the news like the red moon, sun eclipse and the fires in California," says Tuma, whose painting *The First Turmpet* is based on Joel 2:31 and Revelation 8:7. "Warning the Earth to those that are paying attention...The

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55. **Jeanne Hyland**, *Alma with Violin*, watercolor, 15 x 22" **56.** **Trina Moore**, *Cafe Racer*, oil on canvas, 36 x 36" **57.** **Maria Tuma**, *The First Trumpet*, oil on linen, 36 x 48"

Bible has become a source of learning and inspiration to paint."

Monique Carr likes to experiment with unusual tools, textures and color combinations, allowing her to see subjects in unexpected ways. "My landscape paintings are a fusion of experience, experiment and emotion," she says. "An important consideration is the composition with an abstract underpainting. Atmospheric effects are another wonderful way to create a sense of beauty and drama with calm and mystery, which appeals to me."

"My sculptures are collected for many reasons," says artist **Paige Bradley**. "Sometimes a man gives a piece to their wife, mother or daughter in order to say: 'I am proud of you, you are amazing, you have done so much, you are graceful, powerful, nurturing and triumphant.' Women often collect my works because it reminds them how to breathe and meditate, or how to feel free, beautiful and confident. And because I am a woman, I know what it feels to be a woman in my own body. I put these emotions into bronze so it can speak clearly to every person, last for generations and be relevant through the ages."

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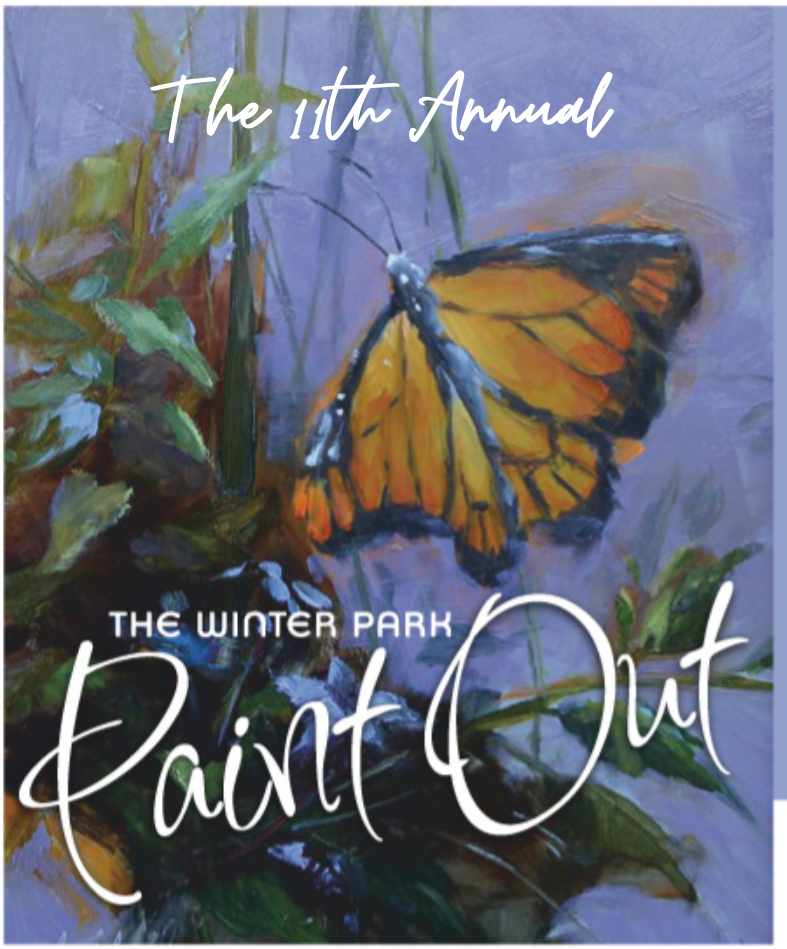
FINALIST: Aneka Ingold, Tampa, FL, *Postpartum* (detail), 2018

The $50,000 winner will be announced at the finalists' exhibition opening on May 2, 2019 at the Muskegon Museum of Art. Full details, including information about the 10 finalists, at www.thebennettprize.org.

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1

Abundant BEAUTY

COLLECTOR'S FOCUS
FLORALS & BOTANICALS

BY JOHN O'HERN

Polly Thayer (Starr) (1904-2006) wrote, "I want to learn to see with my whole being, and to communicate what I experience. William Blake called it seeing through the eye rather than with the eye; instead of superimposing my own expectations on a subject, I seek what the form will reveal of essence, what the visible will tell me of the invisible. It is an effort that requires intense, prayerful attention, but if the seeing is honest and the hand is well trained, a revelation will emerge."

Known for her portraits and landscapes, her florals are soft abstractions as if the substance of the blossoms has gone on and left their essence behind. In *The Bowl*, gossamer Queen Anne's lace and substantial pink and blue hydrangea blend in an explosion of color.

1.
Winfield Gallery,
Kinglets and Magnolias,
acrylic on panel, 11 x 11",
by Andrea Johnson.

2.
Marc Straus Gallery,
Transgenic Bouquets—The Von Humboldt, oil on wood panel, 28 x 22",
by Clive Smith.

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3. **Trina Moore**, *Rose for Carla Jean*, oil and wax on canvas, 48 x 48" **4.** **Nedra Matteucci Galleries**, *Taos Iris Garden*, oil on linen, 36 x 36", by Walt Gonske. **5.** **George Billis Gallery**, *Zinnias in a Jar*, oil on panel, 24 x 18", by Peggie Blizard. **6.** **Nedra Matteucci Galleries**, *Sunflowers in a Glass Vase*, oil on panel, 48 x 36", by Martin Mooney. **7.** **Nedra Matteucci Galleries**, *Pewter and Peonies*, oil on canvas, 14 x 18", by Joan Potter.

Eric Wert's philosophy is not dissimilar to that of Thayer. He says, "While my technique is precise, the paintings are a meditation on the impossibility of control over nature—human and otherwise. They're *vanitas* paintings, about the transitory nature of wealth, life, relationships and understanding." His upended still lifes, such as *Basilisk*, are odes to art history and to the deeper beauty in the conventionally beautiful. His wife, Marci Rae McDade, an expert in fiber arts, introduced him to the rich fabrics that appear in his paintings. I was about to comment on the unusual black background of *Basilisk* until I looked closely and saw its subtle blue, black and red pattern. The translucent veins of the carnivorous sarracenia flowers are a natural complement to the intricate design of the copper framework for the enamel on the Japanese green cloisonné vase.

In her florals, **Andrea Johnson** celebrates the colorful relationships between birds and blossoms. She paints the subtle changes in the atmospheric light of the landscape of the Salinas Valley and the Monterey Peninsula. Living on a ranch, she is immersed daily in the rich variety of flora and fauna around her. "This valley gives life to many," she says. "The cycle of earth to green to harvest reflects the larger cycle of life from beginning to end and then beginning again. John Steinbeck once declared it his intention to tell 'the story of this whole valley...so that it would be the valley of the world.' He wanted readers of *East of Eden* to feel afterward that they would have a sense of belonging in Salinas Valley, that they would 'actually be a native of that valley.' It is my hope that I too have been able to capture a sense of place and the spirit of this valley called Salinas," she says.

In *Kinglets and Magnolias*, the blossoms reflect "beginning again." The magnolia trees shed their leaves in their dormant period and erupt in late winter to spring with large, colorful pink blossoms on bare branches.

Clive Smith is full of surprises. Winner of the 1999 BP Portrait Award at the National Portrait Gallery in London, for one of his isolated figures, he has gone on to paint people and plant life in various



"Sugar Blues Iris", 24 x 24" Oil on Canvas

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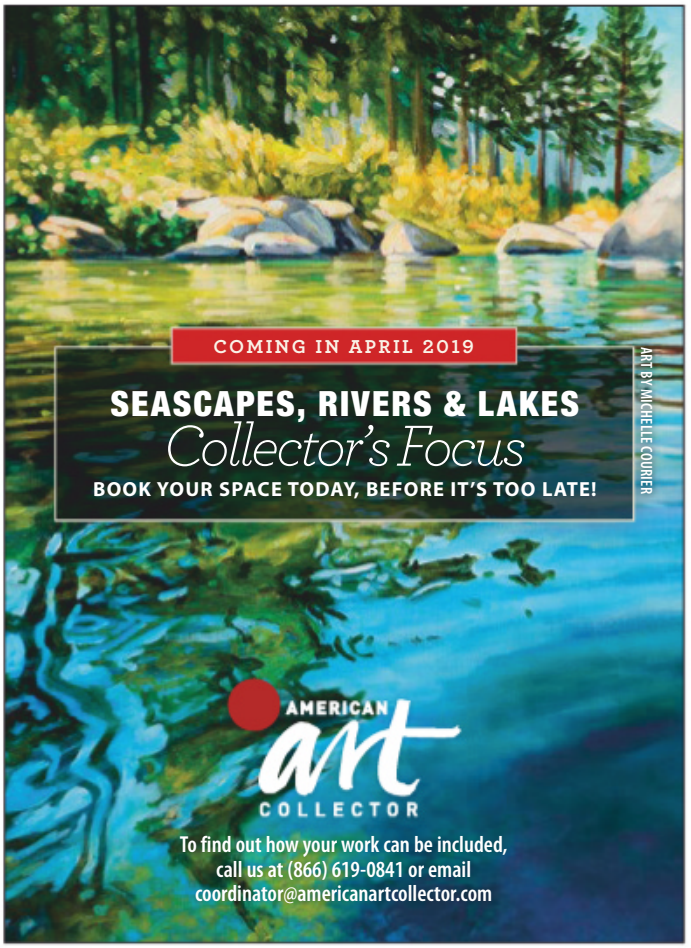


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8. George Billis Gallery, *Two Blue Jars with Pink Flowers*, oil on panel, 24 x 36", by Peggie Blizard. **9. William Baczek Fine Arts**, *Basilisk*, oil on aluminum, 32 x 24", by Eric Wert. **10. Vose Galleries**, *The Bowl*, oil on paper, 21¼ x 29¼", Polly Thayer (Starr) (1904-2006). **11. George Billis Gallery**, *Wilted Roses – Red*, oil on panel, 30 x 40", by Peggie Blizard.



rebecca martin fine art

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styles, bird nests on broken ceramic plates to comment on our consumption of the planet's resources and, recently, *Transgenic Bouquets—The Von Humboldt*.

He writes, "I have started to imagine I am a biotech florist, creating single stem bouquets in my studio that grow as a fully formed flower arrangement blooming in unison. Through the medium of oil and pigment, various species of flowers have been genetically modified and grafted into root stock using hog's hair brushes onto the surface of my wood panels.

"These new paintings reference back to Old Master, Dutch flower paintings that despite their breathtaking illusionism do not reflect reality as the panoply of rare petals never actually bloomed together and were a construct pieced together from studies done when the flowers were actually in bloom throughout the growing season."

In the tradition of floral painting, Thayer was right when she wrote, "If the seeing is honest and the hand is well trained, a revelation will emerge."

There is beauty at every turn of the page in this special section dedicated to artists painting florals and botanicals. They turn to the world around them—flowers they buy at markets, their own gardens and snapshots of life they see as they pass by a blooming field. It is in the intricacies of these works that the artists' individual styles flourish.

Bonner David Galleries in Scottsdale, Arizona, features the works of **Dyana Hesson** and **Kathy Lemke Waste**, who often paint flowers and other garden finds. Their paintings will be on view in the gallery for a two-artist show March 29 through April 22.

Hesson's newest painting *Sunburst, Echeveria, Huntington Gardens, CA* depicts a scene she stumbled upon last April



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12. **Trina Moore**, *Another First*, oil on canvas, 16 x 40" **13.** **Nancy Balmert**, *White Chocolate Rose*, oil on canvas, 24 x 24" **14.** **Trina Moore**, *Hydrangea*, oil on canvas, 48 x 48"
15. **Lotton Gallery**, *Floral with Dahlias*, oil on canvas, 16 x 12", by Yana Movchan. **16.** **Brent Cooke**, *Garden Warriors*, bronze mounted on black granite base, ed. of 30, 15 x 15 x 8"
17. **Lotton Gallery**, *Bouquet with Cockatiel with Parrot Tulips*, oil on canvas, 28 x 22", by Yana Movchan. **18.** **Nancy Balmert**, *Topeka Garnet Peony*, oil on canvas, 24 x 24"
19. **Nancy Balmert**, *Windsor Rose Iris*, oil on canvas, 36 x 36" **20.** **Brent Cooke**, *Wind Riders*, bronze and stainless steel mounted on a black granite base, ed. of 30, 45 x 18 x 14"
21. **Gemma Di Grazia**, *Confetti*, soft pastel on paper, 16 x 24"

at the gardens in San Marino. The sky was gray and uncooperative during the visit, but after situating herself in front of the echeveria, "miraculously, the clouds parted and the dramatic shadows appeared," Hesson says. "Sometimes chasing blue skies requires patience, but that's when the drama happens and my heart warms."

The olive branch is an image that appears in several of Lemke Waste's new paintings for the show, including the aplty titled work *The Olive Branch*. "The branch carries more than the weight of its fruit," she says. "In Greek mythology, Athena, Goddess of Wisdom, claimed victory over Poseidon by planting the first olive tree next to the damage he inflicted by smashing into the Acropolis. Hers was judged the better gift and the olive branch signified her victory. Roman poets, early Christians and the great artists of the Renaissance added peace, harmony and hope to the symbolism of wisdom triumphing over foolishness."

At **George Billis Gallery** in New York City, the represented artists work in a number of different styles and mediums. **Peggie Blizard** focuses on mason jars filled with flowers. "Air, light and water are as much a subject of my paintings as are the flowers and jars," she says. "All of these elements combine to create the illusion of space between the viewer and the back of the picture plane. I strive to include a feeling of fun and happiness when I paint."

Lotton Gallery in Chicago represents floral artist **Yana Movchan**, who has a unique ability to paint the finest details and nuances. She also likes to incorporate cats, dogs, birds, snails, butterflies and other creatures among her delicately painted flowers. As the gallery explains, "In her most recent painting, *Ralph*, she paints an adorable French bulldog in a luscious garden of pink roses. A beautiful cat in *Siberian Cat with Chicken Family* is graced by vibrant red, orange and rust colored dahlias. Movchan adds unexpected humor, infectious mood and a serene nature, unmatched by her skill, technique and composition."

Santa Fe, New Mexico-based **Nedra Matteucci Galleries** features both historic and contemporary floral works. Some artists, such as **Walt Gonske** paint floral gardens, while other artists, including **Joan Potter** and **Martin Mooney**, paint traditional floral still lifes. Dustin Belyeu, director of the gallery, says, "A floral still life can be abstract or realistic, harmonious or playful, bold or pastel—a personal expression of the artist through flowers. And, of course, flowers are beautiful. It's no wonder that so many painters choose flowers, and so many choose to collect these paintings."

Sculptor **Brent Cooke**, of **CastArt Studio** in Victoria, British Columbia, creates works depicting the natural world. His work *Garden Warriors* was



22



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25



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inspired by watching hummingbirds in the wild and around feeders. "I was taken with how aggressive these tiny birds are," he says. "They only seem to have a very brief moment to feed before out of the blue they are chased away by another hummer. I wanted to capture that moment of hostility." Maple leaves inspired another of his pieces, *Wind Riders*. "While walking in the woods one autumn day I noticed some maple leaves just burst off the ground in a seeming explosion as a gust of wind blew them around," Cooke explains. "I wanted to turn the event into a bronze expression for all to enjoy."

Nancy Balmert is recognized worldwide for her floral paintings, having exhibited them overseas in Belgium and Italy, among other places. In February, her painting *Rose Glow* was part of the Collector's Choice show at Amsterdam Whitney Gallery, in New York's Chelsea Art District. She uses the techniques of Old Masters, and curator Ruthie Tucker says, "Her virtuosic floral oeuvre is both modern and timeless, providing beauty to the auspicious viewer while commemorating the splendors of nature."

Colorado artist **Rebecca Martin** says, "A favorite quote of mine is from Thomas Aquinas: 'The things that we love tell us who we are.' I paint things that I love including flowers, landscapes, seascapes, food, tablescapes and animals. I hope to bring some joy into your life through subject matter and vibrant color."

With great reverence for nature, California artist **Sally Ruddy** creates her vibrant paintings. She responds to the subject in a sensual way rather than literal, feeling her way through a painting. Soft brushstrokes and effortless blending of colors contribute to an environment that is focused on emotional response and personal narrative.

"What is the magic in its being there? What is it that calls out? Why is it speaking to me," Ruddy asks herself. "And then, there's the magic of sitting at your easel, making the commitment and starting to work. The art happens. It begins to bloom. You make decisions along the way. But sometimes you go into your own zone; you are almost unconscious of what you're doing."

Trina Moore says, "I paint images that are intimate. I want the viewer to have a relationship with my work. Whether it's a gentle fold of flower petal, the strong features of a cafe racer, or the knowing eye of a sockeye salmon."

Moore adds that collectors should invest in works by emerging artists. She says, "Find out about them as a person. Are they passionate and hardworking? Have they given back to their community? Does their work resonate with you?"

22. **Rebecca Martin**, *Field of Zinnias*, oil, 16 x 20" **23.** **Sally Ruddy**, *Columbine*, oil on canvas, 5 x 5" **24.** **Sally Ruddy**, *You're My Sunflower*, oil on canvas, 10 x 8"
25. **Jeanne Hyland**, *Easter Lilies #2*, watercolor, 12 x 12" **26.** **Bonner David Galleries**, *Sunburst, Echeveria, Huntington Gardens, CA*, oil, 40 x 30", by Dyana Hesson.

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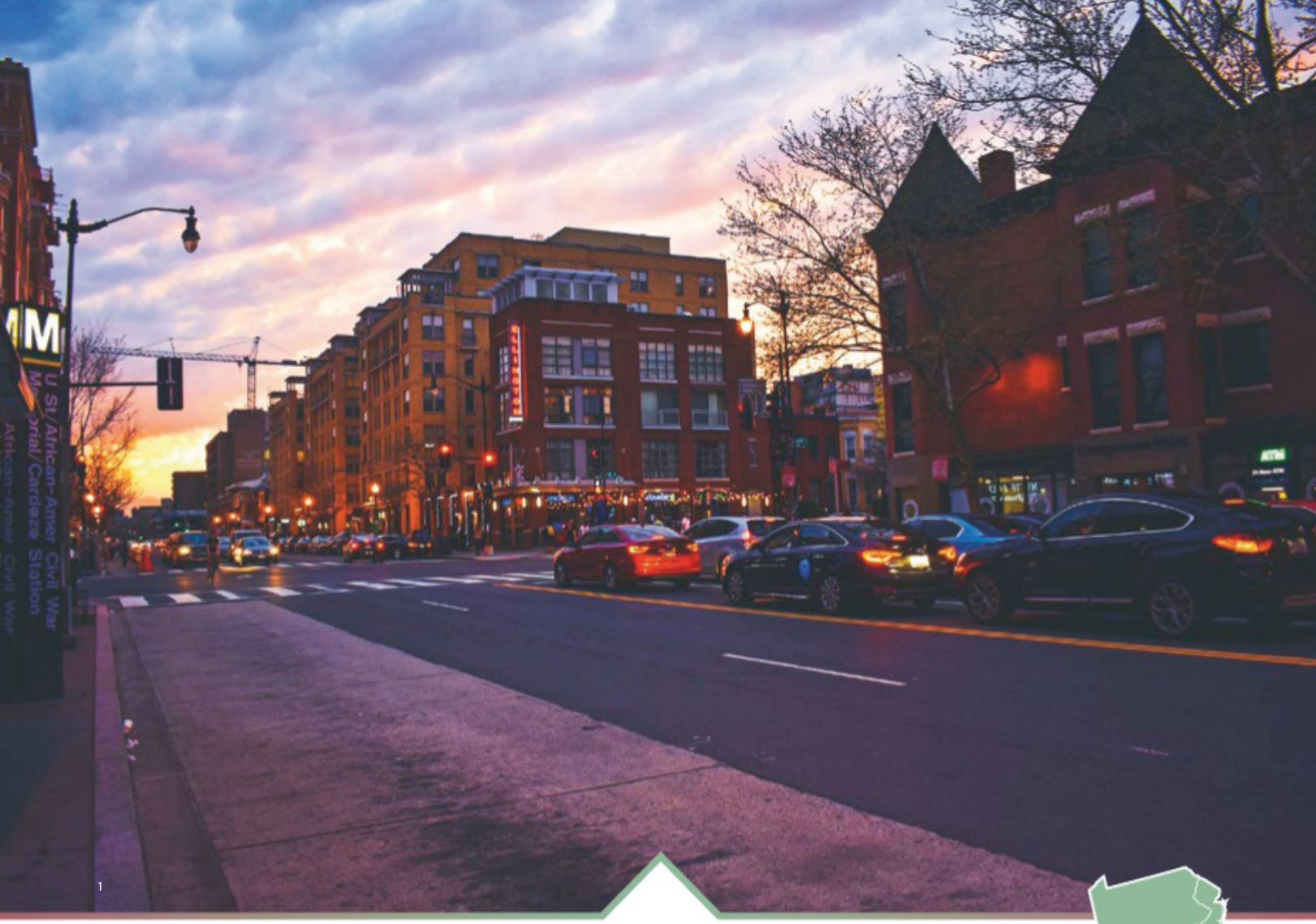
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1

The Art Lover's Guide to Collecting Fine Art in

Washington, D.C., *and the* Mid-Atlantic States

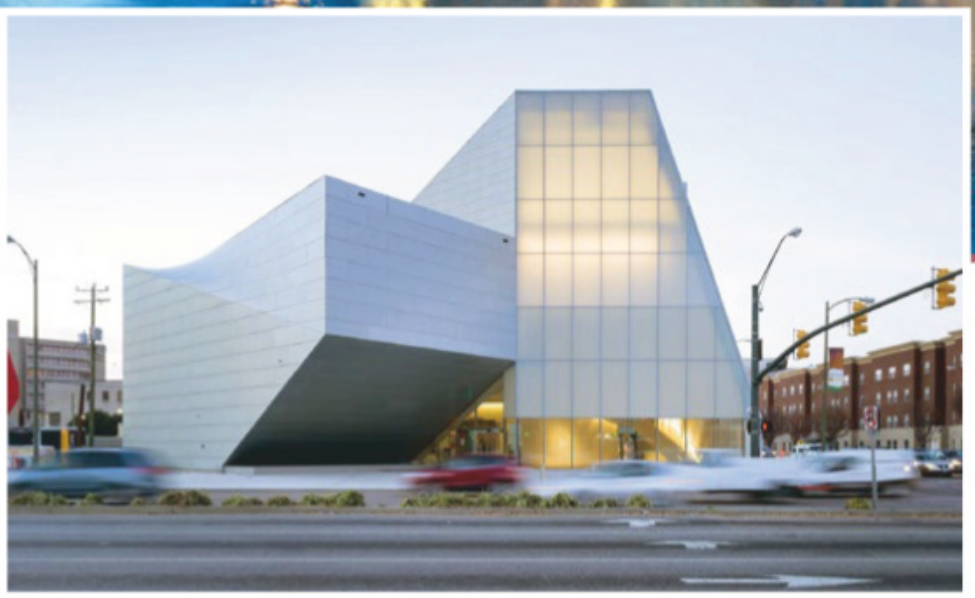
Over the decades Washington, D.C., and the Mid-Atlantic states have been recognized for having a strong connection to history and culture. These ties have helped established it as one of the most arts-centric regions in country. Around every turn are cities with museums, fine art districts filled with galleries, festivals with artists from around the nation participating and studios where patrons can stop by and see how works of art are created.

The nation's capital is brimming with fine arts, including an array that are part of the Smithsonian Institution, such as the Smithsonian American Art Museum, the National Portrait Gallery and the Freer Gallery of Art. Also in the city is the National Gallery of Art, which was conceived by Andrew W. Mellon, a financier and collector from Pittsburgh. All of the museums host major exhibitions throughout the year, with the National Portrait Gallery displaying *New Co-Acquisition: Henrietta Lacks* through March 31. The event is an installation of the jointly acquired portrait of Lacks painted by Kadir Nelson. The piece was commissioned by the National Portrait Gallery and the National Museum of African American History & Culture.

In Virginia, there are a number of cities that are known for their arts. September 21 and 22 in Alexandria is the 17th annual *Alexandria King Street Art Festival*, which happens not only minutes away from Washington, D.C., but in the hub of Old Town Alexandria where a number of major art galleries and studios are located. This event features 200 artists exhibiting their work in booths lining King Street between Washington and Union streets for more than six blocks of fine art. The city of Richmond has a similar annual event, the 48th annual *Arts*



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1
U Street in Washington, D.C.
Courtesy of washington.org.

2
The Philadelphia Museum of Art. Photo by Edward Savaria, Jr. for PHLCVB.

3
Institute for Contemporary Art in Richmond, Virginia. © Iwan Baan. Courtesy Visit Richmond VA.

in the Park, held May 4 and 5. This event brings together more than 450 artists to Byrd Park, where they will exhibit paintings, photographs, jewelry, pottery and more. The **Chrysler Museum of Art**, in Norfolk, which features 50 galleries with more than 30,000 objects, is also a noteworthy stop when in the area. Hosted at the museum are both collection-curated exhibitions as well as traveling shows that bring in loaned masterworks.

Long's Park Art Festival in Lancaster, Pennsylvania, celebrates its 41st year this Labor Day weekend, August 30 through September 1. The event features fine arts and crafts from around the nation with more than 200 artists participating. Twice each year the Lancaster City Art Galleries host two *Lancaster ArtWalk* events, which are self-guided tours of the galleries as they host special exhibitions, meet-the-artist events and demonstrations. The 2019 walks happen the weekends of May 4 to 5 and October 5 to 6.

Another must-attend event in the region is the annual ***Plein Air Easton*** in Maryland, which has become known as one of the nation's largest plein air competitions in the country. Taking place July 14 to 21, *Plein Air Easton* will see 58 plein air painters from around the world descending on the city to paint the town. Also in Easton is the annual *Waterfowl Festival*, which celebrates wildlife and the heritage of the Eastern Shore. During the festivities, which next happen from November 8 through 10, attendees can view and purchase artwork, attend special previews and watch a number of sporting events take place.

A handful of the artists and galleries calling the region home are **Betty Branch**, **Jill Basham**, **Joe Shannon**, **Meibohm Fine Arts** and **Studio 7 Fine Art Gallery**.

MEIBOHM FINE ARTS

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Meibohm Fine Arts is honored to have served the East Aurora, New York, community for 118 years. Grace Meibohm is the third-generation owner of the gallery and is pleased to feature the works of regional western New York artists, both historic and contemporary. Meibohm Fine Arts has gained a reputation for advancing the careers of established artists, assisting emerging artists, as well as fostering the collection of notable historic artists' works.

"Sales of quality works by our regional artists have remained constant; the educated collector is our best client."

— Grace Meibohm, owner, Meibohm Fine Arts



Artists who have been featured regularly in the gallery are **Monica Angle**, **Jane Foley Ferraro**, **Karl Heerdt**, **Thomas Kegler** and **Fran Noonan**. Among the new artists the gallery has been exhibiting are **Paul Alico**, **Chris Liberti**, **Thomas Paquette** and **Sean Witucki**. In addition, artists, collectors, corporations and museums seek the gallery's framing services.

The gallery has a schedule of exhibitions throughout the year with some of its most anticipated exhibits being a show for Ferraro April 26 to May 25; a show featuring **James D. Havens** (1900-1960) from June 8 through July 20; and the works of **Raymond Bonilla** on view in the month of November.

"We enjoy working with and promoting our contemporary artists, but find equal satisfaction presenting the historical artists' exhibitions," says Meibohm. "The love of the old and new certainly fits with our century-plus family art business."



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1
Meibohm Fine Arts, *House and Elevator*, oil, 15 x 30", by Chris Liberti.

2
Meibohm Fine Arts features the work of historic and contemporary artists. Photo by Mark Strong.

3
Meibohm Fine Arts, *A Gathering*, oil, 18 x 20", by Fran Noonan.

Jill Basham



The End of the Beginning
Jill Basham • 36x48 • oil on linen • 2018

Winner of the Salmagundi Award for the Historic Black and White Exhibition 2019, Salmagundi Club, NYC

Mood takes center stage in Jill Basham's work. While she is inspired to push painting boundaries and her path to completing a painting is often uncertain, ultimately she hopes to evoke emotions. "The End of the Beginning" is limited to a sepia tone in order to impart a sense of nostalgia and the passing of time. Living along the Chesapeake Bay in Maryland, the artist is inspired by expansive horizons. Basham has the opportunity to spend time outdoors and to learn how light alters the appearance of the land, sky and water; subsequently altering mood.

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Principle Gallery, Alexandria VA • Reinert Fine Art, Charleston SC • South Street Art Gallery, Easton MD
Handwright Gallery, New Canaan CT • Crown Gallery, Blowing Rock NC

JILL BASHAM

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Jill Basham paints throughout the United States, but she calls the Eastern Shore of the Chesapeake Bay home. Primarily a landscape oil painter, Basham is drawn to atmosphere and mood. She says, "I strive to get my paintings to a point in which I truly feel the place I have painted, and my hope is that others do as well. Each painting is an experiment that is unfolding; the truly moving pieces are the ones that I pushed a bit."

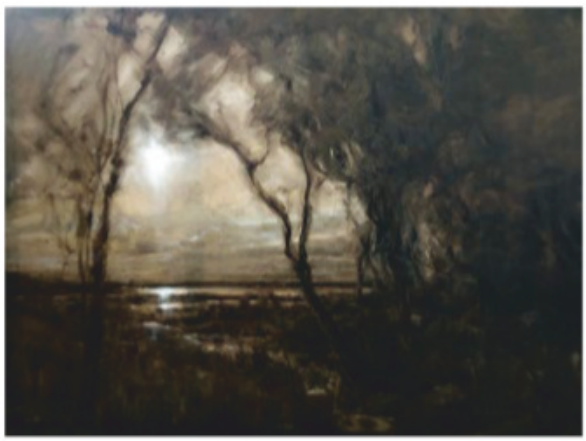
Presently, Basham is working on multiple series including *Explorations in Green*, working to find answers to the challenges presented when using the color green. Her *Reef* series paintings are focused on her experiences snorkeling among the coral reefs. Finally, Basham is working on a collaborative series that will ultimately be a large body of work, and will be unveiled prior to the spring of 2020 as part of an upcoming two-person show at Principle Gallery in Alexandria, Virginia.



1

Along with Principle Gallery, Basham is represented by Reinert Fine Art in Charleston, South Carolina; Crown Gallery in Blowing Rock, North Carolina; South Street Art Gallery in Easton, Maryland; and Handwright Gallery in New Canaan, Connecticut. She is a member of the Salmagundi Club, Oil Painters of America and American Impressionist Society. She received best of show at the 2018 *Door County Plein Air Festival*, and she has won numerous other awards worldwide.

March 1 she will be the featured artist at Reinert Fine Art; from April 28 through May 5 she will present her work at *Olmsted Plein Air Invitational* in Atlanta; and from May 8 through August 2 her work will be on view in the *Fab 4* exhibition at the Crystal Moll Gallery in Baltimore. July 7 through 21 she will exhibit in the third annual *En Plein Air Invitational People's Choice* hosted by South Street Art Gallery.



2



3

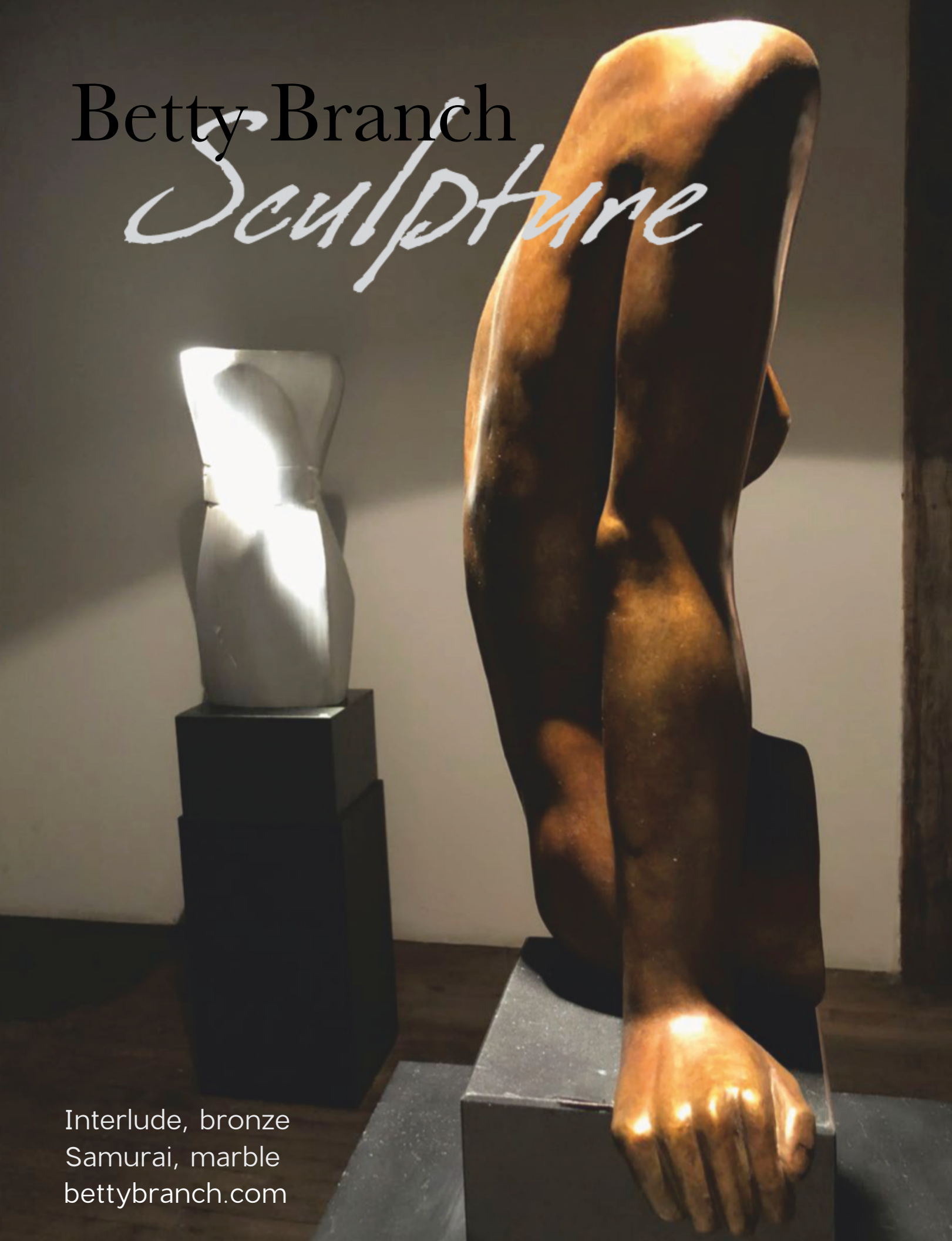
1
Jill Basham, *Still Water*, oil on linen, 12 x 16"

2
Jill Basham, *The End of the Beginning*, oil, 36 x 48"

3
Jill Basham, *A Decade Ago*, oil on panel, 16 x 20"

Betty Branch

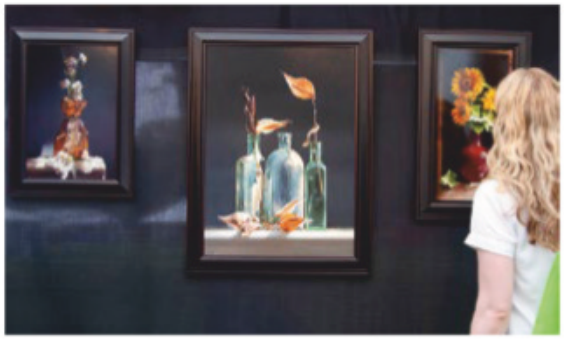
Sculpture



Interlude, bronze
Samurai, marble
bettybranch.com



1



2



3

1
More than 200 artists participate in the annual *Long's Park Art Festival*.

2
Art patrons view the paintings of Larry Preston at a past show.

3
The photography of Michael Behr is on display.

LONG'S PARK ART FESTIVAL

US-30 at Harrisburg Pike
Lancaster, PA 17601
(717) 735-8883, info@longspark.org
www.longspark.org

This Labor Day weekend, August 30 to September 1, Long's Park in Lancaster, Pennsylvania, will be transformed into a vibrant, tree-shaded outdoor gallery during the 41st annual *Long's Park Art Festival*. This highly competitive festival is a celebration of fine art and craft from across the nation, featuring works by more than 200 artists and artisans, as well as food, wine, local craft beers and music.

Festival patrons will enjoy collecting artwork in the following categories: ceramics, digital art, drawing, wearable fiber, decorative fiber, functional art, furniture, glass, jewelry, leather, metal, mixed media, painting, photography, printmaking, sculpture, wood and upcycled/creative reuse items. This year's exhibitors, a compelling mix of returning, new and emerging artists and craftspeople, will be announced in May. "We are always excited about the high quality of work shown by artists who are accepted into our show," says festival artistic director Rick Faulkner.

"It is the ability to meet and interact with artisans who have created something you absolutely love that makes coming to this art festival special."



—Bonita St. John, operations director, Long's Park Art Festival

Named the top East Coast art festival of 2018 by Art Fair Calendar, the festival has also been recognized consistently as one of the top 50 art festivals in the nation, as well as a top event in Lancaster County. The *Long's Park Art Festival* attracts visitors from across Central Pennsylvania, Philadelphia, New Jersey, Delaware, Virginia, Maryland, and Washington, D.C. "It is the ability to meet and interact with artisans who have created something you absolutely love that makes coming to this art festival special," states festival operations director Bonita St. John.

The festival is presented by the Long's Park Amphitheater Foundation, a nonprofit organization dedicated to "Enriching Lancaster through Art & Music." All proceeds benefit the art festival and the foundation's Summer Music Series, 13 to 16 summer concerts featuring award-winning musicians, offered free to the public at the Long's Park Amphitheater.

BETTY BRANCH

(540) 344-4994
info@bettybranch.com
www.bettybranch.com

Betty Branch's journey toward becoming a nationally renowned, internationally celebrated sculptor is an inspiring story. Branch has stayed resolute to lifelong tenets that define her work: the body, rites of passage both traditional and unorthodox, the intersection between land and form, and the crow. Her media is diverse; she sculpts with marble, clay, bronze, stone, wax, terra cotta, earth and straw. Each medium is a talismanic touchstone for her art; Branch ferrets out the essence of every one of these for exploitation.

When Branch's work is considered in its entirety, a compassionate portrayal of the human condition is translated through gesture, form and skin, airborne through imagination and intensification, theater and theodicy.

"My first memory is of making something—my joy existing between discovery and creation, a process as necessary as breathing," she says. "For as long as I can remember, this urgency to create has possessed me and fuels whatever project is at hand. My working process allows me to return to my earliest recognitions of my 'maker-self' as I sculpt in stone, clay, bronze or earth."

Branch maintains a studio as well as a 6,000-square-foot art gallery in downtown Roanoke, Virginia. She is a member of the National Sculpture Society, Audubon Artists, Allied Artists and Tri-State Sculptors.



1

1
A Friend for Life, bronze and stainless steel, 82 x 42 x 15"

2
La Penserosa, bronze, 18 x 23 x 10"

3
Survivor, bronze, 13 x 13 x 5"



2

3



1



2

CHRYSLER MUSEUM OF ART

One Memorial Place, Norfolk, VA 23510
(757) 664-6200, www.chrysler.org

The Chrysler Museum of Art is a distinguished mid-sized art museum with a nationally recognized collection of more than 30,000 objects, including one of the great glass collections in America. The core of the Chrysler's collection comes from Walter P. Chrysler Jr., an avid art collector who donated thousands of objects from his private collection to the museum. Today, the Chrysler's holdings include works by **Georgia O'Keeffe**, **Edward Hopper**, **Harvey K. Littleton** and many others.

The Chrysler's Perry Glass Studio is adjacent to the museum and offers programming for aspiring and master artists alike in a variety of processes. The studio has also cultivated a reputation for its free noon demonstrations Tuesday through Friday, cutting-edge performance evenings and Visiting Artist Series that welcomes masters from around the world.



3

1
Chrysler Museum of Art, *Shoshone Falls, Snake River, Idaho*, ca. 1875, watercolor on paper board, by Thomas Moran (1837-1926). Gift of Hugh Gordon Miller, 60.52.47. On view in *Watercolor: An American Medium*.

2
Chrysler Museum of Art, *Landscape with a Temple*, ca. 1765-1800, oil on canvas, by Hubert Robert (1733-1808). Gift of Walter P. Chrysler Jr. 81.1. On view in *Thomas Jefferson, Architect: Palladian Models, Democratic Principles, and the Conflict of Ideals*.

3
The Chrysler Museum of Art features more than 50 galleries. Photo by Ed Pollard, museum photographer.

In addition, the museum administers two historic houses in downtown Norfolk: the Moses Myers House and the Willoughby-Baylor House, as well as the Jean Outland Chrysler Library on the campus of Old Dominion University.

The Museum mounts an ambitious schedule of visiting exhibitions and educational programs each season. Through April 28 is *Chaos and Awe: Painting for the 21st Century* organized by the Frist Art Museum that surveys art from around the world that connects the history of the sublime with contemporary ideas. Visitors can see works by **Thomas Moran**, **Charles Demuth**, **Andrew Wyeth**, **Marguerite Zorach** and many others in *Watercolor: An American Medium* through June 23. Organized by the Chrysler Museum of Art, the exhibition chronicles the height of the American watercolor movement with works from its collection and holdings from collectors in the community.

Other exhibitions include *Eric Carle: Moonlit Nights & Other Illustrations*, on view June 14 to September 8, and in the fall, the first in a series of large, Chrysler-curated exhibitions, *Thomas Jefferson, Architect: Palladian Models, Democratic Principles and the Conflict of Ideal*.

PLEIN AIR EASTON

The Avalon Foundation
40 E. Dover Street, Easton, MD 21601
Marie Nuthall,
marie@avalonfoundation.org
www.pleinaireaston.com

Plein Air Easton is one of the nation's largest plein air competitions and festivals that is celebrating its 15th year of success in 2019. Taking place from July 14 to 21, the festival is at the helm of defining the modern plein air movement, thereby making fine art accessible to everyone. During the event scores of painters, collectors and art enthusiasts will descend upon Easton, Maryland, to competitively paint outdoors, learn from plein air masters in workshops, demos and discussions, and buy their next treasured piece of art.

PAE hosts 58 plein air painters from around the world selected from hundreds of online applications. The selected artists will have seven days in July to produce and submit three competition pieces to be eligible for over $30,000 in cash prizes to be awarded at the exclusive Collectors Party, July 19.

Plein Air Easton is the work of the Avalon Foundation, a nonprofit organization whose mission is to foster a strong community on the Eastern Shore by creating accessible, uplifting arts, education and cultural experiences that appeal to the interests of a diverse population and to ensure the long-term viability of the historic Avalon Theatre. Support is provided by the Friends of Plein Air Easton, Talbot County Arts Council, corporate and individual donors as well as strong community support and sponsorships.

For a complete listing of events, visit the *Plein Air Easton* website.



1

"The number of very accomplished plein air painters who produce work in Talbot County has been a catalyst for sharing of innovation and has resulted in trends felt across the nation."



— Al Bond, president and CEO, Avalon Foundation



2



3

1
During Quick Draw hundreds of paintings, completed just two hours prior, line the streets for purchase and awards. This year's Quick Draw takes place July 20.

2
Competition paintings—completed in the week prior—are available for purchase from the Collectors Party throughout the weekend, July 19 to 21.

3
The 2018 Grand Prize painting, *Buy Boats* by Tim Bell.



1



2

1
Joe Shannon, *Speed*, oil on canvas, 36 x 36"

2
Joe Shannon, *Potomac View*, oil on canvas, 36 x 36"

3
Studio 7 Fine Art Gallery, *Winter, Golden Pass*, oil on linen, 36 x 36", by Peter Fiore.

JOE SHANNON

(301) 651-8597
www.joeshannonart.com

Born in Lares, Puerto Rico, in 1933, **Joe Shannon** has been a resident of the Washington, D.C., area since childhood. His art jumps all over, influenced by artists from Picasso to Corot. Shannon calls his work "realist/stylist." He has shown in galleries and museums in the D.C. region and nationally. His work is represented in major museums, including the National Gallery, and numerous private collections. He has had several museum shows including at the Corcoran Gallery and the Katzen Arts Center at American University. For many years he was an exhibition designer and curator at the Smithsonian and most recently taught at the Maryland Institute College of Art.

Shannon says, "My work is wide-ranging, from figure painting to landscapes to portraits and even abstraction. I've been an outdoorsman all my life, connecting with nature. The Potomac River to this day is a prime source of inspiration for my landscapes. Another fundamental theme for me is the nude. My new *Speed Nudes* reflect a sense of my Picasso whimsy! These nudes in joyful abandon are great women jumping and running through history."

Shannon's work can be seen by appointment at his studio in Glen Echo, Maryland.

STUDIO 7 FINE ART GALLERY

5 Morristown Road
Bernardsville, NJ 07924
(908) 963-0365
www.studio7artgallery.com

Studio 7 Fine Art Gallery is located in the beautiful rolling hills of New Jersey horse country, an hour train ride from New York City and Philadelphia. The gallery represents more than 30 artists including **Peter Fiore**, an American realist painter who has been featured many times in *American Art Collector*. Fiore's light filled painting *Winter, Golden Pass* demonstrates his passion for painting the light and shadows in nature.

Anthony Panzera, professor emeritus, who taught the human form at Hunter College for more than 46 years, will be the gallery's featured artist at a reception on Friday, April 5. Panzera is well known for his publication *The Leonardo Series*, 2015, by SUNY Press, in which he was honored to include the drawings and notes of Leonardo da Vinci (1452-1519). The gallery will be hosting a compilation of his paintings from his time on Nantucket. The show, *Seascapes: Shifting Sands, Seas, Skies*, will run April 5 through May 26.

Studio 7 specializes in contemporary realist paintings, art glass and bronze.



3



SEASCAPES: SHIFTING SANDS, SEAS, SKIES

ANTHONY PANZERA

APRIL 5 – MAY 26, 2019 | RECEPTION FRIDAY, APRIL 5, 2019, 6-9PM



Quidnet Summer 38 x 73" oil on canvas

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www.studio7artgallery.com | (908) 963-0365

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Kathleen Palmer, Director

JOE SHANNON

"SPEED"
36 X 36"
OIL ON CANVAS

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(301) 651-8597



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SEPTEMBER
OCTOBER
NOVEMBER
DECEMBER



art Show Previews

OUR EDITORS TALK TO ARTISTS ABOUT THE WORK IN THEIR LATEST SHOWS

Alexandra Pacula
page 126

PETER HALASZ

Fall into the Half Light

Nancy Toomey Fine Art in San Francisco is holding its first exhibition of the work of Peter Halasz through February 16. *Fall into the Half Light* contains his dreamlike paintings done in the mysterious in-betweenness of a soft twilight when visual boundaries begin to dissolve. *Fall into the Half Light* is also the title of the latest release of his band Floodflower, due to be released in March.

Brought up in La Jolla, California, where the boundary between sea and sky can become lost in the mist, he absorbed the qualities of aqueous light that now permeate his painting. "There's a solace in those coastlines with its natural grandeur," he says. "Even when I was at my lowest, I could go there and find some kind of peace. That's what a lot of the paintings are about."

He continues, "Everything loses definition in the magic hour of twilight—the form and shape, the reality of thingness disappears. There is a certain mystic, psychedelic quality. There's a triptych in the show called *No One Thing Contains Its Edge*. We know that things are spinning atoms and there is no edge...but we experience it."

A self-taught artist, Halasz starts right



1



2

1
Carapace, oil on panel, 39½ x 33"

2
Peter Halasz with *Old Roses III*.

3
Portal I, oil on panel, 83 x 54"

4
No One Thing Contains Its Edge (triptych), oil on panel, 11 x 14" (each)

Scan for VIDEO

out painting on his shaped panels. Amorphous at first, floral and human shapes begin to emerge as he applies layers of glazes. "There are no visible brushstrokes," he explains. "I want there to be an unmediated visual experience of the painting, no impediment. It's not about the marks but about the visual experience of life. I want it to feel like a hallucination of actually being somewhere."

He says, "As a kid my initial aspiration was to be a writer." He writes and paints poetically and his music and Floodflower's videos are suggestively layered. In the text for his exhibition he writes, "there you will find me: lost in the wild blue skies and the ecstasy of light, the orphic whisperings of the dark and the twilit wonderland between..."

Carapace is a "sort of self-portrait," the title referring to the body as a vessel. In it, Halasz appears like an apparition in a ghostly light.

Referring to the title of the exhibition, *Fall into the Half Light*, he suggests abandoning oneself to the half-light, a free letting go. But he acknowledges, "There are ominous undertones because any loss of self is frightening."

Nancy Toomey Fine Art
1275 Minnesota Street • San Francisco, CA 94107 • (415) 307-9038 • www.nancytoomeyfineart.com



3





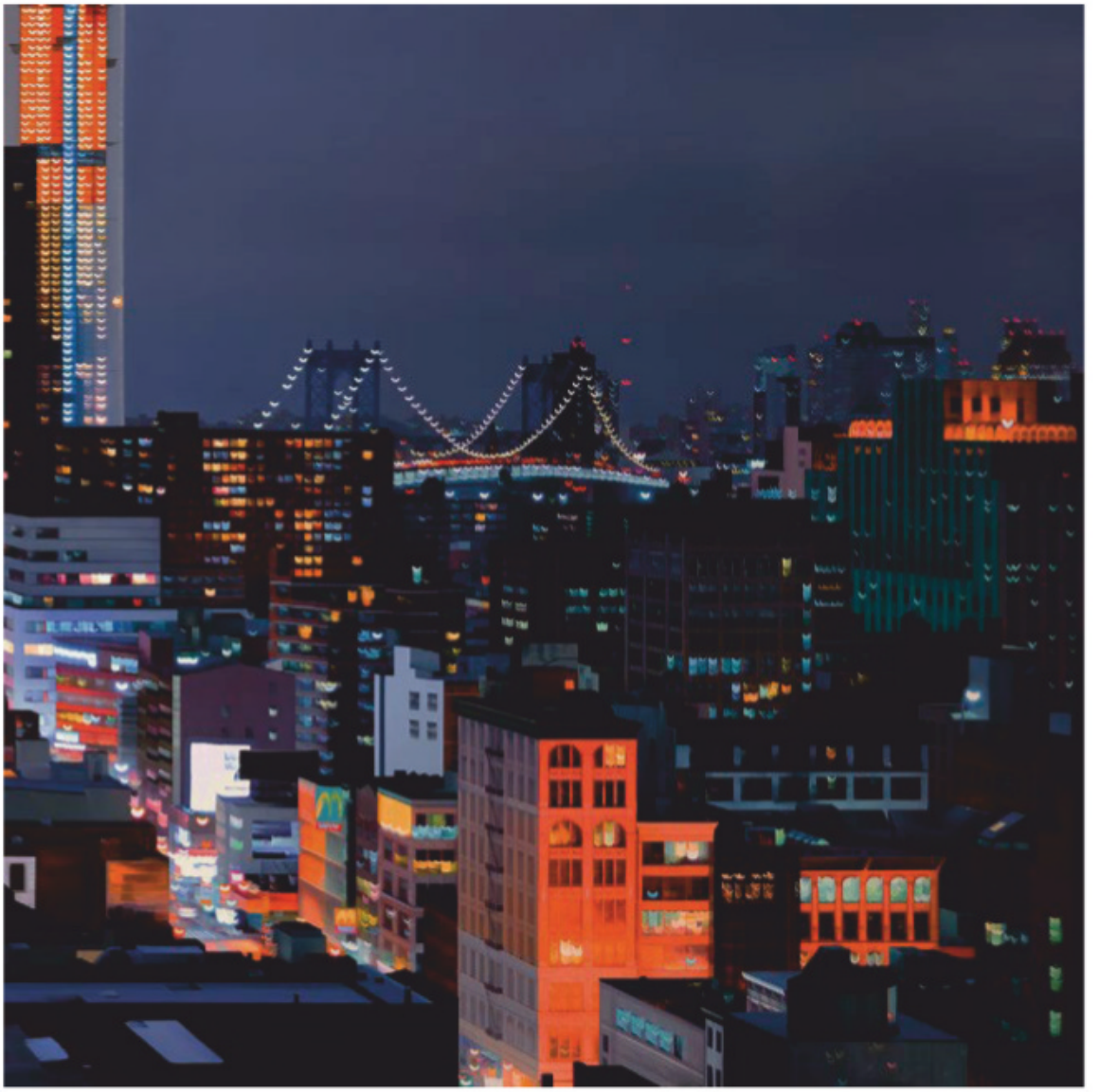


4



ALEXANDRA PACULA

Megacity



1

1
Fluttering Lumens,
oil on canvas,
72 x 72"

2
New York City,
oil on canvas,
60 x 40"

3
Desert City,
oil on canvas,
60 x 40"

4
Alexandra Pacula
in her studio.

Alexandra Pacula takes her dog for a walk among the trees and forests of rural Pennsylvania and then returns to her studio to work on large, vibrant paintings of city lights at night.

"In grad school I acquired my first digital camera," she says. "I loved photographing the light and color of the city when I was out at night. Sometimes I moved the camera and I decided to paint the blurred photos that you'd normally throw out. Now, I deliberately move the camera. The movement creates the energy."

She starts out with carefully measured perspective and counts the windows on the buildings. Admitting, "I love color and I love paint," she then sets out to "choose a specific kind of gesture and carry it through the image."

In *Fluttering Lumens* she has chosen a birdlike brushstroke to express the light on the bridge and the windows of the buildings. At 6-feet square, the brushstrokes are lusciously visible as paint but become blurred light sources and reflections as you step back. "I want the viewer to experience the paintings both ways," she says.

The play of abstraction and realism creates its own dynamic energy along with the light and color. In *Desert City* she "punched the color to create the warm feeling of Dubai, the city in the desert."

Her painting of New York City is recognizable by the Freedom Tower on the horizon. Carefully drawn in the underpainting, she created the "dripping light"



2

"Alexandra's devotion to her craft is apparent in her work. We love her painting for its intensity, movement of light and vision of the city. The painting of New York hanging in our entry wows our guests!"

— Mr. & Mrs. Bell, collectors



3

of the lighted windows and kept the darkened windows in their normal detail, creating the slightly disorienting feeling of experiencing the city from above as our head moves and our eyes adjust to the light and the perspective.

"In my earlier work," she explains, "the paintings were more about the light and you couldn't see the structures as much. In my more recent work, I've wanted to be able to recognize the city. My next paintings need to be a little more abstract since its more about the feeling and the energy."

Her exhibition *Megacity* will be at Gallery Henoch in New York, March 21 through April 13.

Gallery Henoch 555 W. 25th Street • New York, NY 10001 • (917) 305-0003 • www.galleryhenoch



4

ALFRED LESLIE

Luminosity

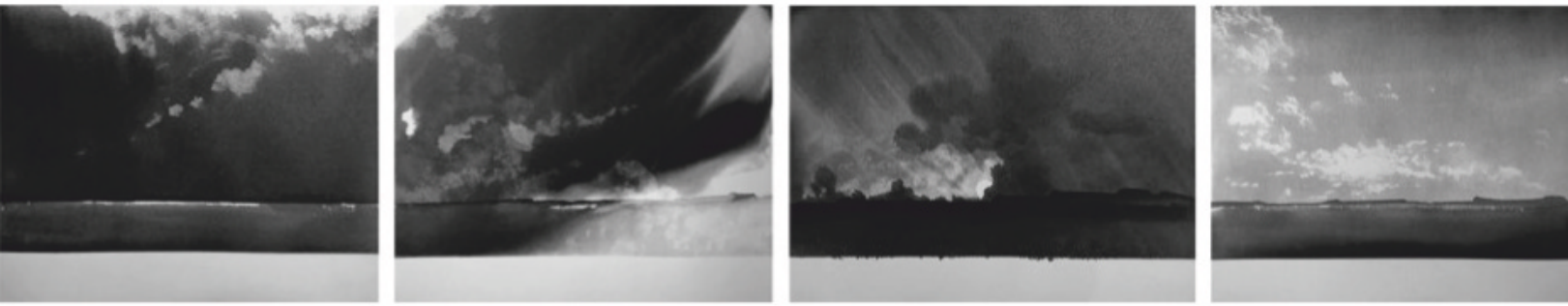
Now open at Bruce Silverstein Gallery in New York City is *Our Luminous Paradise,* a new exhibition featuring a selection of work from Alfred Leslie's *100 Views Along the Road* watercolor series.

The motivational seed of these roadside images was first planted in 1966, a pivotal year in the life of the artist. On October 17 of that year a fire consumed Leslie's New York City home and studio. Not only did the blaze claim the lives of 12 firefighters, the artist lost years of paintings and films, including paintings destined shortly for a major one-man exhibition at the Whitney Museum. With the catastrophe looming over him, and the Whitney show forfeited, Leslie essentially had to start over.

"As a way to initially push aside, and then work through the tremendous grief, Leslie spent time in the Hamptons painting watercolors of the beach. After completing two of these beach scenes in 1966—which were acquired by MoMA shortly thereafter—Leslie realized they were more than mere studies for [his acclaimed series] *The Killing Cycle*, and that this effort would warrant further exploration," the gallery writes about the show. "In the late 1970s, he set out for California for another change of scene, encountering a new type of landscape to draw from. During a road trip east from Santa Barbara in 1978, Alfred's encounter with Gallup, New Mexico, spurred a series of sketches that he continued to make across America, mostly from inside his car, that would serve as inspiration for *100 Views*. Although born out of tragedy, the works made during this time ultimately became the artist's vehicle



1



2

for redemption."

"For most people reality is the confirmation of their expectations. These pictures...offer alternatives," wrote Leslie of his meditative body of black-and-white watercolors. The artist, now in his 90s, created the works between 1981 and 1983 using only a drawing pad and pencil, briefly sketching vague impressions of his surroundings from the front seat of his Ford.

The series would develop into a complete entity that captures the "movement, atmosphere and especially light" of the American landscape, according to the gallery, adding, "Some locations get more than one view, showcasing the sequence of light as the sun shifts over the ocean in California, or how the full moon appears in Oklahoma. Formally, Leslie achieves incredible depth and luminosity through his use of black, white and greyscale. Black is used not to depict the absence of color, but all of the colors at once; it is both receptor and refractor of light. Each work is also marked by a thick white band at the bottom of the paper, which Leslie identifies as the 'earth not in view but as a given. The ground you know you are standing on as you look ahead. Earth as ground, ground as ground, base, surface of the paper.' Through the balance of carefully crafted black and white space, Leslie explores the Japanese concept of *nōtan*. This principle proposes that 'there can be an eternal unchanging response to the certain beauty of just so much white to just so much black.'"

The works will be on view through March 9 in New York City.

Bruce Silverstein Gallery 529 W. 20th Street, Third Floor • New York, NY 10011 • (212) 627-3930 • www.brucesilverstein.com



3



4

1
Route 116. Near Sunderland, Massachusetts, 1983, watercolor, 44 x 58"

2
Winslow, Arizona, 1978/81, watercolor, 18 x 24" each

3
Towards Mt. Sugarloaf, Deerfield, Massachusetts, 1983, watercolor, 44 x 59"

4
Alfred Leslie in his Ford, which often also served as his studio on the road.

RON HICKS

Painted Dialogues

Ron Hicks is known for his muted paintings of figures and interiors about which he says, "I like to romanticize life. I love the interaction of people doing...'things'...whatever it is. It could be the most mundane thing to any passerby, but I find great beauty in that." Yet, he discovers, "I see things very abstractly, so I think of myself as a painter who sees shape, value, edges and texture."

The ideas for his new paintings that will be shown at Vail International Gallery in Colorado, February 16 through March 2, "have been creeping up on me for the past few years. I'm trying to find a way to make the paintings abstract, non-objective and representational. I'm really, truly, looking at them as abstract paintings."

The paintings are no longer "solely about the figure. A passage in which I'd normally take more care in, like her expression, is more simplified. I'm working on how much or how little I need to utilize to make a statement."



1



2

"One of the fascinating aspects of [the works we own] is how Ron Hicks is able to meld both classical and contemporary elements. We are so happy to have found these works that continue to intrigue us."

— Gaddis & Susan Wittjen, collectors

He dips his brush into turpentine, adds a little black and sets out dividing the space on his panel abstractly "and then I let it tell me what to do. As soon as you make a mark on the canvas it becomes a problem solving equation." The painted dialogue was covered over with subsequent layers of paint in his earlier paintings but he finds "I love leaving the history on the canvas more visually. They're a little bit more honest."

The new paintings, such as *Silent Peregrination of the Wind*, show the process, the woven texture of the canvas on the board and the thick texture of paint. The figure's face becomes another shape in the larger abstraction. "When I saw Old Master paintings in museums," he says, "I saw there was surface texture that was exquisite even if it was only a micron thick."

His enigmatic abstractions have equally as enigmatic titles. He explains, "I started questioning my titles and their influence on the painting. I'm the initiator of a dialogue. It's not for me to decide what this means for you. I don't want the titles to influence you."

He finds his abstract paintings to be more difficult than painting "in a representational way. It's easier to render something than to start out from scratch. I have two to three paintings going at the same time. If I lose the gut feeling for a piece I tell myself to back off and to work on another one. That allows me to come back with a fresh way of seeing it."

Vail International Gallery
100 E. Meadow Drive #17 • Vail, CO 81657 •
(970) 476-2525 • www.vailgallery.com



3



4

1
Impassionate Ruminations, oil on linen on board, 40 x 30"

2
Amaranthine Continuance, oil on birch panel, 78½ x 53¾"

3
Silent Peregrination in the Wind, oil on linen on board, 48 x 40"

4
Yearning, oil on board, 48 x 55½"

CHRISTOPHER STOTT

Stories of Communication



1

Christopher Stott's paintings appear like photographs from a distance. Close up, they are composed of what he calls "minute but still painterly detail." He graduated with a BFA with High Honors from the University of Saskatchewan, Canada, and worked for a time in its photography department. He later chose to dedicate himself full time to painting.

While there is knowledge and skill required to produce a fine photograph, the hand of the artist can be seen in marks made to create a realist painting. "It's deliberate, slow, considered work," he admits. The finished paintings, portraits of objects designed by other artists, built by yet others and used by appreciative consumers, are not so much meant to elicit nostalgia, but to celebrate the objects for what they are, possessing history and interesting shapes. They become iconic, isolated against a white



2

1
Corona No. 3,
oil on canvas,
30 x 48"

2
If I Were Going,
oil on canvas,
36 x 36"

3
One,
oil on canvas,
28 x 22"

4
25 Cents,
oil on canvas,
40 x 30"

5
Filmo 8,
oil on canvas,
40 x 30"



3



4

background, set on shiny, rather than dusty shelves, tempting the viewer to admire the objects' beauty before the painter's skill.

Stott says, "I approach my work with a naturalistic styling and a strong sense of minimalism and order. I paint a wide variety of vintage and antique objects including appliances, books, clocks, typewriters, among other common instruments. As subjects, they have built-in narrative, they tell stories. And transforming them to painting creates an intimate, slower viewing experience. My hope is that in the paintings a viewer can find big-picture ideas and even personal histories and stories."

Stories of communication are implied in much of his work. It depicts typewriters, pencils, projectors and books. Often the books are anonymous, their spines turned away from the viewer.

A recent painting features a windup alarm clock atop a pile of books. The blue clock case is united visually with the books through their worn bindings in gradations of blue and green. The alarm is set to a civilized 7 o'clock. After surviving the heart-stopping clangor of the alarm, the sleeper can get back to the contents of the books, forgotten in sleep.

Although he has an ample supply of objects at hand and frequents a shop his wife discovered near their home in Vancouver, he sometimes returns to favorite objects. A Corona No.3 typewriter occurs in one of his recent paintings. He says, "I've used this in the past but it needed a bit more of a grand composition so I added some pencils and books."

An exhibition of his new work will be at George Billis Gallery in New York from March 26 through April 27.



5

George Billis Gallery 525 W. 26th Street, Ground Floor • New York, NY 10001
(212) 645-2621 • www.georgebillis.com



JENNIFER NEHRBASS

Pioneer Woman

Inspired by Willa Cather's 1913 novel *O Pioneers!*, Jennifer Nehrbass' latest series dreamily combines the Old West, fashion and fabrication in a style best described as "magical realism"—as the artist herself puts it. *Pioneer Project* takes its pilgrimage to Julie Nester Gallery this March, bringing figures and landscapes along for the ride.

"Jennifer's paintings have always resonated with our clients," gallery owner Julie Nester says. She continues, "But the paintings in *Pioneer Project* have created a higher degree of interest and dialogue. The figurative paintings have especially been appreciated. Not only are they visually beautiful, but the fictional narrative of women as the explorers and documentarians has a relevancy that is powerful at this time in our society."

Rather than directly re-creating a person, object, place or moment in time, Nehrbass employs a variety of fact and fiction to create her artwork, spawning from both what she's experienced in real life and elements created entirely from her own imagination.

The landscapes in *Pioneer Project*, for example, are not meant to depict real places, nor are they meant to be interpretations.

"One of the reasons I really love doing the landscapes is they're kind of like a dream postcard that I give to people," she says. "But they're not real."

The women she depicts in the series—chic, bold and confident—fall into the same category. "There's a lot of falseness in it, but it leans true when you first look at it," Nehrbass notes.

Without knowing anything about her background, elements from fashion design are unavoidable upon first look of Nehrbass' figures. So, it should come as no surprise that she spent 10 years working as a design director for Ralph Lauren before pursuing her art career full time.

"What I took from working at Ralph Lauren into my painting is using patterns, gestures and environments in my work and using fabrics and lighting to tell stories. The patterning is always really important. I was very intentional to make [*Pioneer Project*] not look so Western and mix textile design from different areas of history. It's a very transcendental style of the patterns," she says. "I think people will appreciate the differences between the realism and patterning. There's a little bit of juxtaposition between beauty and tension."

Antonia, Nehrbass' favorite painting from the series, is a prime example of this. "She kind of has this forlorn look. She has a pioneer hat on...I think it shows this tension between what could have been as far as the West and what could be. That tension is really quite lovely," she says.



1

1
Antonia, oil on canvas, 48 x 36"

2
Willa, oil on canvas, 48 x 30"

3
Marie, oil on canvas, 48 x 30"

4
Blue Narrows, oil on canvas, 48 x 65"



2



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The painting, which reminds Nehrbass of the Lone Ranger, is about as blatantly Western as *Pioneer Project* gets. "This is a mythical thing," she says. "If you've ever walked into a Western art museum, it's always from the men's perspective and I thought it would be really interesting to show the story from a female protagonist's perspective. It's reinterpreting from a woman's point of view what it would look [like] had it been different out West."

Pioneer Project will be on view from March 1 through March 26.

Julie Nester Gallery
1280 Iron Horse Drive • Park City, UT 84060 •
(435) 649-7855 • www.julienestergallery.com



4

PHILIP BULLER

Patterned Images

Philip Buller's process for creating *Two Men, Boats, Orange Light* in oil on paper, mounted on aluminum, parallels the experimentation with process used by Heinrich Kühn (1866-1944) when he created his gum bichromate print of the original image circa 1898. It was reproduced in a 1911 edition of Alfred Stieglitz's magazine *Camera Work*.

Buller notes, "Part of my painting process involves searching for images which move me in some way. Again and again I find myself drawn to images from the early days of photography; the late 1800s and early 1900s. I feel a sense of wonder, following in my mind the path that light has taken over 100 years, to reach me here in my studio.

"Imagine: in 1900 sunlight reflects off a face and registers on a light sensitive plate," Buller continues. "That impression is printed and finds its way into a book which I, in turn, scan, print and manipulate. Here now, under this light, in this time, I work with the very same patterns generated by that long ago light. I want to not just use the image but to ingest it and make it mine."

Buller uses sunlight to burn an image onto a window screen forcing paint through the screen to allow him to repeat the image elsewhere in an image, creating a "ghost image." In *Brothers*, for instance, the image is repeated over and over in its entirety or is moved to the left or the right so that one or the other of the brothers falls out of the image. He trusts his intuition as he assembles and manipulates his compositions and is constantly aware of the negative space.

"Watercolorists know that the whitest white is the paper," he explains. "They have to see the space in between to utilize that white. The shapes of the spaces in between are no less important than the things. In my work often when I get stuck, if I go back to the negative spaces. I can free myself. There's not a lot of baggage attached to space. A tree can remind me of Christmas, for instance, but if I look at the space around it, it allows me to see the shapes."

Buller's latest work will be shown at Quidley & Company in Naples, Florida, March 13 through 30.

Quidley & Company 385 Broad Avenue South • Naples, FL 34102 • (239) 261-4300 • www.quidleyandco.com



1

1
Brothers, oil on aluminum composite material, 60 x 80"

2
Double Down, oil on paper on aluminum composite material, 35 x 41"

3
Two Men, Boats, Orange Light, oil on paper on aluminum composite material, 17 x 22"

4
Those Boys, oil on paper on aluminum composite material, 24 x 18"



2



3



4

ZVONIMIR MIHANOVIC

Land and Sea

Zvonimir Mihanovic believes that many artists paint the environments that they know best. His artwork is no different as he turns to the coast of the Adriatic Sea where he lives for inspiration.

"In my region, norms of the classic Mediterranean lifestyle still prevail, which are quite different from life in the modern, developed world. Where I live on the coast of the Adriatic Sea, people have made a living from fishing, wine-growing and olive oil production since ancient times,"



1



2

1
Protected from the Sea,
oil on linen, 21½ x 21½"

2
Village Fish Market,
oil on linen, 35 x 45½"

3
My Fishing Village,
oil on linen, 43¼ x 43¼"

says the Croatian artist. "Today, along with the advancement of modern tourism that is present in my region, many things still remain the same as in those ancient times. I believe that certain aspects of the modern, developed world have brought complications to our daily life in which we have lost part of our own freedom and peace. The simplicity of life in the Mediterranean can show us how to find this peace again, something that we need today maybe more than ever before. It is peace with ourselves, with the people we live with but also with the nature that surrounds us."

Mihanovic paints landscapes that share these stories of peace and harmony through quiet depictions of where the land meets the sea. There are fisherman floating off in the water and boats docked at stone-paved harbors.

"There are two basic themes that inspire me in the area where I live," Mihanovic elaborates.



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4
Anticipating the Catch,
oil on linen, 39½ x 39½"

5
Morning Rendezvous,
oil on linen, 35 x 52"

"The first theme is the urban ambiance of the small island towns in which all the houses are built from stone, simple in shape but at the same time very beautiful. There we can see and feel that beauty is not always tied to luxury and wealth, but also that it is present in the architecture of small fishing towns."

The second theme that inspires him is the sea. "When you sit on the shore and you look out to the sea, you are immersed in the music of nature," Mihanovic shares. "The sea is always speaking to you and inviting you to think beyond reality. I enjoy painting the stone pebbles as they slowly disappear into the vast depth of the sea, into a world about which we know very little. The horizon and the 'endless' sea remind me of eternity."

Being inspired by the landscape and lifestyle of the Adriatic coast, Mihanovic often travels to the islands, inlets and small fishing towns that make up the region. Since many of them cannot be reached by car he wanders from island to island by boat, which serves as a mobile studio. When he finds a scene of interest—usually at dusk or dawn—Mihanovic will make sketches and watercolors that he will bring back to his studio for reference.

Mihanovic works in a hyperrealistic style, but aims for a metaphysical experience through the color and tone. His work reflects the classical values of painting allowing him to capture the fleeting moments of light with ease. "I believe this is one of the main purposes of my art, and my goal is that a person does not remain indifferent when looking at my painting, but rather that they are encouraged to think deeply and create their own individual story within the painting," he shares. "I believe that the main mission of art is to convey beauty and above all I try to do this with my own paintings."

T.H. Brennen Fine Art 7150 E. Main Street • Scottsdale, AZ 85251 • (480) 994-1355 • www.thbrennenfineart.com



IAN SHULTS

Smile, Darlin'



1

In the wake of the #MeToo movement and a shift toward greater empowerment for women in modern society, artist Ian Shults aims to shed light on the slow-burning toxic masculinity still permeating our culture. "At first I was going to take on a larger, wider scope of everything that was wrong in the world...but then I had to narrow down what was really happening at the time, which was the #MeToo movement," says Shults, whose new body of work reflects the many subtle ways that women are patronized and beleaguered on a daily basis. "I was really bothered by all the toxic masculinity around...As a guy...I've painted women almost [the entire time] I've been a professional at it, and I feel like I owed it to them to say something about it...I just wanted to move the conversation in a positive direction."

An exhibition titled *You Should Smile, Darlin* at Wally Workman Gallery in Austin, Texas, showcases the artist's new work. The title is a reference to a common phrase



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Shults says he hears constantly directed at women—sugary on the surface, but riddled with condescension underneath.

Shults' work is undeniably eye-catching with a sense of calculated chaos. Some compositions look like collages of disparate figures while others feature doubles of the same image layered on top of one another. *A Good Chance for Bad Happenstance* depicts multiple layers of a man and woman locked in a seductive embrace, while bug-eyed cartoons stare from the background, giving what the artist describes as an unpleasant, voyeuristic vibe. The cartoon characters themselves, which likely came from an outdated comic, were a result of hours spent each week going through found photo blogs and old movie clippings, Shults says. "The idea was that old-fashioned ideas go on looking old," he adds. In *The Walk Right In and The Walk Right Out*, a piece that depicts the same scene from two separate perspectives, Shults says he was experimenting with the idea that "women are moving in a different direction than men have taken it for a long time."

"Ian Shults is a brilliant and wise captor of the human condition," says Michael LeBurkien, a collector of the artist's work. "His subject matter is on the edgy borders of culture. Yet he paints empathically and not judgmentally...He makes the mundane and sometimes unpleasant a wise social commentary and always aesthetic."

Shults' style is distinct, and while he endeavors to put his thoughts out there, he says the visual appeal is still the most important element to his work. "My job is to make things that look cool, and if the statement overtakes the aesthetics then I'm not doing it right," he says. Shults' latest body of work is still in progress, and the artist says he's continuously figuring out the direction in which he wants to take his work, both on a visual and analytical level. "Nothing is static, ever. Everything is constantly in motion."

Wally Workman Gallery
1202 W. 6th Street • Austin, TX 78703 •
(512) 472-7428 • www.wallyworkmangallery.com



3



4

1
Broken Mirror (diptych), acrylic on panel, 16 x 32"

2
Melancholia Errabunda, acrylic on panel, 48 x 60"

3
The Walk Right In and The Walk Right Out, acrylic on panel, 48 x 48"

4
The Plight of the Straight White American Mansplanier, acrylic on panel, 48 x 48"

HOLLY TROSTLE BRIGHAM

Timeless Women



1



2

Sister Plautilla Nelli (1524-1588) was the first known female painter in Florence. She was self-taught, copying the masters of the time. Giorgio Vasari (1511-1574) wrote in his *Lives of the Most Excellent Painters, Sculptors, and Architects*, "there were so many of her paintings in the houses of gentlemen in Florence, it would be tedious to mention them all."

Holly Trostle Brigham earned her MFA at The George Washington University where her thesis was "The Self-Portrait Nude: Finding a Modern Female Mythology." While there, she was influenced by the work and philosophy of visiting artist Audrey Flack. She also trained at the Pennsylvania Academy of the Fine Arts. She has explored the role of women artists through history, inserting herself into the narrative in self-portraits as the artist.

In *Sorella Plautilla Nelli's Lamentation*, 2012, she presents Sister Plautilla creating her famous painting illuminated by light from the cross. She looks directly at the viewer as if asserting her right to be an artist among the pantheon of male Florentine painters. Kirsten Jensen, curator of the Michener Art Museum, says, "Her strong engagement with women's history and women's art history makes her work compelling, but her technique



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and medium are equally powerful. Holly's work—predominantly watercolor, large in scale and rich in color—provides a fitting backdrop for the historical themes she presents."

An exhibition of her work will be shown at Somerville Manning Gallery in Greenville, Delaware, March 12 through April 6.

Since the Renaissance, artists have painted self-portraits. The contemporary photographer Cindy Sherman has used herself to portray, in a way, Everywoman, and many individual women. Brigham has chosen the medium of watercolor to create her images. Flack says, "First I have tried to achieve the highest quality of technical facility possible so that I have at my fingertips the availability to create anything I want. Then I paint."

Brigham's ability with watercolor allows her to express her ideas on the range of life from birth to death and the timelessness of women's experiences through her conflation of historical creative and adventurous women with herself.

Somerville Manning Gallery
Breck's Mill, 2nd Floor • 101 Stone Block Row • Greenville, DE 19807 • (302) 652-0271 • www.somervillemanning.com

1
Edmonia and Cleopatra, watercolor, 29½ x 29½"

2
Sophonisba and Her Painted Ladies, watercolor, 29½ x 29½"

3
Andrea Maria de la Encarnacion, watercolor, 29½ x 29½"

4
Sorella Platuilla Nelli's Lamentation, watercolor, 29½ x 29½"



MARINA MARINA

Simple Moments

Russian artist Marina Marina aims to convey her love of people and beauty on her intricately painted canvases that often feature women in various states of repose. For her newest show at Lotton Gallery in Chicago, Marina's jumping-off point was fashion. In particular, she communicates the experiences the women had while wearing different outfits.

"All girls love to dress up and dream of balls and beautiful clothes," says Marina. "Each painting represents a moment in the life of a 'fashionista'—any woman who likes to look good."

The artist adds that the narratives on each canvas are ones she created or remembered from people's lives, explaining, "I had certain reasons why my models behave the way they behave. However, any viewer is free to come up with their own story."

Marina usually formulates the idea for each composition first, but the model gives her the desire to paint. Her models are informed in advance of what she'd like them to do at each session, and when they arrive Marina discusses what she wants to achieve. "However, each model has her individual gestures and style, and that changes and influences the outcome," Marina explains. "The result is often something unexpected."

Her painting *Harmony* is a story about a woman's day at home. Marina elaborates, "You must agree, it's so pleasant on a day off, when you don't have to hurry anywhere, to roll on a nice cotton bedspread in a beautiful peignoir, listen to music and dream about whatever you want to dream about."

Another painting, *Graceful*, depicts a woman who has come home after a ball and has taken off her diamonds and thrown off her shoes, and is just thinking about the evening she just had.

In *Tranquility*, Marina depicts a woman who has just gone through her closet in hopes of finding the perfect outfit, but has surrendered to the idea that "there is nothing to wear." Marina says, "And the floor and furniture are littered with the contents of wardrobes and all this needs to be assembled and put back. There is nothing left but to lie down on a sofa draped with clothes and fall asleep in exhaustion. You need to calm down from the difficult work."

The show will hang March 1 through 31.

Lotton Gallery 900 N. Michigan Avenue, Level 6 • Chicago, IL 60611 • (312) 664-6203 • www.lottongallery.com



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1
Harmony, oil on canvas,
18 x 42"

2
Tranquility, oil on canvas,
15 x 36"

3
Marina Marina.

4
Graceful, oil on canvas,
22 x 38"

Mondo Tondo

For his March group exhibition, Steven Diamant, president of Arcadia Contemporary, wanted to pose a unique challenge to artists from around the world. It started in the form of the question "What if a selection of some of the finest representational painters from around the world were all given the same, unusual surface to paint on?" The artwork was to be done beyond the confines of a traditional square or round canvas, thus *Mondo Tondo* was born.

"This idea later evolved during a conversation with painter Julio Reyes, who suggested we speak with Anton O'Hanlon, president of Artefex," Diamant shares. "Julio had used artist panels created by Artefex in his studio and spoke very highly of the quality of their panels and surfaces. At the end of the conversation, Arcadia and Artefex decided to present *Mondo Tondo*, which we felt reflected both the fact that we would be representing works from artists from all over the world, including New Zealand, Australia, Japan, China, Europe, Canada and the United States (the 'mondo' part), and the shape of the panel they would be painting on, a 24-inch diameter tondo panel."



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After the gallery invited 50 artists from around the world to create works on the circular panels, O'Hanlon contacted them to discuss the surface for the panel. Based on the conversations, Artefex created



4

1
Panels being created at Artefex.

2
Shawn Huckins, *dafuq?*, oil on panel, 24"

3
Lo Chan Peng, *Untitled*, oil on panel, 24"

4
Kathrin Longhurst, *So Long Baby*, oil on panel, 24"

5
Brad Woodfin, *We Move Like Trembling Fire*, oil on panel, 24"

custom panels for each painter.

Artists in the show include **Shawn Huckins**, **Kathrin Longhurst**, **Lo Chan Peng** and **Brad Woodfin**.

Huckins says, "I've always found inspiration in reintroducing, possibly forgotten 18th- and 19th-century American painting with current-day digital vernacular. In regards to *dafuq?*, I wanted to combine a peaceful but ominous landscape with a phrase that could sum up today's current political climate."

We Move Like a Trembling Fire, by Woodfin, was titled from the back of a Godspeed You! Black Emperor T-shirt the artist owns. "I always pictured an octopus moving like trembling fire," he says. "I looked at a bunch of Renaissance-era tondos and I thought by putting a drape-y octopus on a round panel I could turn him into a sort of Renaissance Virgin Mary."

Mondo Tondo will hang March 16 through 30.

Arcadia Contemporary 39 E. Colorado Boulevard • Pasadena, CA 91105 • (626) 486-2018 • www.arcadiacontemporary.com



5

Waves of Change



1

Much like the ocean's waves are constant, so is change—especially in the art world. Now through March 15, Peters Projects explores the growing market for women artists in *Rising Tide: 12 Women Artists*, which features a dozen contemporary women who are making a splash.

"After being becalmed for decades the plight of the woman artist—undervalued in the arts—is finally changing and has become a rising tide," art critic, historian and *Rising Tide* curator Garth Clark says. "While it has a way to go, new benchmarks are being achieved every day."

Featured artists in the exhibition include **Lynda Benglis**, **Beth Cavener**, **Judy Chicago**, **Nicole Cudzilo**, **Lesley Dill**, **Carole A. Feuerman**, **Christine Nofchissey McHorse**, **Cara Romero**, **Meridel Rubenstein**, **Kiki Smith**, **Kukuli Velarde** and **Beatrice Wood** (1893-1998). While their disciplines vary, each artist addresses gender issues in their own way—from artwork involving satire or mythology to feminist activism and assault stereotypes.

"In the gallery, the assembly of photography, resin sculpture, tapestries, works on paper, ceramics and bronze collectively suggests a new strength and influence of women artists today," Clark says.

The variety of work in *Rising Tide* further illustrates a key takeaway of the exhibition—being a female artist doesn't innately make you any different from a male artist. After all, art is a highly individual exercise.

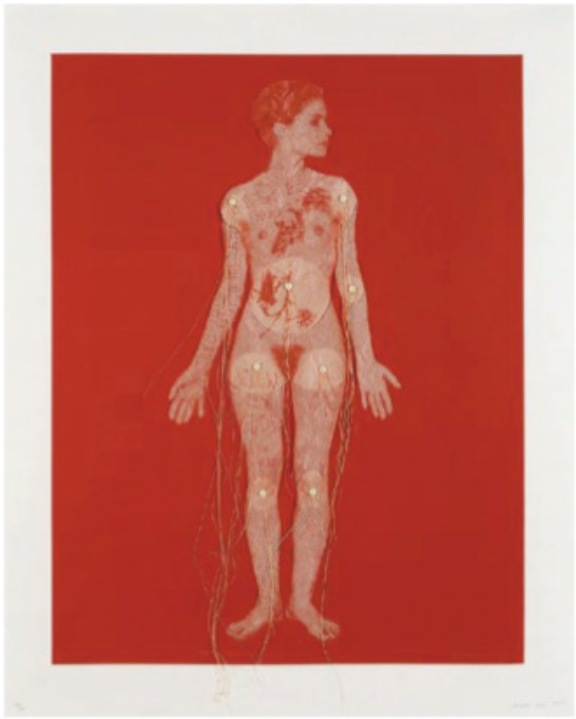
"Eventually, once you get past the fact that a *woman* is an artist—aside from any gender hang-ups you may have



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with that—only the word *artist* appears," Clark says. "I don't cut slack for artists. When I put a show together, I want to display great art. Period."

Coming from a background in ceramics, a sector of the art industry largely dominated by women, Clark has a perspective that perhaps many men in the art world don't. "The general market can shift toward male artists, which illustrates a kind of collective insecurity about women—that a man would somehow be more talented in the arts because of his gender. It's ridiculously limiting to both sides of the fence," he says. "One's not going to survive well in a field like ceramics if you don't have respect for women artists. So, for me, this transition is easy. If you've spent the majority of your career in a 'boys club' gallery that would be a different story."

For further proof that times are changing for the better, Clark mentions Jenny Saville, who set an auction record for a living woman artist at Sotheby's London. Her 1992 painting *Propped* sold for $12.4 million.

"Of course, skeptics will point to the recent record by David Hockney for a male living artist," Clark says. Hockney's painting, *Portrait of an Artist (Pool with Two Figures)*, sold for over $90 million at a Christie's auction. "The gap will not be overtaken in a year or two but prices are moving in the right direction," Clark adds. "In the process the canard that works by women artists do not hold their value is proving false. Indeed, Mary Gabriel, writing for *The New York Times*, states that if one wants to get rich buying art, 'Invest in women. More than ever, female artists are breaking sales records and being recognized for their role in important art movements.'"

Peters Projects 1011 Paseo de Peralta • Santa Fe, NM 87501
(505) 954-5800 • www.petersprojects.com

1
Carole A. Feuerman, *Miniature Brooke with Beach Ball*, oil on resin, 12 x 16 x 12"

2
Kiki Smith, *Sky*, jacquard tapestry, 119 x 76½"

3
Christine Nofchissey McHorse, *Cirque*, micaceous clay, 17½ x 10¼"

4
Lesley Dill, *Girl Articulated*, sewn lithograph, 29 x 26½"

Spring Ahead

In the upcoming group exhibition *Spring Ahead...*, at RJD Gallery in Bridgehampton, New York, five artists paint narratives depicting youths. The works of art—by **Margo Selski**, **Lesley Thiel**, **Bryony Bensly**, **Jantina Peperkamp** and **Juan Béjar**—tell stories as adulthood approaches. Many of them are familiar scenes of a time when there was a bit of innocence, learning and introspection.

"A thread of light grows greener; nature awakens to the sound of children, and again echoes through the air as spring approaches. These paintings communicate joy, exuberance, curiosity and a desire for stability in an uncertain world," says RJD Gallery curator MAGO. "The artists' relationships to their adolescent subjects are intuitive, inquisitive and self-awakening for the viewer. Their self-reflection becomes a recurring theme, as their feelings and memories take us on a joyous journey. Each artist assumes the role of observer, creator and visual commentator with semi-surreal environments. Each provides their signature style; sharing motherhood, familial love, permanence, impermanence and most importantly the beautiful, ephemeral nature of childhood."

In describing one of her paintings for the show, titled *The Fall*, Thiel says, "Our children will inherit our world. I dressed my young model, Addie, in a collar that is reminiscent of court portraits of Queen Elizabeth I of England. I see her inheriting the power that will change and guide us. I see strength, compassion and intelligence in her gaze."

The Mirror, by Peperkamp, is a work symbolizing the coming of age—that time when teenage years come to an end and the person is at the start of a new journey. "When I first met the model for this painting I was struck by her vulnerability," Peperkamp recalls. "Because of her age, on the border between child and adult, she looked sensitive in a way that I recognized and that moved me. I wanted to capture this. In this portrait she looks through the mirror into the future and sees a touch of the young woman she will become."

According to Béjar, "My artworks have often been described as 'Poisoned Sweets,' with their alienated swollen little faces, generous double chins and dark eyes that show little or no emotion. I am obsessed



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1
Juan Béjar, *Desde la Cima*, oil on canvas, 18 x 15"

2
Margo Selski, *The Duet*, oil and beeswax on canvas, 15 x 12"

3
Lesley Thiel, *The Fall*, oil on panel, 39 x 24"

4
Jantina Peperkamp, *Mirror*, oil on wood panel, 11 x 11"

5
Bryony Bensly, *Wishing Tree*, oil on canvas, 36 x 60"

with all the details and these intricate children are metaphors, created after reflecting upon long periods of loneliness, and artistic commitment." Among his works is *Desde la Cima*, which translates to "from the top," and depicts a young girl dressed lavishly standing next to her dog. The artist adds, "They whisper to the viewer anything of human life is oblivious to me. I call them *The Disinherited of History*."

Spring Ahead... will be on view at the gallery from March 9 through April 6.

RJD Gallery 2385 Main Street • Bridgehampton, NY 11932 • (631) 725-1161 • www.rjdgallery.com



GAIL MORRIS

Earthly Elements

After moving from her Sausalito, California, studio to one near Jack London Square and the Port of Oakland, artist Gail Morris was inspired to create a series based on her new environment. The works she has continued to create for her aptly titled *Jack London Series* will be exhibited at Bonner David Galleries from March 15 through April 8.

"At first I missed the rolling hills of Marin, but one day the wide streets and old warehouses and railroad tracks inspired me to look at the city as landscape," she says, "so I started doing pastel sketches on location and then studio paintings based on my new surroundings."

For its 2018-19 show season, the Scottsdale, Arizona, gallery has asked its artists to create pieces that pay homage to another artist. Morris selected Wolf Kahn, who she studied with in New York City. He also inspired her "to go from my California landscape tonalism into more expressive and exuberant landscape painting," she says. "Now I've taken it one step



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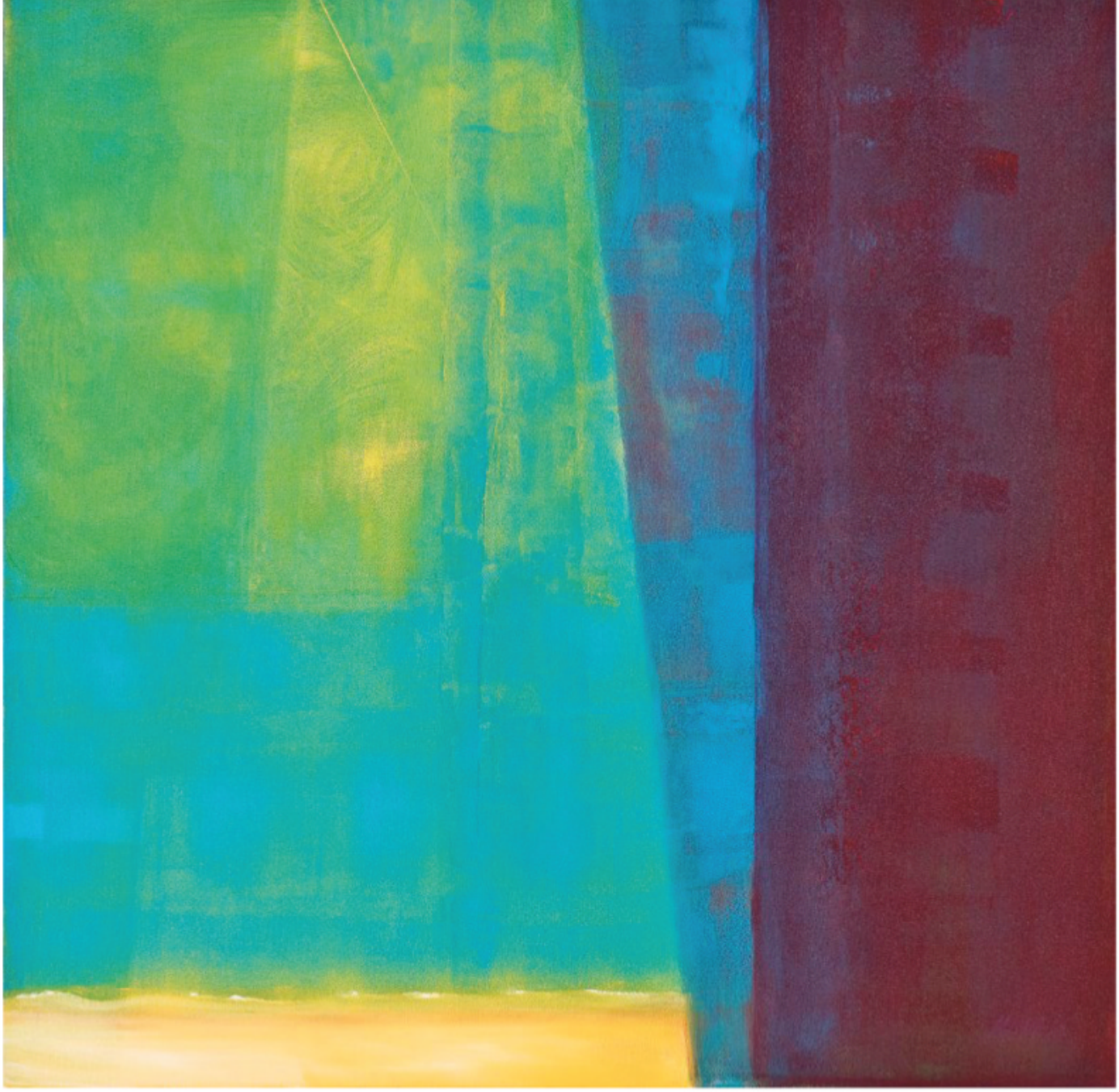
3

1
Blue Moon,
oil, 36 x 36"

2
Leading Edge,
oil, 24 x 24"

3
East to West,
oil, 30 x 30"

4
Burning Daylight,
oil, 30 x 30"



4

further and have completely distilled these portside and aerial landscapes into lines and color. I am really exploring symmetry, geometric compositions and spatial relationships, while having so much fun with new colors that I haven't used before."

What Morris has been enjoying most about this new style is that each painting shows its progression. The work contains her initial drawings peering through as "ghostly tracks visible beneath the surface" and highlights the building up of color as she adds more geometry. "I think that is what is exciting, the more time one looks at the painting, the more there is to see within it," Morris explains. "Right now I am very much about working from balance to imbalance, creating tension and then resolving it in order to create a sense of equilibrium and tranquility in the final painting."

All of the works in the show, while appearing to be abstract, are based on actual locations; for instance, *Blue Moon* and *East to West* are of rural areas. They all are marked by her signature method of stacking elements so there is no vanishing point. This technique even has inspired Morris' new book *Elements of Earth* that will be available at the gallery during the show. The book, featuring 45 color plates, covers the past decade of Morris' art as she developed from traditional landscapes to her new works.

Bonner David Galleries
7040 E. Main Street • Scottsdale, AZ 85251 •
(480) 941-8500 • www.bonnerdavid.com

"Gail Morris distills the essence of landscapes with beauty and clarity and a deceptive simplicity. In both her impressionistic and abstract paintings, she displays an assured command of color and craft, creating compelling images that are both distinctive and indelible."

— Jim M. Kennedy, senior vice president of business strategy and chief legal counsel, Pixar Animation Studios

Pleasant Pastels



1



2

Once again, Sorrel Sky Gallery's Santa Fe location will host the Pastel Society of New Mexico's annual *National Pastel Painting Exhibition*, returning for its 27th year. This national juried exhibition is one of the leading pastel painting events in the country, promoting the education and appreciation of this versatile medium. Each year, close to 150 artists from across the country, as well as Canada and Europe, submit up to three works for consideration, with jurors ultimately selecting about 140 to 145 pieces in total.

The exhibition, which runs for the entire month of March, features a variety of subject matter, including portraits, still lifes, landscapes, wildlife and cityscapes. Artists whose work will be showcased this year include **Marilyn Drake**, **Allen Garns**, **Denali Brooke**, **Paul Murray**, **Katherine Irish** and **Susan Ogilvie**, among many others. "With their enduring and luminous nature, pastel paintings are experiencing a resurgence of interest among collectors and art enthusiasts," says Sorrel Sky Gallery owner Shanan Campbell Wells. "We see it as an honor to once again host this show for the Pastel Society of New Mexico."

Irish's *And the Birds Sang* features a dramatic sunset with dark, texturized clouds looming overhead. "*And the Birds Sang* tells of a summer evening in New Mexico. A cooling breeze begins. Birds sing in the pinon trees as the sun gifts us with the beauty of its waning light," the artist says.

"To me, this young woman perched on a wall represents modern activists," Drake says of her pastel *Fiery Redhead*. "I chose to focus on her posture and expression to convey her strength. Of course, her striking hair color also alludes to long held stereotypes and became a major factor in the color choices used in the painting."

Other works that can be seen in the exhibition include a maritime scene by Wells, in which a blue boat sits in an anchorage in Santa Barbara, California, casting a rippling reflection in the mellow waters. "I liked the early morning backlit boat," says Wells. "I had to ramp up and invent some of the color, plus it was a very complicated image so simplifying was the hardest part. I feel the water reflections are the key to the whole image. It's very calm and quiet with the implication of a blazing, warm sun."

An opening reception for the exhibition will be held on March 1 from 5 to 7:30 p.m.

Sorrel Sky Gallery 125 W. Palace Avenue • Santa Fe, NM 87501 • (505) 501-6555 • www.sorrelsky.com



3

1
Marilyn Drake, *Fiery Redhead*, pastel, 16 x 12"

2
Allen Garns, *Aware*, pastel, 8 x 10"

3
Susan Ogilvie, *Valley Afternoon*, pastel, 8 x 16"

4
Paul Murray, *Calm Morning*, pastel, 12 x 16"



SHOW PREVIEW

The Female Perspective

March 8 through April 7, Manitou Galleries presents the four-artist exhibition *Women on the Wall*, which celebrates the careers of **Gene Kloss** (1903-1996), **PJ Garoutte**, **Martha Goetz** and **Martha Pettigrew**. The show will include sculptures, paintings and etchings to highlight the diversity of the artists' works and how their careers have been shaped over the years.

In 1963 Garoutte moved to New Mexico and has found her muse in the desert landscape, such as in *Starlight* and *On a Clear Night*, which both depict the mountains, adobes and fauna that characterize the region.

"Recently my career as a painting artist has taken a new and exciting direction. In the studio one day, I picked up a small painting that didn't quite make it and thought 'I think I can do something with this image.' Next thing I knew I had a small palette knife in my hand applying oil paint on top of the painting, covering some parts and skipping over other areas with new excitement," the artist explains. "I contemplate beforehand in my mind's eye the painting I'm planning to create. I had spent my lifetime looking and seeing composition in everything around me. The most important element in painting. I am enjoying this new phase of my life's story. The paintings seem to flow off my favorite brush or palette knife. The painting takes on a life of its own. I am totally here for this new journey in my life."

Pettigrew's sculpture is inspired by the everyday tasks of the people in the Southwest, as seen in her works *Flora* and *The Source*. "If I have achieved my goal as a sculptor the viewer will feel an emotional attachment and never tire of seeing the piece," she shares. "The sculpture may become a source of inspiration in their lives."

For the show, Goetz will present a number of land-

1
Martha Goetz, *King of the Hill*, oil on panel, 12 x 12"

2
PJ Garoutte, *Starlight*, oil on canvas, 8 x 8"

3
Gene Kloss (1903-1996), *Deer Dance*, etching, ed. 45 of 75, 13 x 18"

4
PJ Garoutte, *On a Clear Night*, oil on canvas, 8 x 8"



1



2



3



4

scape paintings that focus on trees, such as *King of the Hill*. She is particularly drawn to the meaning of the exhibition and bringing women artists to the forefront of the art world. Goetz says she first became aware of the perception of women's artistic abilities as a teenager when the painting she submitted to the *Young Talent in Oklahoma* competition won an award. "At the exhibition, a few comments stuck in mind, because I was told that it didn't look like something a girl would paint. That award from the competition qualified me for a place as a student in the Summer Arts Institute in Oklahoma," she says.

"During the summer session, a few students, including myself were given the opportunity to interview guest artists and ask them questions during the filming of a documentary, which I believe aired on PBS in the early 1980s," Goetz continues. "I will never forget the answer that Fritz Scholder gave to the question I asked him...'How does a woman make it in the art world?' He said, 'By making art.' The older I get, the more I appreciate his answer. In the end, the work should speak for itself and for the artist. If it communicates truthfully, it should transcend sex, race and any other consideration. I'm still trying to live up to his advice."

Women on the Wall will open with a reception on March 8 from 5 to 7:30 p.m.

Manitou Galleries 225 Canyon Road • Santa Fe, NM 87501 • (505) 986-9833 • www.manitougalleries.com



Shinto Garden, acrylic on canvas, 24 x 48"



Sunrise, acrylic on canvas, 24 x 36"



Summer, acrylic on canvas, 36 x 18"

Gloria Lee

Having grown up in San Francisco in the 1960s, Gloria Lee experienced the pivotal beginnings of modern art. This artistic movement—almost a backlash of the American impressionist movement—started in the Bay Area with artists like Wayne Thiebaud and Richard Diebenkorn. For Lee, it was only natural to begin painting in a modern style.

Always the artist, Lee experimented with many mediums throughout the decades, including painting, sculpture, leather works, fashion design and modern dance. After 40 years of artistic exploration, she has a working knowledge of color application and balance. Her passionate roots combine her love for modern art with a more traditional style.

The execution of each composition begins by throwing paint, a style inspired by artist Jackson Pollock. After the background dries, the flowers are carefully applied with a palette knife to create a beautiful marriage of abstract meets classical. She says, "How I paint is not nearly as important as how the viewer feels about what they see. If they are not uplifted or inspired, the art is worthless in my opinion."

As an artist, she embraces her heritage, as flowers are an important part of both her Dutch and Chinese lineage. Holland has a particularly long flower painting tradition. From realistic art bouquets created in the 19th century to the colorful untamed sunflowers by Van Gogh, some of the most famous and most loved flower paintings come from the "land of tulips." Painting flowers has also had a long and rich tradition in China, having evolved out of the classic bird-and-flower style to become its own distinct genre of painting.

In Lee's paintings her flowers are like ambassadors of beauty, greeting viewers with their myriad forms and colors.

Want to See More?

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Shining Before the Storm, oil on canvas, 72 x 72"



The 555, oil on canvas, 9 x 12"

Matthew Sievers

As an artist, Matthew Sievers finds inspiration in a variety of seemingly contrasting subjects. "Growing up in rural Idaho laid the groundwork for my love of landscapes. I've always enjoyed spending time in the outdoors and have been awestruck by the beauty and majesty found in nature," he says. "However, despite or possibly as a result of my country upbringing, I have always been drawn to the city. So many lives and machines and buildings weaving around each other fascinates me. The energy of a bustling downtown street or a moody neighborhood at night have a certain kind of awesomeness that inspires me."

Sievers has a love of architecture, in particular old buildings that have become somewhat of a bridge between the rural and urban landscapes he chooses to paint. "An old barn summons imagery of physical labor, pride in work and simple times from the past," he explains.

"Between peaceful scenes in nature, modest, functional architecture and beautiful but imposing cities I find constant inspiration and desire to paint," Sievers continues. "I strive to re-create these places through expressive brushwork on a canvas, using color and lighting to bring a piece to life. My goal is to rebuild those scenes in a unique style where traditional meets contemporary, a style that seems to suit my contradicting subjects just right."

Through March 24, Sievers will participate in *Celebration of Fine Art* in Scottsdale, Arizona. June 20 to 23, his work will be on view as part of the *Utah Arts Festival* in Salt Lake City, and from August 31 to September 2 he will exhibit in *Sausalito Arts Festival* in California.



Waking Work Place, oil on canvas, 48 x 60"

Want to See More?

(480) 907-8577
www.matthew-sievers.com

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@matthew_sievers_fine_art



Public art on display in downtown Colorado Springs. Photo by Matt Inden/Miles. Courtesy Colorado Tourism Office.

The Art Lover's Guide to Collecting Fine Art in

Colorado

Throughout Colorado are a number of cultural hubs that lure in art collectors from all over the country. They brim with annual events, must-visit museums and art fairs featuring some of the leading galleries in the nation. There are also art festivals throughout the state for collectors of painting, sculpture, photography and more.

Among the major draws to the Mile High City are its creative neighborhoods. Arts on Belmar has a handful of artist-owned studios and galleries; the River North Art District—or RiNo, as it's more familiarly known—is home to artists, designers, filmmakers and architects; and the Tennyson Street Cultural District boasts nearly 10 blocks of shopping as well as the *First Friday Cultural Walk*. November 1 through 9 is the annual *Denver Arts Week*, a citywide celebration with more than 300 events at galleries, museums, theaters and concert halls.

Over the years, Loveland has become known for its strong ties to three-dimensional artwork. It is home to the Benson Sculpture Garden, which has 164 pieces of sculpture on permanent display across its 10 acres. In 1984 a group of five sculptors from Loveland, along with the City and the Chamber of Commerce, came up with the idea for an exhibition in the park. The first *Sculpture in the Park*, hosted by the Loveland High Plains Arts Council, opened that same year. Since that time, the exhibition, which has its 36th edition August 9 to 11, has raised proceeds for the Benson Sculpture Garden to purchase sculptures as well as for its upkeep.

Each year in Aspen, Urban Expositions hosts *Art Aspen* at the Aspen Ice Garden. This year's event takes place July 26 to 28, with its opening night preview benefitting The Art Base on July 25 from 5 to 9 p.m. The intimate fair includes approximately 30 dealers displaying work from the 1950s to present-day. Steamboat Springs also has developed its art scene over the years, with the Steamboat Art Museum being one of the most notable stops. This year, from May 24 through September 2, the museum will host an exhibition featuring the American Women Artists. The museum also has its own plein air event, featuring more than 50 artists painting the sights of Steamboat Springs for a week before exhibiting their work at the museum. This year's paint out happens September 21 through 27.

One of the state's largest plein air groups is **Plein Air Artists Colorado**, featuring members from the state who help preserve the tradition of painting outdoors. The group hosts annual shows, with its next one taking place June 1 to 28. The **Center for the Arts Evergreen** presents its 46th annual *Rocky Mountain National Watermedia Exhibition* September 13 to October 26 featuring leading watercolorists. Some of the other artists calling the state home are **Courtney Cotton**, **Rochelle Johnson** and **Sandy Graves**.




Chet on the Move 36 x 38" Oil

rochelle johnson

rochelle johnson studio
303.907.1913
www.rochellejohnsonstudio.com
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https://pleinairartistscolorado.com/

PAAC
Plein Air Artists Colorado

Please direct all sales inquiries to the gallery: Studio 8369

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Grand Lake, CO





1



2

1
Courtney Cotton at Anderson Ranch. Photo by Jessi Ramirez.

2
Courtney Cotton, *Paper Airplane*, acrylic on canvas, 60 x 60"

3
Courtney Cotton, *Community*, acrylic on canvas, 24 x 24"

COURTNEY COTTON

www.courtneycotton.com

Courtney Cotton is a professional artist living and working in Denver. She is unafraid to express herself by giving visual expression to feeling, which is seen in her collages and paintings. Her inspiration stems from music, mindfulness and objects that give her a visceral reaction. Cotton's latest *Paper Airplane Series* is a conceptual series where the paper airplane is a metaphor for oneself, emotional intelligence and seeing things with new perspectives.

"I was at Anderson Ranch Arts Center working in a predominately two-dimensional, multimedia series I dubbed *Collection20*," she says, explaining the origin for the new works. "Then after selecting a project from a prompt list, created by artist/art educator Paul Thek (Cooper Union), my focus started to shift. 'Make a large paper airplane and paint a slogan on it that will revolutionize your life' was my selection, and in lieu of a slogan, I selected a song used at the end of Kundalini yoga practice, *Long Time Sun* written by Mike Heron."



3

In the series Cotton has been experimenting with different ways to prep her canvases, as well as using pour painting recipes and techniques she learned from Canadian artist Claire Desjardins. Cotton says, "I enjoy experimenting with new mediums and styles; uncovering the methods of art history's greats or taking a workshop with a modern-day artist both fuel my desire to create."



1
Sandy Graves, *Silence*, bronze, 6½ x 16 x 14"

2
Sandy Graves, *Cotton*, bronze, 8¼ x 7 x 4"

3
Sandy Graves, *A Well Deserved Rest*, bronze, 36 x 14 x 4¾"

1

SANDY GRAVES

sandy@sandygravesart.com
www.sandygravesart.com

Sandy Graves is a bronze sculptor working with negative and positive space, with her subject matter mostly being of wildlife and the occasional human form. "Living in the Rocky Mountains gives me all of the inspiration I need to create the attitudes of the animals that live surrounding me," she says. "I spend all of the time that I can outside in nature."

Currently Graves has been playing with bright colors in her patina with a dark marbling underneath, which she calls her *Bold Series*. Graves elaborates, "This exciting coloration pushes these pieces into a more modern direction that plays well with the modern building materials of concrete, steel and glass."

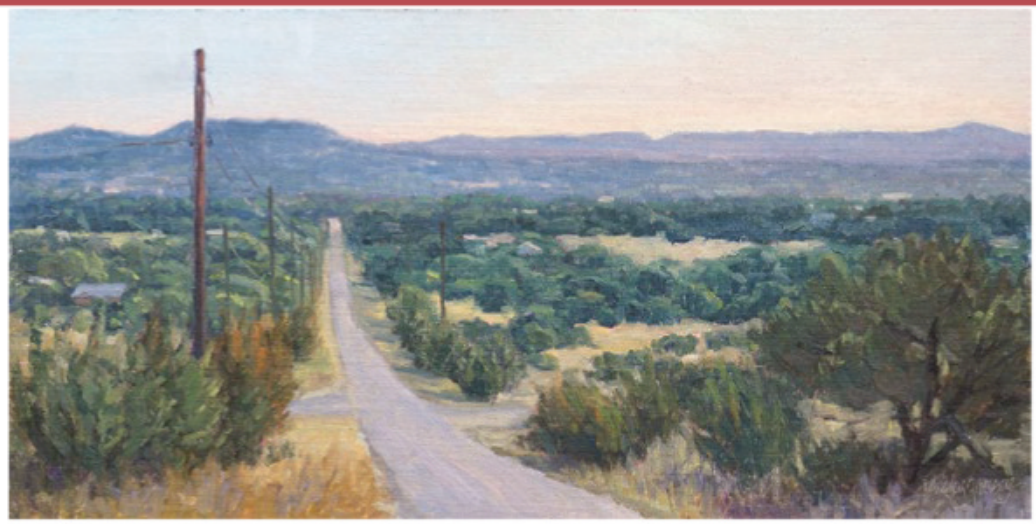
March 1 to 3, Graves' sculptures will be on view at the Renaissance Hotel & Convention Center in Tulsa, Oklahoma, during the annual *NatureWorks Art Show and Sale*. Later in the month her pieces will be available as part of the Desert Caballeros Western Museum's annual *Cowgirl Up!* The opening weekend for the event happens March 29 to 31. Then, August 9 to 11, Graves will have her annual showcase at the Loveland, Colorado-based *Sculpture in the Park* at the Benson Sculpture Garden.



2



3



1

PLEIN AIR ARTISTS COLORADO

Jennifer Riefenberg, (303) 250-2015
www.pleinairartistscolorado.com

Colorado attracts some of the top plein air artists from across the country with its inspiring scenery and wonderful climate. Plein Air Artists Colorado (PAAC) showcases this talent in their annual *National Juried Exhibition and Sale*. 2019 marks its 23rd anniversary of the exhibition, taking place at Studio 8369 in Grand Lake, Colorado, which is one of the state's newest fine art galleries. The exhibition, held June 1 to 28, offers premier examples of excellence in painting that can be achieved outdoors, *en plein air*.

PAAC was created for the love of plein air painting and for members to enjoy the camaraderie of painting outdoors. A founding principal is that PAAC creates opportunities for artists of all levels to paint outdoors together on a regular basis.

Along with the exhibition, PAAC will be organizing a week of painting for all members to experience and paint the beauty of Grand County, Colorado, and to enjoy the company of other artists. Artwork painted during this week, on location, may also be purchased through the gallery, so don't miss out on owning an original painting of this stunning country.



2



3

ROCHELLE JOHNSON

1229 W. 10th Avenue, Denver, CO 80204, (303) 907-1913
www.rochellejohnsonstudio.com

Rochelle Johnson was born and raised in Denver, where she found her passion for drawing at an early age. As a child, she discovered the work of Lois Mailou Jones and Jacob Lawrence, and was further inspired by the *Denver Black Arts Festival* in the 1980s. The experience of meeting the artists and seeing their work ignited her passion for the arts.

"I create portraits of urban life," says Johnson. "Growing up in Denver in one of the most diverse neighborhoods in the city, I longed to see the beauty I saw every day in my neighborhood. I like to focus on people doing what's natural to them, what they normally do in their surroundings. I can be inspired by something as simple as a portrait that captures the spirit of the sitter, or a street scene where a homeless person gathers their thoughts before their next move. I'm still developing my style and every day I learn something new. As I continue to focus on the people in my city as it grows, I paint what's happening today in my neighborhood."

Through February 27 she will participate in the show *Reflections of the Muse* at La Cour Bistro and Art Bar in Denver. She is represented by Framed Gallery in Cleveland, and patrons can stop by her Rochelle Johnson Studio in Denver to see the work.

1
Plein Air Artists Colorado, *Toward Christoval*, oil, 8 x 16", by Debra Joy Groesser.

2
Plein Air Artists Colorado, *Backlit Barn*, oil on linen, 12 x 16", by JoAnna Arnett.

3
Rochelle Johnson, *Southern Gentleman*, oil, 36 x 35"



1



2

1
The Center for the Arts Evergreen during a past *Rocky Mountain National Watermedia Exhibition*.

2
Center for the Arts Evergreen, *A Mine is a Terrible Thing to Waste*, transparent watercolor on rag paper, 22 x 30", by Sterling Edwards.

CENTER FOR THE ARTS EVERGREEN

31880 Rocky Village Drive
Evergreen, CO 80439, (303) 674-0056
info@evergreenarts.org
www.evergreenarts.org

The *Rocky Mountain National Watermedia Exhibition*, now in its 46th year, is presented by Center for the Arts Evergreen. The *RMNW Exhibition* attracts entrants and jurors from throughout the United States and is regarded as one of the top watermedia exhibitions in the country. CAE is pleased to announce that internationally acclaimed painter **Sterling Edwards** will serve as the juror for the 2019 *RMNW Exhibition*. Edwards is a contemporary watermedia master who is originally from Kansas City, Missouri. He has been a resident of North Carolina since 1973. Edwards will offer a master workshop, "Watercolors from A to Z," at CAE July 29 through August 1.

The *RMNW Exhibition* has had a long history of prestigious jurors including **Stephen Quiller**, **Katherine Chang Liu**, **Linda Doll** and **Mark Mehaffey**. The show also attracts prominent artists. Signature members of the Rocky Mountain National Watermedia exhibition include **Judi Betts**, **Elaine Daily-Birnbaum**, **Steve Griggs**, **Melanie Lacki**, **Joan McKasson**, **Elizabeth Thurow** and **Barbara Yoerg**.

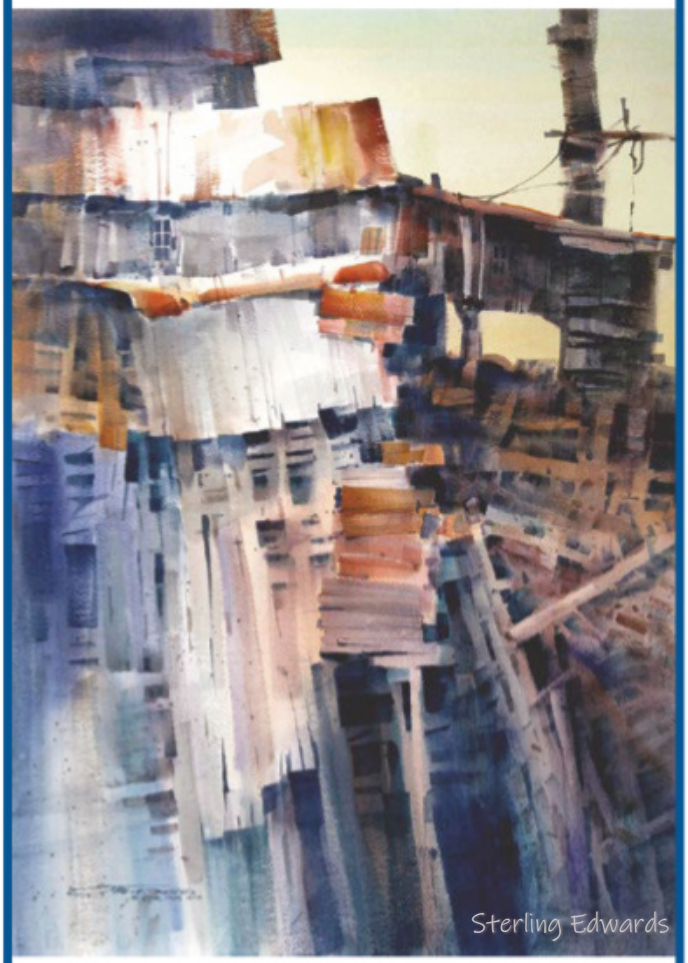
The 2019 *RMNW Exhibition* opens with a reception and awards ceremony on September 13 from 4 to 8 p.m. and runs through October 26.

Founded in 1974 in Evergreen, Colorado, CAE provides programming, exhibitions, classes, festivals, concerts and special events to serve the greater cultural needs of Evergreen and the mountain community. A nonprofit 501(c)(3) organization, CAE is committed to delivering engaging exhibitions and diverse educational programs for adults and children. Visit the museum website for more information on upcoming exhibitions, classes and events.

Center for the Arts Evergreen
"Bringing the arts and the community together"

ROCKY MOUNTAIN NATIONAL Watermedia EXHIBITION

September 13 - October 26, 2019



The 46th annual competition juried by internationally acclaimed painter,
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Entry deadline May 20, 2019

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JEFF RIPPLE
Micanopy, FL • jeff@jeffrippleart.com • www.jeffrippleart.com

Luminous Lands

Ripple was the Third Prize winner of International Artist magazine's Challenge No. 108, Landscapes.



1

Artist Jeff Ripple has always found inspiration in nature and the landscape. He is enchanted the most by dramatic skies, which often appear in his paintings with marshy or mountainous terrain. He spends time outside analyzing the forms of the clouds and how they affect the light on the land or water below. Many of Ripple's latest works are derived from his own imagination, with the locations being real but the elements of the scene carefully chosen and modified by the artist.

"I may do a sketch at noon, make careful note of my compass direction, and then do a series of paintings based on that sketch from various times of day," he says. "A painting may be imagined but I want it realistic and believable. It is not always the place, but the idea and spirit of the place I am trying to paint."

Ripple's ideas tend to come from the local landscapes that surround him in Micanopy, Florida, as well as from his travels. Places such as Tuscawilla Lake, Waccasassa River, the South Carolina Lowcountry and the Appalachian Mountains have all informed his artwork, such as in his sweeping painting *Morning Light, Hunting Island Marshes*. "I really wanted to do a wide, panoramic Lowcountry painting, and this scene with the delicate light, high tide and cloud shelf was irresistible," Ripple explains. "I found the curve of the cloud shelf had to be painted with precision or the impact of the composition was compromised."

Ripple, a self-taught artist, is represented by I. Pinckney Simons Gallery, Crossnore Fine Arts Gallery and his Ripple Effect Studio & Gallery.



2

1
Moonlit Night over the Low Country, oil on linen mounted on board, 8 x 16"

2
Late Day in the Tidal Marsh, Edisto Island, oil on board, 16 x 20"



Downtown PHOENIX

Arizona art CITY FOCUS

By **Taylor Transtrum** *Photography By* **Winona Grey**

169

Throughout the years, downtown Phoenix has faced substantial change—both physically, as more and more development pops up in the second fastest growing city and fifth largest city in the U.S., and culturally, as residents have had to quickly adjust to their changing home. What hasn't changed, however, is the strong sense of community in the "Valley of the Sun," especially among those involved in the arts.

"I think we have a better sense of community than a lot of downtown areas," shares R.J. Price, the chief marketing officer of **Downtown Phoenix Inc.**, also known as DTPHX, an organization committed to cultivating a better downtown area and experience for visitors and residents alike. "I believe it comes from being the underdogs for so long. Even now as we develop, that sense of community is still there."

For many, the first images that come to mind when talking about Phoenix might be cacti, desert hills, palm trees or Talking Stick Arena. Or, one might picture the neighboring Superstition Mountains, nearby Camelback Mountain or the Salt River (yes, we do in fact have water here).

Although this imagery is an important part of Phoenix, a rising culture centered around inclusivity, small businesses, community activism and the arts is not to be overlooked.

"The arts community in downtown Phoenix is incredibly diverse, well-informed and growing in talent every day," says Catrina Kahler, president of **Artlink Inc.** "I would also say it's engaged."

Thanks to organizations like Artlink, the arts community has been on the rise since the late '80s when, in 1989, the organization was officially formed. Shortly thereafter, Artlink organized Phoenix's popular annual art walk, ***Art Detour***, a two-day, self-guided tour of downtown's studios, galleries and businesses in various neighborhoods.



EAT

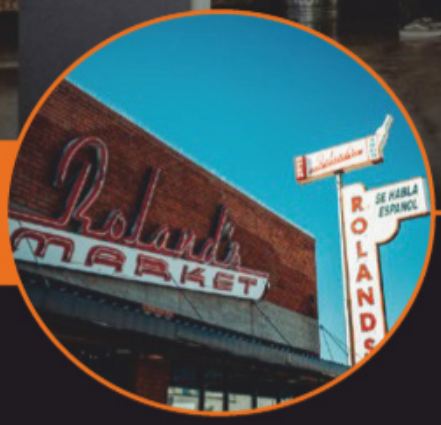






PHOTO BY
LINDSAY MCHENRY

ROLAND'S CAFE MARKET BAR
Owned by local culinary legend Chris Bianco and up-and-coming chefs Nadia Holguin and Armando Hernandez, the restaurant perfectly pairs regional cuisine inspired by the owners' unique backgrounds.

WELCOME DINER
Southern comfort food and 1950s flair make this neon lit diner a Garfield neighborhood favorite. Welcome Diner takes being a good neighbor seriously by partnering with local purveyors to source each made-from-scratch dish.

BARRIO CAFE GRAN RESERVA
From celebrated chef Silvana Salcido Esparza comes the sister to popular Barrio Cafe. Gran Reserva is a more intimate take on the highly praised restaurant, serving a special selection of signature dishes.

Art Detour provided both Valley residents and visitors with a rare opportunity to see a variety of local, national and international talent at no cost.

"Artlink was actually born from artists in downtown Phoenix," says Kahler. "Over the past 30-plus years, Artlink has been an organization focused on supporting artists as well as connecting them with the rest of the community."

In 1994, a few years after the organization was formed, Artlink started promoting **First Fridays**. The art walk—held the first Friday of every month—allows the public to visit many venues for free, closing the gap between local visual and performing artists and the public. As one of the largest monthly art walks in the country, Phoenix First Fridays now see anywhere between 14,000 to 20,000 visitors at each event.

A few years later, Artlink introduced **Third Fridays**. Although similar to First Fridays, Third Fridays have provided visitors an even more arts centric experience.

"Of the two Fridays, Third Friday is definitely more arts focused," says Kahler. "It's quickly becoming many people's favorite Friday."

Often referred to as "Gallery Night," during Third Fridays many arts destinations, businesses and galleries stay open late for the public. Gallery exhibition openings are also a common occurrence during these times. Now, more than ever, First and Third Fridays are increasingly accessible to the public, thanks to the support of the community and tools like Artlink's online First Friday and Third Friday maps, which help visitors plan out their routes before venturing downtown.

This March, the organization will be celebrating its 31st annual *Art Detour*,

which Kahler says marks a new age. "It's a prime year to celebrate Phoenix's arts and culture community," she says. "We're all working together to make it possible for people to experience as much as they can, even if they can only make it out for one day."

In addition to events like *Art Detour*, Artlink works with local artists to give them the tools they need to have fruitful careers. "Whenever possible, we focus on how we can help educate and guide artists professionally so they're putting their best foot forward when we're promoting them," Kahler says. One way Artlink is doing this is through its new database, **Phoenix Urban Guide**, which is part statewide directory for artists and the like, part community calendar for arts and culture happenings.

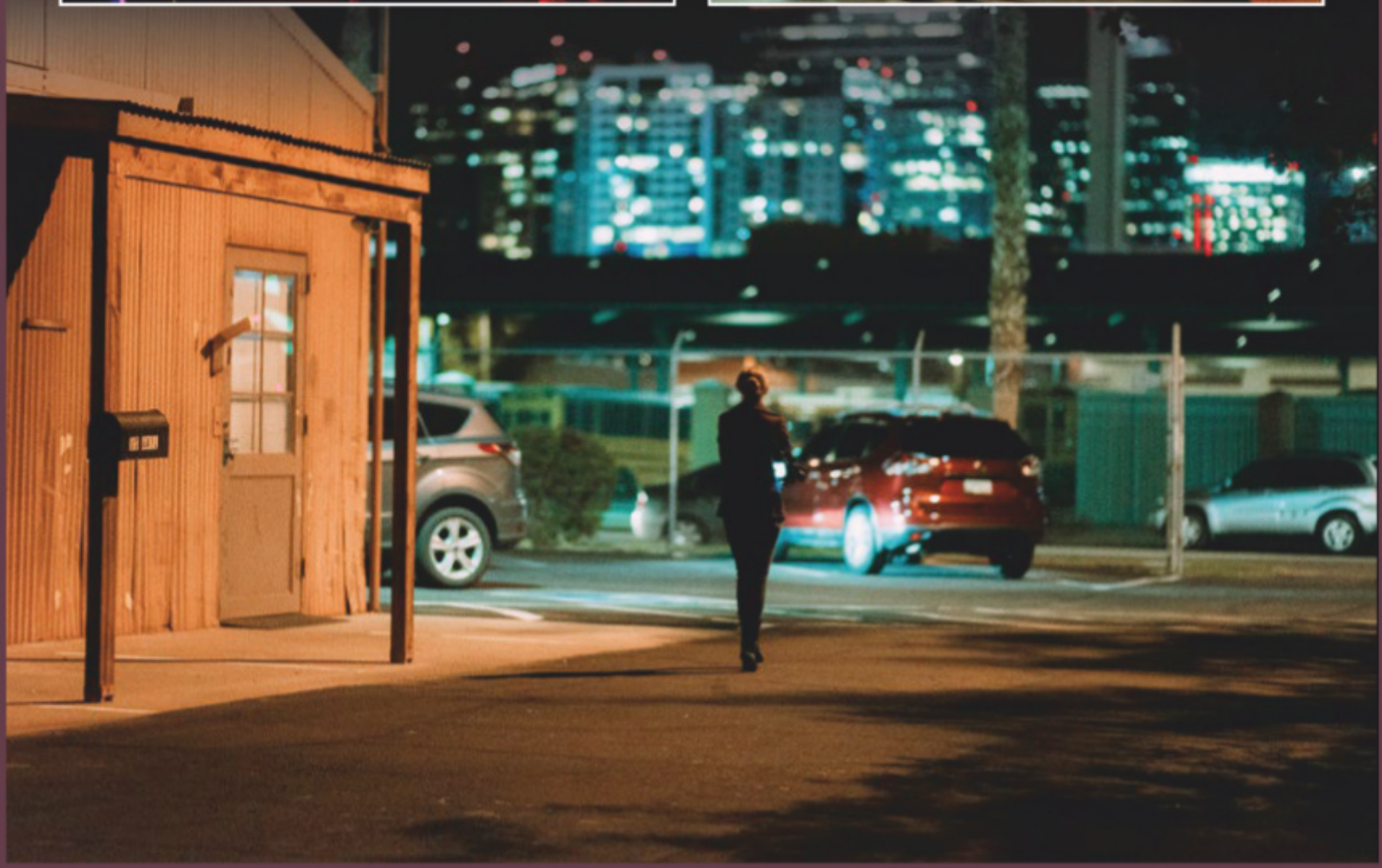
To broaden its community impact and help as many artists as possible, Artlink also teams up with organizations like **Downtown Phoenix Inc.** for special projects, including calls for public art, murals, installations and **Pedal to the Metal**, a Phoenix bike rack project that enlisted the help of local artists to beautify the city's bike racks.

Price says that Downtown Phoenix Inc. has been able to support the arts community in more ways than one thanks to Artlink's expertise and database of local artists. "That teamwork is invaluable," he says. "Those projects have been really inclusive. Everyone has the chance to be involved in the work. Artlink is getting stronger and stronger and I hope we're helping with that through our partnership. I think the future success of Phoenix's art community at large is dependent on relationships like this."

Winona Grey—a Phoenix based photographer who shot many of the images in this feature and the woman behind **Phoenix Affair**, an Instagram account documenting







SIP





PALABRA/FUTURO

What do you get when you combine art, hair and coffee? An ultra-modern, multipurpose space unlike any other. Crisp white throughout, the part coffee shop, part hair salon serves up some powerful java alongside alongside modern local art.



JOBOT

Located in the heart of Roosevelt Row, this community watering hole is the ideal place to grab a cold brew or a brewski in between gallery hopping. Honoring its artsy location, Jobot is home to plenty of local artwork and locals alike.



LUX CENTRAL

Locals love Lux for its industrial yet cozy and shaggy-chic vibe, delicious eats and drinks. With both bartenders and baristas, this neighborhood hang is perfect for day or night. While you're there, be sure to try the jalapeno bacon mac and cheese.

the downtown Phoenix arts and culture scene—feels the same way as Price.

"There's a great sense of community here," she says. "There are a lot of great things happening here and a lot of passionate people."

Although through Phoenix Affair, Grey is highly active in the arts scene, it hasn't always been that way.

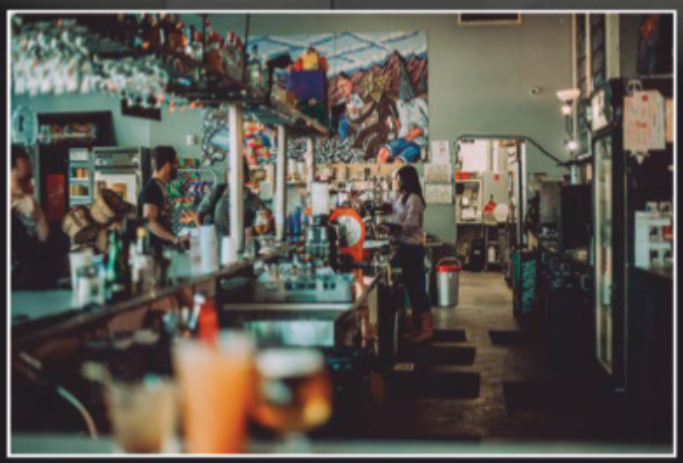
"When I moved here from Seattle, I was dwelling on this thought that Phoenix didn't have the kind of culture I was looking for...And then I decided to just get out with my camera and start photographing what I saw when I went out on First Friday. I started documenting that every month. That's where the thoughts that led to Phoenix Affair started."

She adds, "It's all about getting out and realizing that culture is a conversation. There are things happening all around you. You just have to get out and be in it and be a part of that conversation."

As a Phoenix transplant, Grey has observed certain aspects of the community that set it apart from others. She says, "In Phoenix people are really supportive of local artists—specifically muralists, painters and sculptors. A lot of those traditional mediums. I haven't seen that in other cities to the extent it is here—where people can make really great careers for themselves by making the city beautiful and creating public art."

One such artist making a name for herself in Phoenix is painter Antoinette Cauley. This month marks the beginning of her solo exhibition at the **monOrchid**, which will be on view from March 15







through June 17. Her series, *Ain't Nobody Prayin' for Me*, depicts young girls as famous rappers. "The collection is kind of a way for me to vent through these paintings about having to grow up too fast," she says. "In a way, it's me venting onto the canvas. People take a look at it and they think that it's about everything but what it really is." Cauley also documented her experience creating the series for her first documentary film, soon to be released.

Cauley recently became represented by monOrchid, a popular neighborhood gathering place in Roosevelt Row. The gallery/coffee shop/restaurant/co-working space/event venue has been an integral part of the arts community since 1999. Since then, the multipurpose space has led the way in revitalizing the area and making it an arts centric community. As an Arizona native and an active member of the city's arts and hip-hop community, Cauley has witnessed Phoenix's growth firsthand throughout the years.

"It's been crazy to watch" she says. "The hard part has been watching some families and businesses get pushed out due to high-rise development. It's going to be really interesting to watch the next five years and see how things change. I'm really curious."

Cauley isn't alone in her concerns. While the city's growth has been great in many ways, it's not without its setbacks. On one hand, Phoenix's development has been essential to creating more jobs and opportunities by bringing more businesses and companies to the area. However, as housing costs go up and expensive high-rises become more prevalent, some community members are being pushed out.

"It's important that we keep our foot on the gas by lifting up the arts community as much as we can and evangelizing for the community," Price advises. "We have to be their advocates. We believe in leading by

BEST TIMES TO VISIT:

March marks the season of art—and baseball, as Arizona is a popular hub for Major League Baseball's spring training. Not into sports? Don't sweat it. March is an excellent time to visit the area thanks to favorable early spring weather and *Art Detour*, Phoenix's original art walk. For those who can't make the trip out this spring, events like Phoenix's First Fridays Art Walk and Third Fridays (aka "Gallery Night") make it worth the visit year-round. Plus, Phoenix is the perfect place for a break from harsh winter weather.



STAY



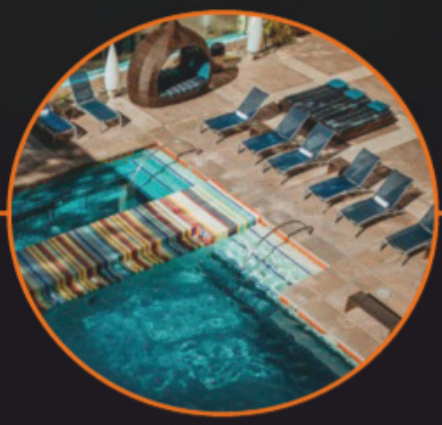
KIMPTON HOTEL PALOMAR PHOENIX

Just a stone's throw away from CityScape and Chase Field, this dapper destination puts guests right in the center of the action in downtown Phoenix. Plus, with its rooftop pool, soaking up city views is easy.



FOUND:RE

This boutique hotel is fitting for its Roosevelt Row location. Designed specifically with art lovers in mind, FOUND:RE features local art and luxe amenities throughout—so guests can discover something new around every corner and hallway.



THE CLARENDON HOTEL & SPA

The first thing to know about the desert is that pool days are an absolute must. This mid-century modern boutique hotel is the perfect place for a swim, thanks to both its iconic pool and indoor and outdoor VIP cabanas.

example. I hope that not only other entities downtown will follow suite but that what is happening in the arts community downtown will be replicated in other markets."

Also among Phoenix's champions for the arts is the **Phoenix Office of Arts and Culture.**

"The City of Phoenix has supported the [arts] sector since 1985 to ensure that Phoenix is a great place to live, work and visit, investing nearly $1 million annually in grant funding to groups both large and small," says Executive Director Mitch Menchaca. "We want the arts to be accessible to residents and visitors alike—a source of pride and beauty for everyone."

"As part of Phoenix's vibrant and flourishing arts community, we remain committed to increasing access to inspiring art for all people in the Valley," says Amada Cruz, the Sybil Harrington director and CEO of **Phoenix Art Museum.** "Through our wide range of exhibitions, featuring works by international, national and local artists, and through our collaborations with artists from across our city and region, we hope to continue igniting imaginations and inspiring new generations of museum-goers for years to come."

While change is inevitable for Phoenix, one thing is certain—the arts community is here to stay.



FOLLOWING PHOENIX:
For all things Phoenix, these local movers and shakers are ones to watch on Instagram.

Phoenix Affair: @phoenixaffair
Phoenix General: @phxgeneral
Phoenix Flea: @phxflea
Artlink Inc.: @artlink_phoenix
monOrchid: @themonorchid
Downtown Phoenix Inc.: @downtownphoenix
For The People: @shopforthepeople
Murals of Phoenix: @muralsofphoenix
Roosevelt Row: @rooseveltrowcdc
Phoenix Public Market: @phxpublicmarket



GALLERIES/COLLECTIVES

1. **Vault Gallery** (7a to 6p)
411 N Central Ave.
2. **First Studio**
631 N 1st Ave. | 602-957-7760
3. **Olney Gallery at Trinity Cathedral**
100 W Roosevelt St. | 602-254-7126
4. **FOUND:RE Phoenix**
1100 N Central Ave. | 602-875-8000
5. **New City Studio**
1300 N Central Ave.
6. **Sisao Gallery**
1501 NW Grand Ave. | 602-358-8185
7. **Grand ArtHaus**
1501 NW Grand Ave. | 602-388-4445
8. **Five15 Arts at Chartreuse**
1301 NW Grand Ave. | 480-544-2162
9. **Abe Zucca Gallery**
1301 NW Grand Ave.
10. **Belhaus**
1301 Grand Ave. Ste 6 | 602-708-3859
11. **(9) The Gallery**
1229 NW Grand Ave. | 602-465-3264
12. **monOrchid**
214 E Roosevelt St. | 602-253-0339
13. **Modified Arts**
407 E Roosevelt St. | 480-326-6551
14. **eye lounge**
419 E Roosevelt St. | 602-430-1490
15. **The Gallery @ City Hall** (10a to 2p)
200 W Washington St.
16. **Adapt Gallery**
215 E Grant St. | 480-231-5209
17. **Bentley Gallery**
215 E Grant St. | 480-946-6060
18. **ASU Step Gallery @ Grant Street Studios**
605 E Grant St. | 480-760-1709
19. **The Hive Gallery**
2222 N 16th St. | 602-254-1641
20. **The Collective Gallery @ the Artery**
623 E Indian School Rd. | 623-326-2691
21. **Studio 6 @ the Artery**
625 E Indian School Rd. | 602-997-9339
22. **Exposed Gallery**
4225 N 7th Ave. | 602-370-3260

ART SPACES/ CULTURAL VENUES

1. **Onyx Arts and Events**
1346 W Roosevelt St. | 602-595-8484
2. **TRANS AM**
1506 NW Grand Ave.
3. **Grand Avenue Records**
1504 NW Grand Ave. | 602-730-2991
4. **Hazel & Violet**
1301 NW Grand Ave. | 480-544-2162
5. **Phoenix Trolley Museum**
1117 NW Grand Ave.
6. **Yoga Styles**
1023 NW Grand Ave. | 602-312-5292
7. **11th Monk3y Industries** (closed until Nov)
1022 NW Grand Ave. | 602-710-8214
8. **Unexpected**
734 W Polk St. | 602-638-1313
9. **Heard Museum**
2301 N Central Ave. | 602-252-8840
10. **University Club of Phoenix** (by appt)
39 E Monte Vista Rd. | 602-254-5408
11. **Central Church, A United Methodist Community**
1875 N Central Ave.
12. **Phoenix Art Museum**
1625 N Central Ave. | 602-257-1222
13. **@Central Gallery**
1221 N Central Ave. | 602-262-4636
14. **Cutler Plotkin Jewish Heritage Center**
122 E Culver St. | 602-241-7870
15. **Phoenix Center for the Arts**
1202 N 3rd St. | 602-254-3100
16. **Warehouse 1005 & PSA Art Awakenings Downtown Gallery**
1014 N 2nd St. | 602-340-1675
17. **XICO Inc. Hot Box Pop-Up Shipping Container Galleries**
411 E Roosevelt St.
18. **Alwun House Foundation**
1204 E Roosevelt St. | 602-253-7887
19. **University of Arizona College of Medicine-Phoenix** (9a to 5p)
435 N 5th St. | 602-827-2002
20. **CREATE at Arizona Science Center**
600 E Washington St. | 602-716-2073
21. **George Washington Carver Museum and Cultural Center** (by appt)
415 E Grant St. | 602-254-7516

PERFORMING ARTS/ ARTIST STUDIOS

1. **Puppet Pie**
1301 Grand Ave. Studio 4 | 602-842-9433
2. **Fushicho Daiko Dojo**
925 Grand Ave. | 602-350-0343
3. **Crescent Ballroom**
308 N 2nd Ave. | 602-716-2222
4. **Valley Bar**
130 N Central Ave. | 602-368-3121
5. **Herberger Theater Center**
222 E Monroe | 602-254-7399
6. **The Nash**
110 E Roosevelt St. #110 | 602-795-0464

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Agnes Pelton: Desert Transcendentalist is organized by Phoenix Art Museum. It is made possible through the generosity of The Andy Warhol Foundation for the Visual Arts and is supported in part by an award from the National Endowment for the Arts. IMAGE CREDIT: Agnes Pelton, *Day,* 1935. Oil on canvas. Collection of Phoenix Art Museum, Gift of The Melody S. Robidoux Foundation.

BRAD OVERTON



Cordelia, oil on canvas, 52" h x 52" w

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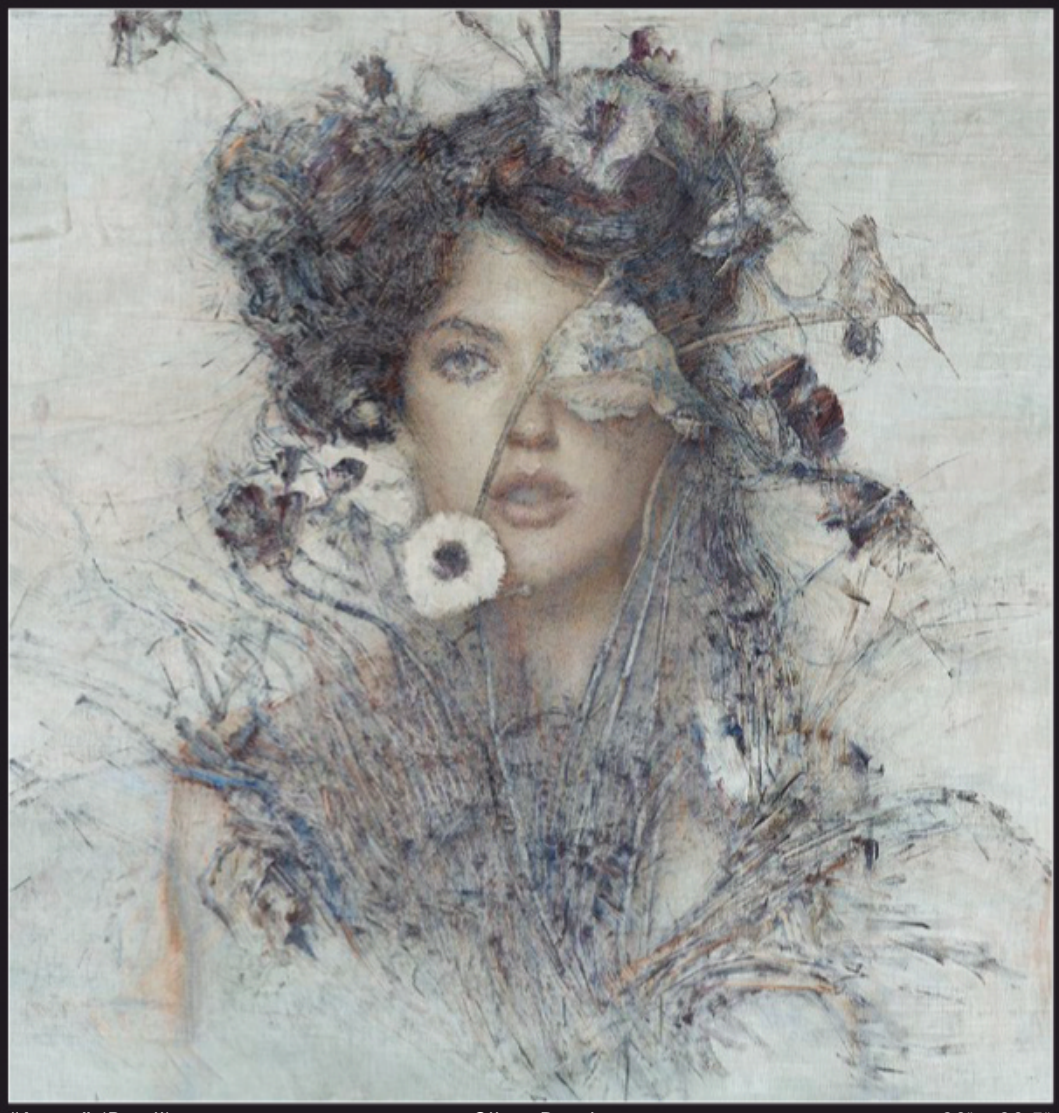
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AMERICAN art COLLECTOR



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DANIEL BILMES



"Augur" (Detail) *Oil on Panel* *26" x 36.5"*

April 13 - May 4, 2019

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APRIL 2019 / MONTHLY

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The First

I've been thinking quite a bit recently about galleries and their importance in the art market. This made me think about collectors and their role as well. As a collector, think back to when and where you purchased your first piece of art. I would venture to say that more than 90 percent of you made this purchase from a gallery. Galleries have always been the most accessible place for people to start acquiring works for their collections. Maybe it was a trip to Jackson Hole or Santa Fe or Scottsdale or New York City or San Francisco. After lunch or dinner, you took a stroll down one of these now-legendary art destinations and something caught your eye in the window of a gallery. We all know this feeling. You see something so beautiful, so striking that it immediately pulls you in emotionally and you have to have it.

That moment is one of the most cherished aspects about collecting art in the first place. The love at first sight, the moment you see something and you know you have to possess it. This is the feeling you get from strolling through towns like this, looking at art and truly discovering a rare gem. And this is something that happens at unexpected times in unexpected places and can truly only happen in a gallery space.

We have said this from the beginning but we will say it again. We love galleries. We love the thrill of discovery that comes from finding such a work and we love the knowledge and expertise that gallery owners across the country bring to the table. Their passion and understanding of the intricacies of the art market as well as their appreciation and support of quality work is something we truly admire.

Sincerely,

Joshua Rose
Editor

P.S. We love to hear from our dedicated collectors about these things as well! Email me a story about buying work through a gallery and we may run it in a future issue! Send your email directly to editor@americanartcollector.com.



ON THE COVER

Robert Lange, *Through a Different Lens*, oil on panel, 10 x 10". Available at Robert Lange Studios.

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Surface Tension, 2018. Acrylic and paper on canvas, 64 x 64 in.

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GELENA PAVLENKO



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"Fascination," 18 x 24", Oil on Canvas

Gelena Pavlenko



"Pink Roses," 20 x 20", Oil on Canvas

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Palden Hamilton
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Christine Lashley
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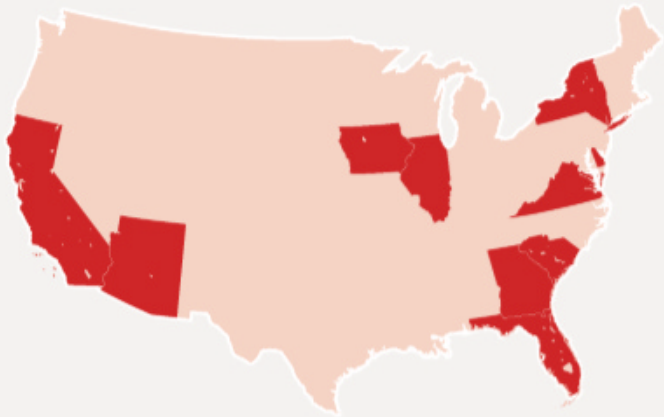
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- Sarasota

GEORGIA
- Peachtree Corners

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"Peacocks" by Yalda Sepahpour, oil on canvas, 2019, 82" H x 76" W

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EDITOR'S NOTE: *Sarah will scour the country for the best and brightest emerging artists on the scene and then interview them about their work. Sarah has a wonderful eye, and I'm sure you will enjoy what she is able to discover. Artists, if you want your work considered, hashtag all your social media posts #tobeannounced #americanartcollector.*

Interview with **Jesse Draxler**

By Sarah Elise Abramson

As I walk into the studio, I'm greeted with an exceptionally high ceiling, austere yet inviting-looking interior design, a giant bookcase full of books and several lights clipped to stands pointed downward at four neat, almost perfectly placed rows of white sheets of paper. On each sheet of paper is a different yet slightly similar looking design made out of what appears to be charcoal. My friend introduces me to the owner of this pristine and intriguing studio and curious charcoal designs. Jesse Draxler is a fine artist based out of Los Angeles. He's soft spoken and his presence has a calming effect on me. He sees me staring at the rows of paper on the ground and begins speaking. Draxler is articulate and I can immediately tell, profoundly intelligent and very enthusiastic about the process of his art making. He tells me he had just made all these earlier that morning using charcoal and a basketball. I love it already. He walks around pointing at each one describing how he had made that particular piece. Each one was done with the same exact minimal materials but each was done in an utterly different way.

We talk some more and as we're talking I go over to his massive bookshelf and pull the first book that catches my eye. To this day, it is one of the most impressive and meritorious books I've had the pleasure of looking through. It was a book on magic. Not one of those cheesy books made for pre-teens. This was the real deal. I express my excitement over the pictures and detailing on the front and back covers of the book. Draxler seems pleased, but in a humble sort of way, that I've taken such a liking to something he obviously holds dear. With such a minimalist aesthetic not only in his studio but found in his art as well, I know that every object in there is of some meaningful significance to him. There is nothing extra, nothing that doesn't hold some sort of practical purpose. I would say his work is like a cross between Richard Prince and Mark Bradford but that wouldn't really even be doing his work justice. Draxler's work is all his own and comes from a place of love for his craft, the need to create something authentic, and the various processes used to achieve the results.

I left knowing I had just met one of the most interesting and prepossessing artists I would ever meet.



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1
Human Knives s1, mixed media and collage on wood board, 14 x 11"

2
JSWI, paper collage, 18 x 12"

3
Flayed, mixed media and collage on panel, 60 x 48"

4
The Peering, mixed media and collage on panel, 60 x 48"

5
Untitled, collage on hand painted paper, 14 x 11"

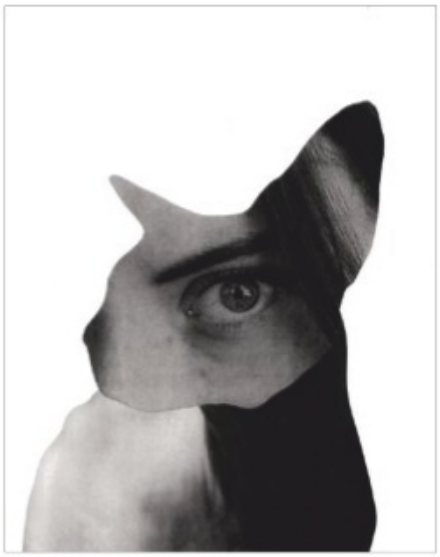
Why do you work in black and white?
It's increasingly difficult to explain my affinity for black and white. I am colorblind/color deficient so one may automatically assume that's the utmost reason. While that's surely a big part of it I think it's important to recognize that I've always been most interested in composition, line, shape, movement, space and so on—the architecture of an image and how to get people's eyes moving around. I have always felt that color is something added on, something on the surface or non-elemental, and dropping excesses plays a big role in my practice as well as life in general—simplification, minimalism, etc. All these things converging and greyscale just seems to make sense, but I can also see how these thoughts could be a result of my visual faculty's limitations—that I naturally had an inclination toward everything besides color from the very beginning. So who knows, just seems part of me now.

Do you make art every day?
I make art every day—as pretentious as that sounds—my practice is ingrained into my life. There's no separation, so in that way I'm always "making art." As for the physical act of creation, that too is pretty much ingrained in my life—my projects are always around, I work on them in some way every day—some days the muse is with me and some days not as much so the amount of work ebbs and flows from day to day, hour to hour really.

What values or virtues do you live by?
I don't know if I can answer this question. Any time I think of something I can see how I fail at it as well, or I think I have an answer and then some life happens and I realize that whatever I was going to say isn't really true at all and I'm lying to myself. I may be getting hung up on the language, but asking about virtues feels like asking about morals, and



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morality is a tricky thing. Though I do get stuck in my ways, I try to not remain static in my thought for too long and to deal with each situation on a case-by-case basis, which kind of negates the idea of static morals or virtues wouldn't you say? Can over thinking be a virtue? (Haha) Is the attempt to become comfortable with unknowns a virtue?

I don't know if this pertains exactly, but I once listened to a podcast about objective truths and in this podcast they said that only two objective truths could be said for every individual—the first being "something is happening"—which I don't think can be denied. If you can think that, something is happening. The second being "I don't know everything"—and that no one can say that about another person, but this was a personal objective truth. I don't know how perfect those are as objective truths because I leave room for the possibility that objective truth may not exist at all, but I think that's a decent place to come at life from (and may end up to be a title for one of my exhibits at some point), "something is happening and I don't know everything."

I *love* that title for a show! Do you play upon your "mistakes"? Do you think mistakes are an important part of art making or do you simply see them as mistakes and something to be fixed?

Spontaneity is something I have been thinking a lot about lately. I understand that most of what I enjoy in a work of art, my own or others, is a product of spontaneity. Yet it works against my nature being that I sway through varying degrees of self-diagnosed OCD most of the time and find that I drill myself into routines past the point of them being healthy. I can become rigid without even realizing it. In my practice I try to set up the parameters for, I'll use your word, mistakes to happen—or for mistakes to happen how I want them to happen. Which I admit, I can see being read as an oxymoron. I recall my high school art teacher called them happy accidents. Even when working in a medium as seemingly static as collage I try to orchestrate scenarios that promote spontaneity and randomness in order to get out of my own way. That being said, some mistakes are distracting or detrimental to the integrity of a piece, but most of the time that I try to fix anything it just makes it worse; the mistake more obvious. In those instances I will destroy the whole piece, rather than try to fix anything. But ultimately most mistakes aren't mistakes at all, they're the entire point. How can you make a mistake when you don't know what you're doing?

Do you believe in magic and to what degree if so?

"Magic is science we don't understand yet"—I heard that somewhere a while back, and I dig that sentiment. I've said this to you before but it suits this question—I don't get too hung up on terminologies, specifics, names, etc. I ghost through everything and take what I find useful and disregard the rest—magic, philosophy, science, spirituality—it's pretty much all the same to me; the same pursuit. What I really wanted to respond with was "define belief and define magic." I attempt to believe in everything and believe in nothing. Do I believe there are forces at work that we are unaware of or incapable of perceiving? Absolutely 100 percent. We are incredibly limited creatures in a physical reality sort of way. I imagine that reality is far too intricate for our simple machine bodies to even fathom, beyond our imaginations even—all the disciplines we've talked about are just our feeble human attempts to come to grasp with this.

Where do you draw your inspiration from?

This can change from day to day. Developing a state of being open to inspiration seems more important than having specific inspirations, but I scribbled something in my notes the other day that may touch on this. "I approach my practice as a scientist, studying the human condition using myself as a case study. My art are the findings of conducted experiments." When I came back to this later on I read it more like a poem than any sort of complete thought, but it resonated.

Contact at

www.jessedraxler.com

@jessedraxler

Sarah Elise Abramson is a contemporary fine art photographer based in San Pedro, California—a mysterious post-industrial enclave whose offbeat countercultural history and proliferation of unusual sights, sounds and citizens is tailor-made for Abramson's obsession with everyday surrealism. In both her own photography and in her curatorial and editorial approach to exhibition projects and independent publications, her emphasis is on discovering the eccentric beauty in the things most people overlook. Found objects, hidden messages, secrets of the universe that hide in plain sight—throughout her studies at Parsons The New School for Design and Brooks Institute of Photography, and later at LaChapelle Studios, her work has evolved from finding to intuitively creating original daydreams and shared cosmologies. *www.sarahelisephotography.com* *@slow_toast*



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Martin Wittfooth: Wildmother



In fall 2018, Martin Wittfooth completed his large-scale painting *Wildmother*, which was featured as the cover for the new Rival Sons record *Feral Roots*. The 54-by-107-inch work, depicting a large, rabid dog in a tropical paradise with flamingos and colorful flowers, was included in his exhibition *Domestic Katabasis* at Corey Helford Gallery in Los Angeles.

Wildmother, oil on linen, 54 x 107"



UP & COMING

BY JOHN O'HERN

"Emerging artist" takes on a different meaning when an artist begins a painting career after a long and distinguished career in another field.

Frances Roosevelt received her Master of Architecture degree at Yale in 1981. She worked for Venturi, Rauch and Scott Brown and eventually headed her own firm from 1996 to 2006 when she turned to painting full time. She says, "After many years of practicing the precise business of architecture, I am happy to be painting the landscapes of South Carolina Lowcountry, and the fields of Chester County, Pennsylvania, where I currently spend most of my time. I like to paint from memory, in a mostly abstract style, with a 3-inch brush. My paintings are informed by my interest in psychology and the evolution of consciousness."

Blue Creek emerges from the fading fields, reflecting the sky, the quick, energetic brushstrokes expressing a passion that had to be more controlled in her previous career.

Alex Venezia is essentially a self-taught artist turned on to "the transcendent power of art" in a high school art class in which he was introduced to the chiaroscuro techniques of Caravaggio. Born in Virginia Beach, Virginia, he copied the masters at the Chrysler Museum of Art in Norfolk and studied with Odd Nerdrum, Colleen Barry, Daniel Sprick, Michael Klein and Jeff Hein, taking home first prize for still life in a competition at the Grand Central Atelier in 2017. Already a master of light, shadow and color, his *Self Portrait at Age 23* exudes sober self-confidence.

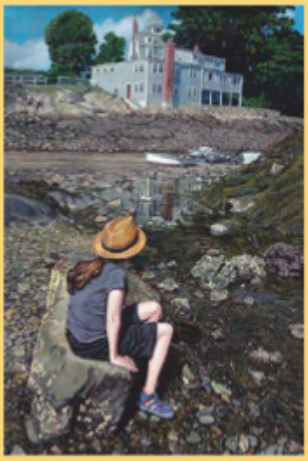


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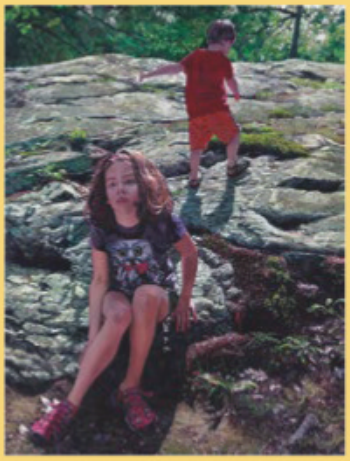
The self-confidence of the boxer comes across in **Peter Lupkin**'s *Pride*. He became an apprentice in his father's stained glass studio at the age of 14 and continues to work in the studio. He says, "The artwork I create is a visual statement of my moral philosophy. The language I use to convey this philosophy in my pieces is one of traditional symbolism." *Pride* is from his *Pyrrhic Series* that "is about exploring the mental, physical and emotional damage that takes place in the pursuit of dreams. I have always been drawn to the concept of a Pyrrhic victory, as it applies equally to any life, or person, pursuing their ambitions. I chose to use boxers and fighters as the primary symbol of that pursuit, as their struggle toward a dream has an exceptionally visual and theatrical quality. Every upward step on a fighter's path towards a dream damages him even when he is successful. The path taken to arrive at victory often wounds him beyond repair."

Pride in his accomplishments can be a positive attribute of Lupkin's boxer. Carried to extremes, it can be one of the Seven Deadly Sins.

Malia Landis was born in California, raised in Hawaii, and now lives again in northern California where she received her MFA in 2014 at San Jose State University. She says, "In my sculptures, I aim to capture a moment or the trace of a memory by incorporating specific objects and geographic references. I am interested in how we assign



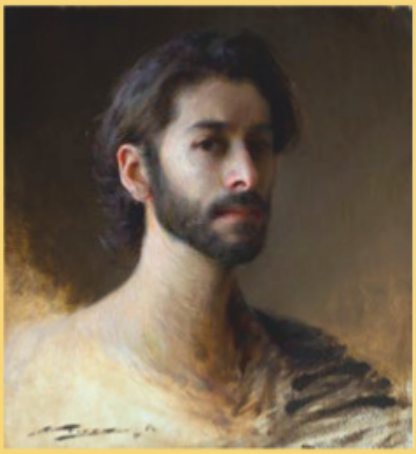
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1. **Gallery Victor Armendariz**, *Pride*, oil on canvas, 36 x 28", by Peter Lupkin. 2. **Paige Wallis**, *Only She Knows What She Sees*, acrylic on canvas, 36 x 24" 3. **Paige Wallis**, *So Many Mountains Yet To Climb*, acrylic on canvas, 40 x 30" 4. **Antler Gallery**, *Fish Bloom*, porcelain, stoneware and wire, 7 x 13 x 4½", by Malia Landis. 5. **Arcadia Contemporary**, *Self Portrait at Age 23*, oil on linen, 16½ x 15½", by Alex Venezia. 6. **Somerville Manning Gallery**, *Blue Creek*, acrylic on canvas, 30 x 40", by Frances Roosevelt.

meaning to objects and places through these memories and experiences. Using metaphor and timeless narratives, I seek to create environments of eccentric juxtapositions that invite contemplation and recollection."

Her ceramic sculptures using natural materials relate to nature and a young lifetime of always being close to nature. Her sculptures are inspired by flora and fauna, especially sea life, and are studies in contrast. Her *Fish Bloom*, for instance, consists of a strong, stoneware fish with delicate porcelain accretions such as barnacles, coral, shells and dogwood blossoms. It denotes a natural world that is no longer natural—in which the hand of man has forced the evolution of new ways to coexist.

Up-and-coming artists breathe new life into the art world, and within this special collector's focus, readers can learn about yet another talented artist emerging within the creative sphere.

"My recent work is a very personal narrative series focusing on my family, but especially my daughter who has special needs," says Boston-based artist **Paige Wallis**. "My intent is to honor her reality in the context of everyday life as honestly and respectfully as possible, in a way that resonates with viewers without any need to cue them in on the fact that her perspective is not that of the typical child."

Grounded in contemporary realism, Wallis primarily uses watercolors and acrylics to paint her emotional works; the artist produces a wide variety of subject matter including florals, cityscapes, animals and various still lifes. "Look for pieces that inspire prolonged, in-depth gazing and won't just become part of the décor," Wallis encourages art lovers. "Purchase works that can be admired beyond just the aesthetic, but for their ability to engage you into a deeper narrative, that inspire curiosity and spin open-ended stories about the subjects in a viewer's mind."

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art SHOW CALENDAR

In every issue of *American Art Collector* magazine, we publish the only reliable guide to all major upcoming fairs and shows nationwide. Contact our assistant editor, Alyssa Tidwell, to discuss how your event can be included in this calendar at **(480) 374-2186** or **atidwell@americanartcollector.com**.

12 APR 2019



The LA Art Book Fair is presented by Printed Matter, Inc.

LOS ANGELES, CA

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LA Art Book Fair

Sister to the *NY Art Book Fair*, the *LA Art Book Fair* is one of the top international events for the distribution of artists' books. Welcoming hundreds of exhibitors from around the world—including a wide variety of artists, small presses, institutions, galleries, antiquarian booksellers and distributors—the event takes place at The Geffen Contemporary at the Museum of Contemporary Art.

www.laartbookfair.net

Through April 14

20 MAR 2019

ONLINE

INTERNATIONAL GUILD OF REALISM

Winter Salon Online Juried Exhibition

International Guild of Realism's *Winter Salon Online Juried Exhibition* presents juried artwork online with up-and-coming art collectors in mind.

www.realismguild.com

Through May 20

4 APR 2019

PHILADELPHIA, PA

23RD STREET ARMORY

Philadelphia Fine Art Fair

The first *Philadelphia Fine Art Fair* is a tightly curated boutique and fair providing attendees a casual viewing experience with price ranges for a variety of budgets.

www.philfineartfair.com

Through April 7

5

TUCSON, AZ

BRANDI FENTON MEMORIAL PARK

SculptureTucson Festival Show & Sale

The show and sale features sculpture by John Benedict, Peter Eisner, Susan Feder, Lisa Gordon and many others.

www.sculpturetucson.org

Through April 7

7

GLENS FALLS, NY

THE HYDE COLLECTION

A Magical World: The Art of Jacob Houston

This exhibition in showcases Houston's charming landscapes and cityscapes featuring bright colors and enamel-like qualities.

www.hydecollection.org

Through June 23

11

SCOTTSDALE, AZ

OLD TOWN SCOTTSDALE

Gold Palette ArtWalks: Sip of Scottsdale

During Scottsdale Gallery Association's *Sip of Scottsdale*, from 6:30 to 9 p.m., attendees can stroll the streets of Old Town Scottsdale browsing its many fine art galleries.

www.scottsdalegalleries.com

16

WASHINGTON, DC

HIRSHHORN MUSEUM AND SCULPTURE GARDEN

Enrico David: Gradations of Slow Release

Co-organized by the Museum of Contemporary Art Chicago and the Hirshhorn Museum and Sculpture Garden, this show features the sculptures of abstract artist David over the past 10 years.

www.hirshhorn.si.edu

Through September 2

25

ATLANTA, GA

GRAND HYATT ATLANTA

The Art of the Portrait Conference

The 2019 *Art of the Portrait Conference*, hosted by the Portrait Society of America, gives attendees the chance to observe and learn from 32 faculty artists including Bo Bartlett, Daniel J. Keys and Quang Ho.

www.portraitsociety.org

Through April 28

SAN FRANCISCO, CA

FORT MASON CENTER

Art Market San Francisco

Currently in its ninth year, the popular San Francisco event features 75 contemporary art galleries from around the globe, including returning exhibitors and exciting new arrivals. The 2018 fair saw more than 28,000 visitors.

www.artmarketsf.com

Through April 28

28

PHILADELPHIA, PA

PHILADELPHIA NAVY YARD

The Philadelphia Antiques & Art Show

The esteemed art show brings together some of the country's premier exhibitors dealing in antiques and fine art, including furniture, jewelry, crafts, silver, textiles, porcelain, paintings and other media.

www.philadelphiaantiquesandartshow.com

Through April 28

ATLANTA, GA

VARIOUS LOCATIONS

Olmsted Plein Air Invitational

Twenty-six contemporary impressionist artists will be painting throughout the greater metropolitan Atlanta area and Georgia the week of April 28 to May 5 during the *Olmsted Plein Air Invitational*.

www.olmstedpleinair.com

Through May 5

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Recent Acquisitions

A new exhibition at the Palmer Museum of Art showcases a selection of prints by artists whose work relies heavily on representation and storytelling to explore ethnic identity and stereotypes, multicultural histories and personal narratives. Titled *Amazing Stories: Recent Acquisitions*, the show features such artists as Claudia Bernardi, Squeak Carnwath, Sue Coe, Claudio Dicochea, Leonor Fini, Hung Liu, Jenny Morgan, Mimmo Paladino, Roger Shimomura and Vincent Valdez, among others. The exhibition runs through May 26.



Roger Shimomura, *Kansas Samurai*, 2004, lithograph, 44¾ x 31". Palmer Museum of Art. Purchased with funds provided by the Sidney and Helen S. Friedman Endowment, 2018.12.



Tim Burton, *Balloon Boy*, inflatable balloon, 252". Courtesy The Vox Agency.

Tim Burton Exhibition

For the first time in nearly a decade, Tim Burton, known for his whimsical horror and fantasy films, will stage a large-scale installation of his original fine art at the Neon Museum in Las Vegas. The exhibition, which takes advantage of the museum's open-air exhibition spaces, will be at multiple locations including the outdoor Boneyard exhibition space, its North Gallery and at the City of Las Vegas' Boneyard Park. The show will feature new work by Burton, as well as previously exhibited pieces, serving as a retrospective of the writer, director and artist's creative history. The exhibition is set to open this October, running through February 2020.



Mickalene Thomas, *Pocket Mirror*, brushed bronze with epoxy-coated artwork, 2⅞" diameter. National Museum of Women in the Arts, Gift of Steven Scott, Baltimore, in honor of NMWA Chief Curator, Kathryn A. Wat. Photo by Lee Stalsworth.

More is More

More is More: Multiples highlights the medium of multiples—three-dimensional art objects produced in a series of identical editions. The exhibition at the National Museum of Women in the Arts features approximately 25 multiples by such artists as Cindy Sherman, Mickalene Thomas, Barbara Kruger, Helen Marten and Jiha Moon, with a range of works from textiles and ceramics to clothing, decorative objects and toys. A number of works in *More is More* were created to benefit charitable initiatives within the arts. The show runs from May 3 to September 15.

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The Art of
ROBERT MAGAW

APRIL 17-MAY 19

Solo Show celebrating Robert MaGaw and Scott Broadfoot's 25 years of friendship and business relationship with 25 new paintings.



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Glass of Flaming Beauty, 12 x 9" Acrylic



Amsterdam Hollyhocks #1, 12 x 9" Watercolor



Stargazers, 12 x 9" Acrylic

Paige Wallis acrylics and watercolors

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Graciela Iturbide's Mexico

Throughout her 50-year career, photographer Graciela Iturbide has focused on capturing and understanding the beauty, rituals, challenges and contradictions of her native home of Mexico. The first major East Coast exhibition, *Graciela Iturbide's Mexico* features nearly 140 photographs that tell the visual story of her country since the late 1970s. Making a significant impact on the visual identity of Mexico, Iturbide's work closely examines the tensions between urban and rural life, human presence and nature, and indigenous and Spanish cultures. The exhibition, held at the Museum of Fine Arts, Boston, remains on view through May 12.



Graciela Iturbide, *Little Bull, Coyoacán, Mexico City/ Torito, Coyoacán, Ciudad de México*, 1982, photograph



Judy Chicago, *Stranded*, kiln-fired glass paint on black glass, 12 x 18". Courtesy the artist.

Judy Chicago

More than 40 works by Judy Chicago will be on view in an exhibition at the National Museum of Women in the Arts, including painted porcelain and glass, as well as two large bronze sculptures. Titled *The End: A Meditation on Death and Extinction*, this visually striking series serves as a catalyst for the artist's reflection on her own mortality and issues an appeal for compassion and justice for all creatures affected by human greed. The exhibition happens September 19 through January 20, 2020.

Botticelli: Heroines and Heroes

In a prominent exhibition at the Isabella Stewart Gardner Museum, Renaissance master Sandro Botticelli's *The Story of Lucretia* (from the Gardner Museum collection) will be reunited for the first time with the painter's *Story of Virginia*, on loan from Italy. *Botticelli: Heroines and Heroes*, opening February 14 and running through May 19, explores Botticelli's revolutionary narrative paintings and brings them into dialogue with contemporary responses. In total, eight monumental works will be on display, including important loans from museums in Europe and the United States.



Sandro Botticelli (ca. 1444-1510), *The Story of Lucretia*, ca. 1499-1500, tempera and oil on panel, 33 x 69⅝". Isabella Stewart Gardner Museum, Boston (P16e20).



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60+ SCULPTORS

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ARTIST TALKS

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APRIL 5-7, 2019

F 5 pm - 9 pm
Patrons' Sneak Preview

Sa 9:30 am - 6 pm
Su 9:30 am - 4 pm



Cristina Sánchez

Unveiling spotlights a recently completed portrait commission, figurative work or upcoming exhibition from some of the best and most active members of the Portrait Society of America. This month Krystle Stricklin, guest writer for the Portrait Society, interviewed Paul Newton about his recently completed portrait of New Jersey's 55th governor, Chris Christie.

Paul Newton: Portrait of Chris Christie

BY KRYSTLE STRICKLIN

Last November, artist Paul Newton's portrait of New Jersey's 55th governor, Chris Christie, was unveiled at a private event at Princeton's Morven Museum & Garden, a historic house that also served as the governor's mansion for much of the 20th century. The portrait depicts Christie standing resolute behind the wooden lectern where he would often address the media during his tenure as governor. As Christie's official portrait for the State of New Jersey, the portrait will eventually hang in the New Jersey Statehouse and be included in the state's portrait collection, which boasts works by Howard Chandler Christy, Seymour Thomas and Ida Waugh.

One interesting detail of the work is the inclusion of the letters "STTS" on the side of the lectern to stand for "Stronger than the Storm," a reference to 2012's Hurricane Sandy, which had devastating effects on New Jersey. On this detail, Newton remarks, "I asked the governor whether he'd like me to include anything else in the portrait that may suggest a narrative, something from his time as governor that he might want to highlight. He told me about the events surrounding Hurricane Sandy and his response to the disaster and the phrase 'Stronger than the Storm,' which he used to encourage the people of New Jersey. The question then became, 'How can this be referred to in the portrait in a way that would not be a visual distraction?'"

Located on the right-side panel, the small letters appear as if etched into the lectern. Newton explains, "I decided to include the abbreviation STTS, as if it were carved into the timber of the podium. Something subtle, barely visible and a little cryptic, that would only become apparent after careful examination of the painting. In a similar vein, I included a small lapel pin in the shape of New Jersey featuring the American flag and just a suggestion of the New Jersey State Seal at the front of the podium. It's barely visible but those familiar with the podium will recognize it. The overall composition is deliberately very simple as I wanted the viewers' attention to be firmly fixed on the governor himself."

Not his first portrait of a famous New Jerseyan, Newton painted a portrait in 2002 of Dr. John Wilson, the dean of the graduate school at Princeton University. Newton's previous commissions also include portraits of noted figures such as Prince Philip, Duke of Edinburgh, Kylie Minogue and Australian rugby player David Campese. Many of his works can be found in the permanent collection of the Australian National Portrait Gallery, as well as numerous other collections worldwide.



1
Honorable Chris Christie,
oil, 48 x 36"

Larry Cannon

ASMA . LPAPA . CPAP . CWA



Malibu Lagoon 16″ x 20″

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Stinson Beach Dawn 16″ x 20″



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SCULPTURETUCSON
When: April 6-7, 2019; April 5, 5-9 p.m., Patron's Event
Where: Brandi Fenton Memorial Park, 3482 E. River Road, Tucson, AZ 85718
Information: (520) 334-5871, www.sculpturetucson.org

Sculpture Showcase

The annual SculptureTucson Festival Show & Sale features three days of art, talks and demonstrations.

Three years ago, Tucson, Arizona-based artists Barbara Grygutis, Steve Kimble and Jeff Timan founded the nonprofit organization SculptureTucson. The goal of the group is to enhance the city through public art projects, community workshops and professional development for three-dimensional artists. In spring 2018, they announced their inaugural *SculptureTucson Festival Show & Sale* as a way to promote sculptors from around the country.

This year's second edition will take place April 5 through 7 at the Brandi Fenton Memorial Park with more than 60 artists showcasing their works. Kicking off the festivities is the ticketed Patron's Event, April 5 from 5 to 9 p.m., which allows attendees to meet the participating sculptors and have the chance to view and purchase works before the show opens to the public.

Among the artists who will show their pieces in the park are Jesse Berlin, Susan Feder-Heath, Al Glann, Aaron Nicholson, Paul Orzech, Gerald Rockwell, Dana Smith, Ira Wiesenfeld, Joan Wilking and more. Throughout the weekend visitors can enjoy not only a bounty of art, but talks, demonstrations, music and food trucks. Participating artists were juried by Donna Valdés, director of Xico, Inc. This year SculptureTucson will offer a Purchase Award to one of the artists, with their piece becoming public art in Tucson.

The *SculptureTucson Show & Sale* is free to the public Saturday, April 6, 9:30 a.m. to 6 p.m., and Sunday, April 7, from 9:30 a.m. to 4 p.m.



1



2



3

1
Collectors gather during the 2018 *SculptureTucson Festival Show & Sale*. Photo by Whitney Dosty.

2
Paul Orzech, *Convergence*, bronze, 14 x 8 x 9"

3
Al Glann, *Red Salutation*, powder-coated steel, 60 x 56 x 13"



THE ARTS OF

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"Millenniums"
by
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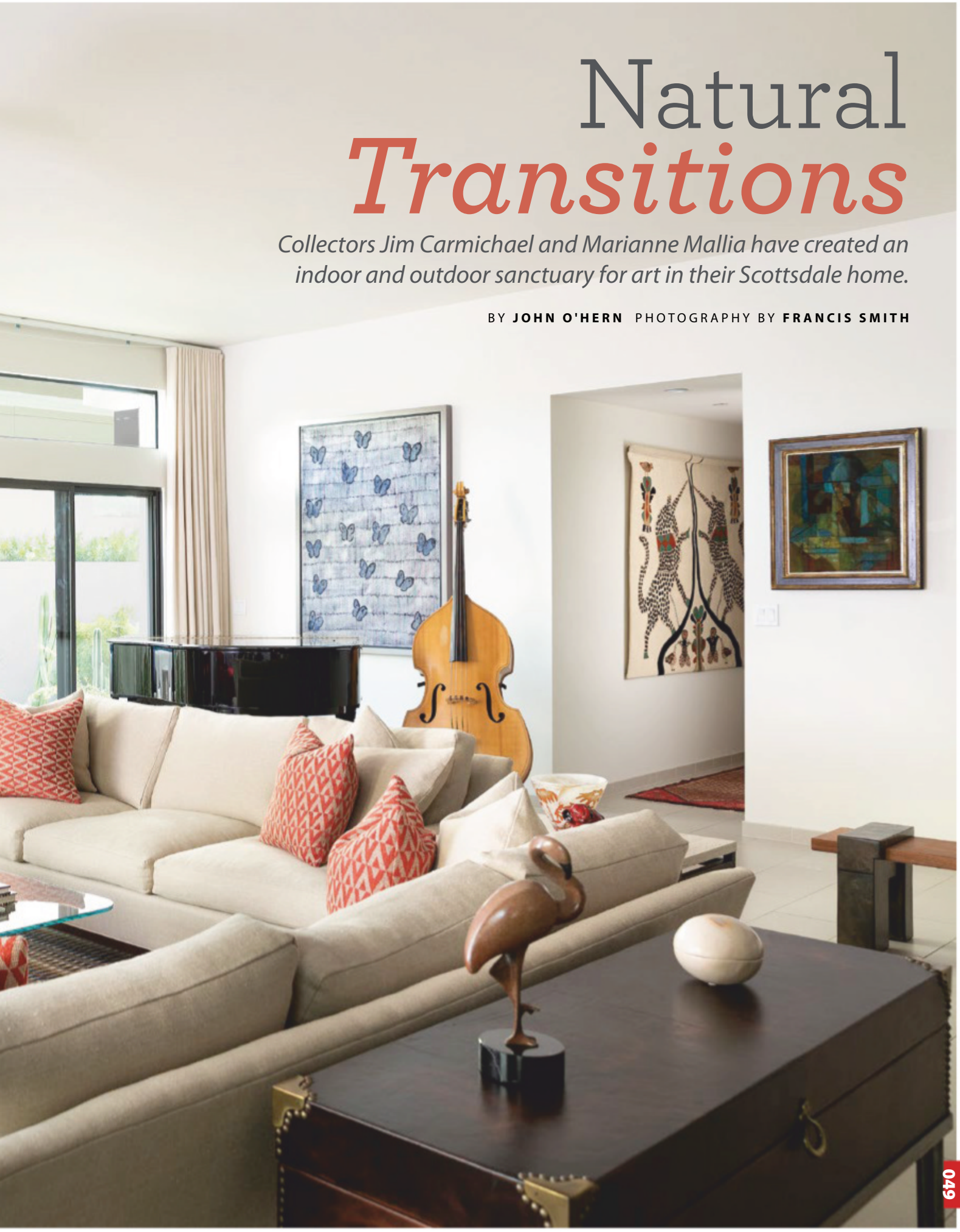


1
Over the fireplace is an oil, *Brahm's Sonata for Piano and Cello*, 2018, by Max Hammond. On the hearth are, from left, an unsigned bronze from 1982 titled *Dancing* and *Taking a Stand*, 2017, a bronze by Perlagia Mutyavaviri on a handcrafted wooden pedestal by Jeremy Firehammer. Above the piano is Hunt Slonem's *Silver Ascension*, 2018, oil on canvas. The bass belonged to Marianne's father. In the hall is a tapestry, *Fraktur*, 1984. On the right is *Composition in Heads*, 1960, by Earl Kerkam (1891–1965). In the foreground is Blaine Black's bronze *Flamingo*, 1990. In front of the window is an agate and quartz geode with magnesium. The stainless steel fireplace is original to the 1967 home.

Natural *Transitions*

Collectors Jim Carmichael and Marianne Mallia have created an indoor and outdoor sanctuary for art in their Scottsdale home.

BY **JOHN O'HERN** PHOTOGRAPHY BY **FRANCIS SMITH**





2

2
In the hall is a tapestry, *Fraktur*, 1984. On the facing wall are, from left, *Composition in Heads*, 1960, by Earl Kerkam (1891-1965); *Dragonfly*, 2018, encaustic with gouache on birch panel, by Gabriela Aguilo; *Twist of Fate*, 2017, oil and resin on panel, by Michael Carson; and *Mariposa*, 2014, a collaboration by Max Hammond and Greg West (who painted the Trompe l'Oeil butterfly). Jacinthe Dugal-Lacroix's *Inspiration*, 2017, bronze, is in the foreground. The bench, *Reach*, 2018, is by Jeremy Firehammer. The bronze quail under the bench belonged to Marianne's mother.

3
Marianne Mallia and Jim Carmichael sit in front of *Contemplation*, 1984, by Susan Krieg.

Jim Carmichael and Marianne Mallia lived a long-distance relationship after the high school boy- and girlfriend rekindled their relationship at a high school reunion. Marianne, a medical writer, eventually moved to Scottsdale, Arizona, where Jim, a builder and landscape designer lives. Each had large houses so they culled from each other's collections and moved into a midcentury home that Jim had redesigned and rebuilt, raising the ceilings to create a better setting for art. The house came with its own work of art, a stainless steel fireplace surround that he points out is soldered rather than welded. He also designed outdoor spaces to be part of the house and to be settings for sculpture.

Marianne brought with her the first piece she ever bought, a traditional still life by Volney A. Richardson that reminded her of an earlier transition in her life, from working in a research lab to writing. "It seemed like a new beginning to me," she explains. Jim brought Michelle Spiziri's *Trust Me*, which he bought in Baltimore when he was attending a seminar. "It's about male-female relationships," he says, "and I wasn't even sure I liked it. I went back to the gallery three times and, finally, couldn't resist it."

Transition is a perhaps unintentional theme in other pieces in their collection. Hanging above the piano is *Silver Ascension*, a painting of butterflies by Hunt Slonem. A collaboration between Max Hammond and Greg West, *Mariposa*, features West's Trompe l'Oeil butterfly on an abstraction by Hammond. "There are changes in life," Marianne notes. "People morph; there are changes in love,



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art taste changes. As you grow and age, you become more sophisticated."

The couple enjoys meeting and getting to know the artists. Jim notes that being members of the Contemporary Forum of the Phoenix Art Museum they have had access to artists' studios and homes, often meeting their families, and having the opportunity to talk with them about their motivations and their art.

Celebration of Fine Art in Scottsdale, which this year runs through March 24, gives collectors an opportunity to watch the artists at work, to get to know their work better and to get to know the artists themselves. They met Jeremy Firehammer at the event, were interested in one of his wood and metal benches, and asked him to take it over to their house. There was a large, open space in the house, and when Firehammer set the piece down, the couple knew it brought the space together and made it into their gallery. Under the bench are two bronze quail from the collection of Marianne's mother.

Firehammer's wife, Gabriela Aguilo, creates landscapes and abstracts using encaustic and pigment. She and Firehammer collaborated on work for more than 13 years. She says, "I want to express what moves the soul. The abstracts are portraits of the soul, of the collective unconscious that demonstrates we're all connected."



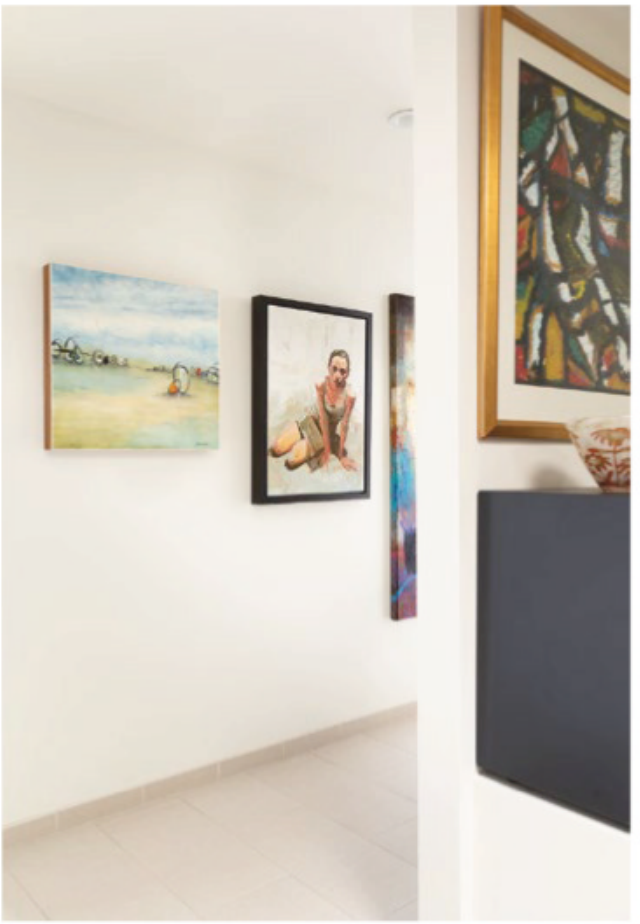
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Through the doorway is a raku pot by Nicolas Bernard and two anonymous artists and hanging on the wall is an oil on metal called *Outer Limits* by Roland. On the far wall is Peter Robert's *Colors*, 2014. On the dining table is a stone sculpture, *A Way to Go*, 2018, by Norbert Shamuyarira, a Shona sculptor from Zimbabwe. On the top shelf is a bronze sculpture, *Ying/Yang*. Beneath it is a stone sculpture, *Stronger Together*, 2017, by Zimbabwean sculptor Agnes Nyanhongo.

5
The sculpture is Zimbabwean artist Agnes Nyanhongo's *Generational Advice*. Michael Carson's *One Man Guy*, 2017, oil and resin on panel hangs by the bar. On the counter is a raku pot by Les Mitchell.



6



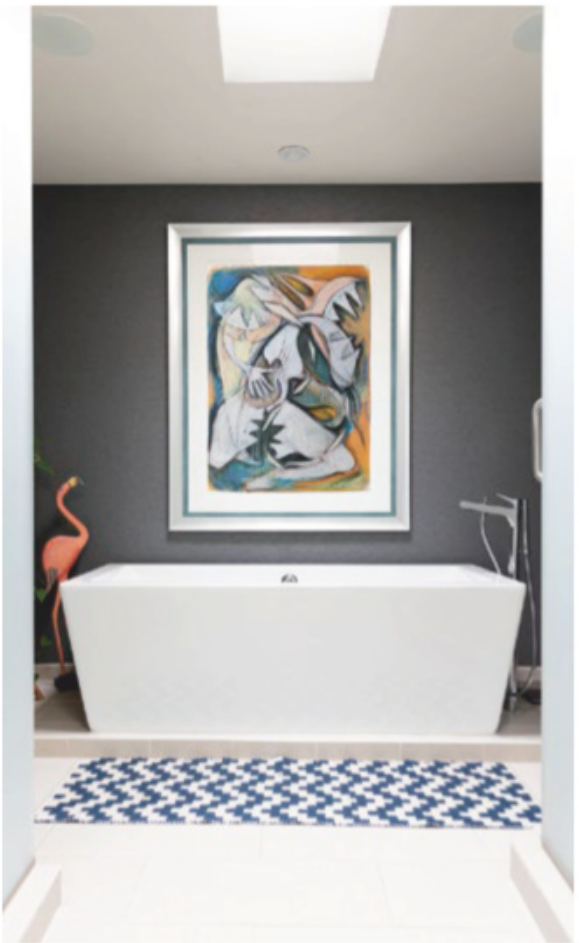
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On the left is *Marina con Vele* by Lido Bettarini. *The Still Life*, circa 1930s, is by Volney A. Richardson (1880-1955), Marianne's first purchase in the 1970s.

7
In the hall are, from left, *Collective Delight*, 2018, encaustic with gouache, by Gabriela Aguilo; *Too Deep*, 2018, oil and resin on panel, by Michael Carson (which appeared on the cover of *American Art Collector*'s December 2018 issue); and Max Hammond's oil, *Unintended*, 2018. On the right is *Complicated*, 1970, by the French artist, Tristan. The bowl is by Kosta Boda.

8
Above the tub is *Trust Me*, 1992, by Michelle Spiziri.

9
On the bedroom wall is Agnes Copeland's watercolor *Margarite's House*, 2008. The Dia de Muertos figurines are from Oaxaca, Mexico. The copper art outside is by Sam Mayhob.



8

Works come into the collection in various ways. Marianne brought with her *Composition in Heads* by the early cubist painter Earl Kerkam. "It was in an auction at my daughter's high school in Houston," she explains, "and no one had bid on it. I felt sorry for the painting and for the artist, and I bid on it. It spoke to me and I didn't want to bid on massages and trips." When she researched the artist whose work she had just purchased, she found that Willem de Kooning, Philip Guston and Mark Rothko had petitioned MoMA to organize a posthumous exhibition of his work declaring, "Kerkam in our eyes is one of the finest painters to come out of America."

Jim recalls, "I had six pieces by Agnes Copeland at one time. We often buy a second or third piece by an artist. I didn't collect her art when she was here but found out she was living in Laguna Beach, which is a great art haven and a good place to escape the heat in the summer. I looked her up and spent a day with her. She's very skilled and very articulate."

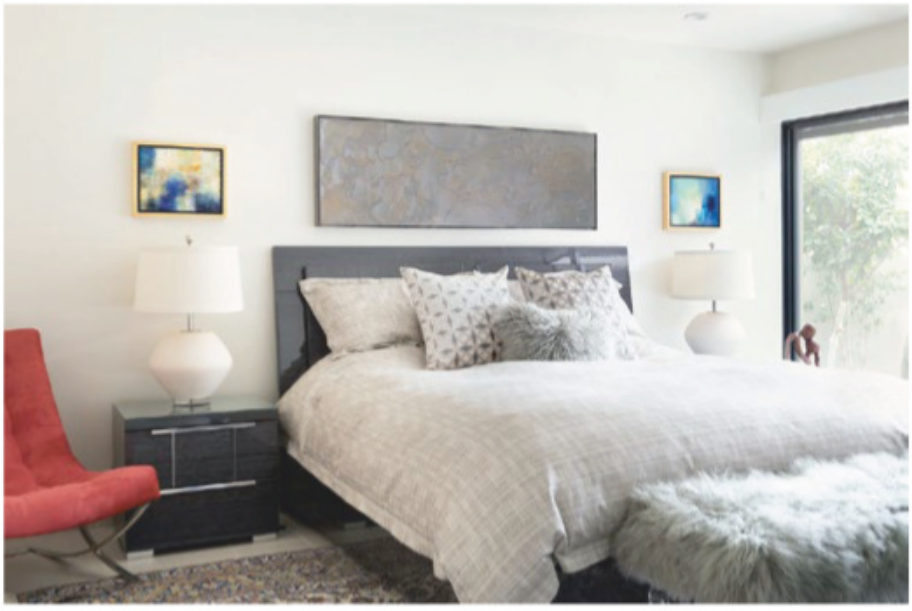
One of Hammond's paintings, *Brahm's Sonata for Piano and Cello*, hangs above the fireplace in the living room. The couple explains that Hammond listens to music and then creates a painting. "There's always a form in them," Marianne explains. "We see a runner crossing the finish line. His wife suggested the red line." Nearby in the living room is a piano and not a cello but a bass that belonged to her father. He was trained classically on the violin but also had a career in engineering and held several patents for cameras and projectors. Jim explains, "He used both sides of



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The large still life on the left is *Birds of a Feather*, 2017, oil on canvas, by Jane Jones. On the dresser are Andy Burgess' collage on panel, *The 3 Step*, 2013, and a pot, 2018, by Nicholas Bernard. The stone sculpture is *The Hat Dance*, 2018, by Norbert Shamuyarira, a Shona sculptor from Zimbabwe. The large lithograph is *Harmony*, 1984, by Susan Lorello.

11
Above the bed is *Clear Thoughts*, 2017, carved acrylic, by Robin Branham. Flanking it are two 2016 oils by Max Hammond, *Elevate* and *Departure*.

his brain. He was also Missouri State Hoe Down Fiddle Champion for five years."

Unique among their collection are stone sculptures from Zimbabwe. "I've always been a worker of some sort," Jim says, "and I admire someone who has that passion and can work through the process. They often don't know what a piece will be until they start doing it." Marianne says, "We saw the work at Bonner David Galleries in Scottsdale and admired the clean lines of the sculpture. We learned about the stories of the artists. I've been to Zimbabwe and elsewhere in Africa and to see that in such poverty there are artists of such quality is amazing."

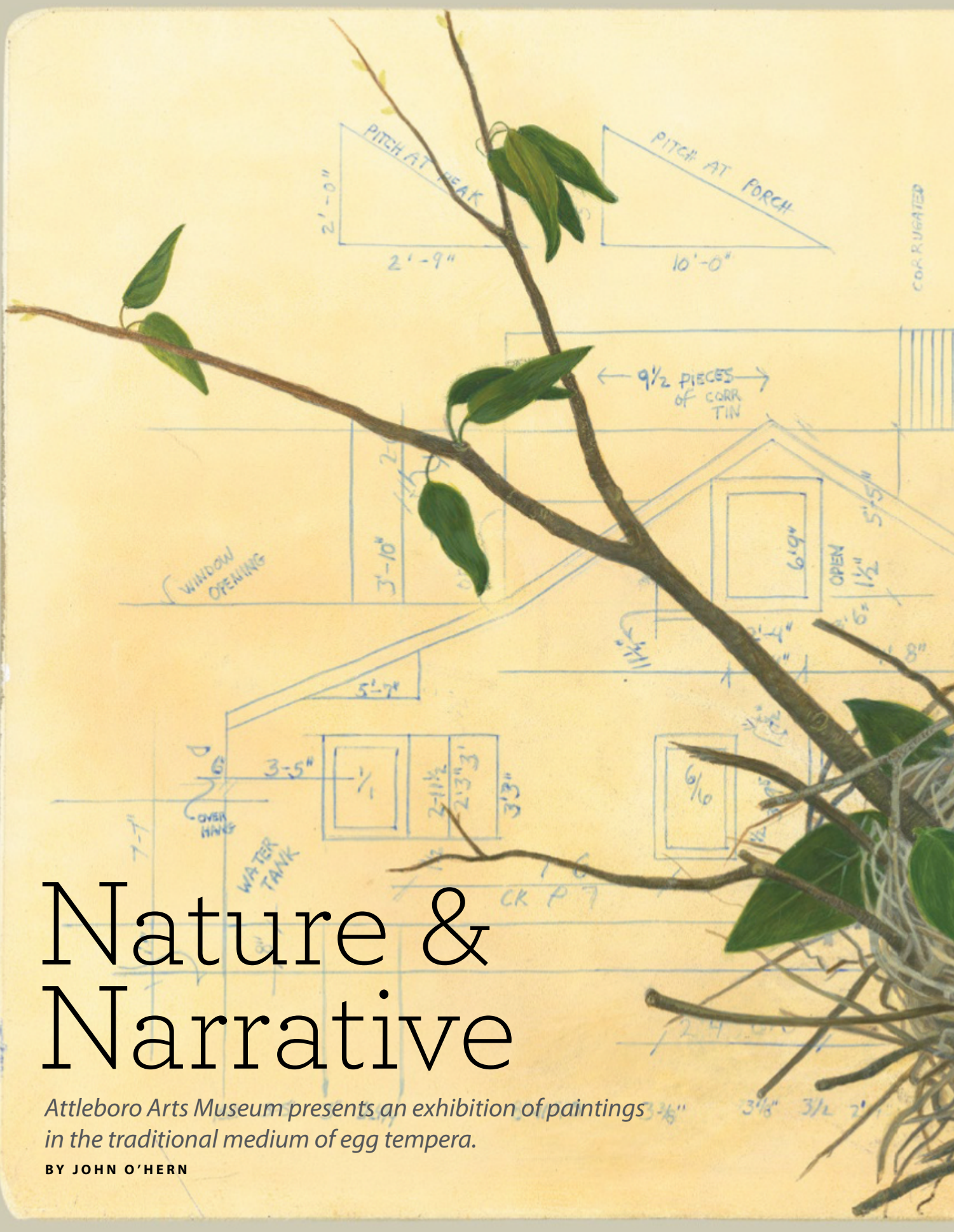
One of the early members of the sculpture movement, Bernard Matemera, said, "The spirits are everywhere in the air, in the rocks. A rock is like a fruit—like an orange or a banana. You don't eat them without peeling them first. It needs to be opened to be eaten. I open the rocks. The fruit is inside."

When asked for advice for beginning collectors, Jim offers, "Don't look at your bank account, look at the art. Go with your heart. Usually your first reaction is right. If you're afraid of the price but are taken with a piece, go with it."

Marianne suggests looking for emerging artists whose work is not expensive. "Stretch a little bit," she says.



John O'Hern, who has retired after 30 years in the museum business, specifically as the Executive Director and Curator of the Arnot Art Museum, Elmira, N.Y., is the originator of the internationally acclaimed Re-presenting Representation exhibitions which promote realism in its many guises. John was chair of the Artists Panel of the New York State Council on the Arts. He writes for gallery publications around the world, including regular monthly features on Art Market Insights and on Sculpture in *Western Art Collector* magazine.



Nature & Narrative

Attleboro Arts Museum presents an exhibition of paintings in the traditional medium of egg tempera.

BY JOHN O'HERN



At the end of the 14th century, Cennino Cennini (ca. 1370–ca. 1440) wrote one of the most important early treatises on the art of painting, *Il Libro dell'Arte*, which has been translated as *The Craftsman's Handbook*. Fresco and egg tempera were the media of the time. He advised on the grinding of pigments and how to live a virtuous life and his practical advice for egg tempera painters included, "When painting the faces of young persons...use the yolk of the egg of a city hen, because they have lighter yolks than those of country hens."

In egg tempera, pigments are mixed (tempered) with egg yolk and with water, and then they are applied to a firm support (usually a wood panel) in thin, nearly transparent layers to build up a hard, complex surface. Byzantine religious portraits were painted in egg tempera on special carved panels.

Tempera painter Diane Savino has assembled a group of contemporary artists in the medium for an exhibition, *Tempera: Nature & Narrative*, which will be shown at the Attleboro Arts Museum, Attleboro, Massachusetts, April 6 through May 4.

She explains, "The show revolves around the theme of nature and narration, but it also refers to the 'nature of egg tempera.' Nature can portray the environment, plants and creatures, or it can be characterized by the behavior of human beings, with the natural world and human world often intersecting. The Renaissance artists paid homage to both the natural world and the sacred. They were amazing visual storytellers and their narrative paintings could be read by everyman... These artists feel a kinship with the medium, drawing inspiration from early masters and continuing their artistic lineage. Contemporary artists create narratives in a more earthly and temporal manner."

The artists include Savino, Michael Bergt, Jon Christopher Gernon, Miranda Gray, Eileen Kennedy, Jennifer Knaus, Banjie Getsinger Nicholas and Carol A. O'Neill. Each uses the medium in a different way, and the exhibition demonstrates the range of its possible uses.

The museum explains, "Michael Bergt's work features the human figure, integrating classical myths, sensuality and the human condition. Jon Gernon draws inspiration from the Renaissance, drawing on symbolism and combining it with magic realism. Both Carol A. O'Neill and Banjie Getsinger Nicholas are drawn to nature, weaving birds and leaves into their picture planes. Jennifer Knaus marries female iconography with quirky elements of nature; she is interested in tapping into the subconscious. For Miranda Gray, paintings are prayers for and about the subjects she chooses.

1
Banjie Getsinger Nicholas,
Stick Built, egg tempera, 13 x 16"



2

2
Michael Bergt, *Lotus*,
egg tempera, 24 x 18"

3
Eileen Kennedy, *Dona Nobis Pacem*, egg tempera, 20 x 30"

4
Miranda Gray, *Dog Face*,
egg tempera, 6 x 6"



3



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She juxtaposes hyperrealist subject matter with pattern work as means of meditation. Eileen Kennedy's painted narratives come from dreams and memories to create stylized figures caught up in shallow spaces. Lastly, Diane Savino weaves nature with human nature, creating commentaries about journeys, desires and sanctity."

Bergt explores his interest in other cultures in his *Lotus*, where a contemporary figure strides along a lotus leaf with the lotus flower behind her. In Buddhism the lotus is symbolic of purity of the body, speech and mind. The multiple arms and legs recall Shiva, one of the principal gods of Hinduism, both destroyer and creator. Bergt uses the classic small crosshatching usually associated with egg tempera.

Gernon's *Ecce Homo* ("Behold the Man") refers to the words of Pilate as he presented the scourged Jesus to the crowd as well as to the autobiography of the philosopher Friedrich Nietzsche. Gernon's painting is a complex narrative on the nature of man, evolution and vanity.

Gray paints the animals and people near to her in Northern New Mexico as well as often humorous juxtapositions in her still lifes. She likes the medium because it allows her to create the detail she wants, but observes, "An egg tempera paint palette



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lasts about 24 hours before it gets too thick and gummy to paint with, therefore the colors have to be mixed daily. For this reason alone, this medium fell out of favor in the Renaissance era, when oil paint was invented."

Kennedy's *Dona Nobis Pacem* ("Grant Us Peace") was inspired by an anti-war cantata composed by Ralph Vaughan Williams, which she sang with a local civic chorus. She says, "I struggled for a long time to find a way to transform this experience to the visual. The ravens stand in for death. The many triangles in the composition represent the Trinity and its particular balance."

Girl with Zinnia is one of Knaus' "imaginary portraits." "I have a desire to personalize idealized notions of beauty and importance," she explains. "To embellish icons with humor and a little absurdity but also within those details to suggest a narrative that is mysterious and atmospheric."

Nicholas was a wild bird rehabilitator for 20 years. She says, "I find nests and eggs inherently beautiful as well as meaningful symbolically. A nest is a marvel of architecture and the use of specific materials by each bird species is fascinating." *Stick Built* refers not only to the nest built of sticks but to the term used for a house built with a wood frame.

For O'Neill, leaves symbolize "the cycles of all life." She says, "The natural patterns of decay, formed over time, are often reflected in my images of leaves." Her soft, ethereal *Heart of Gold* reflects a different interpretation and use of the medium.

Savino, as she says, "weaves nature with human nature." She experiments with the medium, sometimes adding etched glass, and always seeks new ways to express herself and her own connection to nature. *The Keeper*, which recalls Botticelli, expresses her feelings about "how we must preserve our world and the living elements in it."

TEMPERA: NATURE & NARRATIVE

When: April 6-May 4, 2019 **Where:** Attleboro Arts Museum, 86 Park Street, Attleboro, MA 02703
Information: (508) 222-2644, www.attleboroartsmuseum.org

5
Jennifer Knaus, *Girl with Zinnia*, egg tempera, 10 x 8"

6
Carol A. O'Neill, *Heart of Gold*, egg tempera, gold leaf and pieces of leaves, 9 x 8" (framed)

7
Jon Gernon, *Ecce Homo*, egg tempera on paper/panel, 15 x 17". Estate of Dr. James Flosdorf, Troy, NY.

8
Diane Savino, *The Keeper*, egg tempera, 11 3/16"



1

FULL CIRCLE

Figurative painter Richard Thomas Scott's exhibition at Spalding Nix Fine Art tells the story of his progression as an artist and human being.

BY ALYSSA M. TIDWELL

1
New Amsterdam, oil on linen, 64 x 86"

2
Safe Harbor, oil on linen, 24 x 22"

Richard Thomas Scott grew up in Conyers, Georgia, a rural town outside of Atlanta. Although nowadays the town is part of the metropolitan sprawl of Atlanta, back in Scott's youth it was a secluded place. Growing up, Scott wasn't exposed to art, or much of anything for that matter. "I don't think I'd met anyone who wasn't from America," he reflects. "Norman Rockwell's paintings convey the very idealized view of what America could be—I grew up in the shadow of that. The underbelly of the Norman Rockwell rural ideal."

Described as one of the "New Old Masters," Scott paints in the realm of figurative realism, his emotionally charged portraits, historical and quasi-historical scenes channeling the aesthetic of Rembrandt and the Dutch masters. He looks to portray raw human experiences—love, joy, sorrow, loss and anger, holding a magnifying glass to the good and, more importantly, the difficult stories that humanity does not want to confront. This is the core of Scott's work.

The first person in his immediate family to go to college, Scott attended Lamar Dodd School of Art at the University of Georgia, receiving his BFA in painting, before moving on to New York Academy of Art for his MFA. Establishing a literal and figurative distance from his hometown was important for Scott at that time. He explains, "I think that growing up I wanted to get as far away as I could from Georgia and the culture in which I grew up." The artist adds that it was his way of escaping what he viewed as a dead-end life at the time. It was only after returning from a three-year stint working with his living hero Odd Nerdrum in Stavern, Norway, and



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Paris, France, that he began to value the experience of growing up in a pastoral Georgian town.

It was finally time to start examining the very things he desperately "wanted to block out": Southern history, the Civil War and racial tensions in America in the past and the present. Scott explains that he was ready to relinquish that resistance to his own past in an effort to understand his relationship with American art and culture—where he fits into the story. Turning his attention outward to the struggles of the rest of the world meant looking inward at his own experiences, he says. And this shift in perspective had an impact not only in his subject matter, but his painterly style as well; having always naturally adopted a more European aesthetic, Scott says he now had the challenge of marrying this mode with Americana.

This is when Scott's iconic Civil War pictures really began. One of his most powerful and well-known works, *New Amsterdam*, shines an unyielding spotlight on the injustices of race inequality throughout United States history. Structured like a graphic of Darwin's theory of the evolution of man, *New Amsterdam* comments on the problematic ways in which this concept might be viewed, set against the backdrop of race relations during the Civil War, as well as the present day. On the left is a 17th-century slave symbolizing those brought to America from the Dutch West India Trading Company, followed by a Civil War-period slave, and finally, an inmate clad in the unmistakable bright orange jumpsuit—a commentary on the troubling issue of mass incarceration in the 21st century, Scott explains. The white man in the composition forcefully pulling the man in chains is the artist himself, an attempt to look at his own privilege and the problematic history of his ancestors directly in the eyes.

"I wanted to try and describe the history behind it, and also implicate myself...I feel like I have to take ownership of the privileges I've experienced, having grown up white and male in the South...a lot of doors were opened to me because people assumed they could trust me. So when I made an effort I was rewarded," Scott reflects. It's about power dynamics, he adds. Learning about the Civil War in school was about state's rights, rather than examining the horrors and fundamental immorality of slavery.

While conducting research for another prominent work, *Hearts of Men*, Scott tells of the time he participated in a Civil War reenactment in Richmond, Virginia. "If I was going to paint about the Civil War, I wanted to get as close to it as I could," he says. So in 2014, he enlisted as a "Union soldier."

"I've always been a pacifist, so I didn't understand movies and poems about the glories of war, but I did have a really sublime experience during the reenactment, which surprised me," Scott says. He goes on to explain: he'd bought a hotel room in Richmond, but decided to camp out





3
Hearts of Men, oil on linen, 72 x 96"



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with the reenactors to have a richer, more authentic experience. Everyone was in character, drinking whiskey, no cellphones, almost transported to that very time period. Eventually, he fell asleep on the cold, damp ground next to the fire and remembers feeling this "strange time warp." The next morning at dawn, he woke up to find the camp deserted and heard gunfire in the distant woods. Still in his Union garb, he grabbed his camera and ran through forest, "vines slapping me in face, thorns cutting my arms," and came out on other side to see the most "awe-inspiring view I've ever seen in my life."

He describes the scene: "a field hugged in fog and above the fog is layer of smoke coming from canons, muskets. I can see the two armies doing a reenactment on this field just as a smear of sunrise is coming over the horizon, [fire bursting from guns] like fireflies dancing across the field." This, the artist explains, is the background for *Hearts of Men*. In one moment he "felt a horror about war itself, but simultaneously couldn't help but see the beauty before me." It was revelatory, surprising and difficult all at once, he says. In a singular moment, he understood the other side of human nature—both the beauty and terror of it.



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Painting has always been a form of therapy for Scott. He's endured tremendous personal struggles as well, from witnessing a school shooting while in high school to watching his mother die of cancer. "Having lived and struggled and succeeded and proved myself to myself showed me that I could land on my own two feet. Life can be challenging in and of itself...but being able to trust that I can land on my feet gave me the ability to confront my insecurities," he says, reflecting again on the perspective he gained from leaving his hometown in Georgia, coming back with fresh eyes on both his own memories and the history written in the soil of the land itself. He uses painting to heal himself, he says.

"*Safe Harbor* is a very recent piece, and I think it's pivotal for me," Scott says. The painting signifies a tonal shift in his work—one of hope. A woman, Scott's girlfriend, sits in the center of the composition in the soft glimmer of moonlight, a ship visible through the window resting on tranquil, almost ethereal water. The stillness of the water reflects the night sky, a speckling of stars and distant galaxies all culminating in a blue-ish glow that suffuses the window. It's the first happy painting he's ever done, he says.

"There's a sense of relief...there's an optimism and hope I hadn't had in my other paintings," he explains. The ship in the background is a representation of himself. It's a little tilted, he says; it has seen a lot of storms yet has arrived and has come to rest here finally, safely. "Jordan is my safe harbor. She has given me the ability to find stability, to come through all of that loss. I think that painting marks a turning point in my work," Scott says.

Since the summer of 2018, the artist has been working on a number on nonpolitical pieces that feel very "nourishing." And while he still plans to make art that tackles the larger, more difficult issues in our history, he plans to investigate them with more optimism. He's focusing on how we can move forward, how we can heal these wounds and come together as human beings. He says, "That part is extremely challenging, but it keeps me going."

These and other works are part of an exhibition, *Bringing It All Back Home*, at Spalding Nix Fine Art in Atlanta, along with works by contemporary artist Brendan O'Connell, who also grew up in a small town in Georgia. Including works Scott created 10 years ago to paintings just four or five years old, the show is, in many ways, like a time capsule for the growth he's underwent as an artist and a person. "It illustrates that trajectory," he says. "You can see where I came from...and get a hint for where I'm going. It's almost a biography." The exhibition remains on view through March 22.

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Nostalgia, oil on linen, 24 x 22"

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November Dreams, oil on linen, 18 x 20"

6
There is no Shadow without Light, oil on linen, 20 x 16"

7
Richard Thomas Scott in the midst of working on *Hearts of Men* in his studio.



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BRINGING IT ALL BACK HOME

When: Through March 22, 2019
Where: Spalding Nix Fine Art, 425 Peachtree Hills Avenue NE, Suite 30-A, Atlanta, GA 30305
Information: (404) 841-7777, www.spaldingnixfineart.com



1
Christina Ramos,
The Lookout, acrylic
on canvas, 36 x 24"

2
Dana Hawk,
Steady As She Goes,
oil on panel, 16 x 12"

I OBSERVE

BY **ROCHELLE BELSITO**

A new exhibition at Rehs Contemporary Galleries explores the power of observation.

Toward the end of the 18th century in England, Romantic poetry began to emerge as a reaction against Enlightenment. One of the most enduring concepts of the genre is the idea of the sublime, which relates to the heightening of an experience by appealing to one's emotions. William Wordsworth, one of the earliest proponents of romanticism, was particularly drawn to this notion. He wrote of how a poet he knew would go outside and jot notes about nature; he then wrote a description of what he saw rather than imbuing his poetry with his experience.

Wordsworth explained, "He should have left his pencil behind, and gone forth in a meditative spirit; and, on a later day, he should have embodied in verse not all that he had noted but what he best remembered of the scene; and he would have then presented us with its soul, and not with the mere visual aspect of it."

In the visual arts, this idea often rings true as well, particularly when a painter puts brush to canvas and offers their interpretation of the world around them. These can be literal observations of the landscape or still lifes, or they can be more surrealistic imagery that they have created based on their experiences. Yet, all are more than the visual—they are filled with a spirit of the artist as they observe and take in what is before them.

Rehs Contemporary Galleries in New York City will host the invitational *I Observe* featuring 30 paintings by members of the *PoetsArtists* group that delve into the idea of what defines observation. "Lance Rehs [vice president and director of the gallery] reached out to me last year and we thought it would be a good idea to have a group show at Rehs



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Contemporary based on the artists from my group at *PoetsArtists*," says Didi Menendez, adding, "I asked the group to think of intimacy when submitting. As the deadline approached Lance noticed a trend of works which he felt belonged together and came up with the show's title *I Observe*."

In explaining the show's title, Rehs adds, "Once I was able to taper down the body of work, I could see a common thread begin to emerge...many of the works seemingly portrayed the subject observing something, and in some cases appearing to observe the viewer themselves. The act of observation is so central to the artistic process; it just felt natural to explore that.

"Further, I think this concise title offers a truly multi-dimensional understanding of the exhibit—it touches on the artist's observations that are communicated through the work, the observation of something by the subject within the work, as well as the observation of the work by the viewer," he continues. "The concept really appeared to resonate with the artists that were selected, as many of them noted observations of individuality, emotions and our interactions with the world around us, when discussing their work."

In Christina Ramos' painting *The Lookout*, a woman sits in profile at the edge of a cliff with binoculars raised to her eyes. She is a solitary figure, and what she is viewing is a mystery. Ramos was inspired by her annual trip to the Eastern Sierras where she camps, fishes and hikes in the small town of Big Pine. Many of the towns at the base of the mountain range are old mining towns, and being a lover of history Ramos often wonders what the early pioneers endured on their journeys.

"I wanted to convey the spirit of adventure as well as the extreme cliff top perch of the young girl. Armed with her rifle and binoculars she scans the horizon for any potential threat," Ramos says. "I wanted the woman to display the type of bravery and fearlessness that these explorers had to possess. I also wanted her to be an image of independence and strength."

Daniela Werneck's painting *Lost in Doubts*, too, features a female looking at what might be ahead. Rather than a fearless adventurer, Werneck's painting has a more somber, yet hopeful, tone with a young girl who seems to be trying to find her place in the world. The piece is from the artist's series dedicated to children in the foster care system.

"For the past few years, I have been in contact with social workers around the country, and all the heartbreaking stories I have received from them have been inspiring me to paint these children

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Daniela Werneck, *Lost In Doubts*, watercolor on clay panel, 30 x 22"

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Rachel Linnemeier, *Pretty Pest*, oil on aluminum panel, 16 x 20"



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Valentine Aprile, *Dusted Crystal Current*, oil on canvas, 30 x 40"

6
Stephanie Rew, *Blackbird*, oil on copper, 15¾ x 11¾"

7
June Stratton, *Measure*, oil on canvas mounted on panel, 48 x 36"

who—many of them—spend their entire young lives moving from home to home, living with strangers and carrying their belongings inside a garbage bag," Werneck says. "My aim is to enlighten the public and create awareness through my watercolors, hoping they not only offer a sense of the struggle of these children but also their potential for success and happiness."

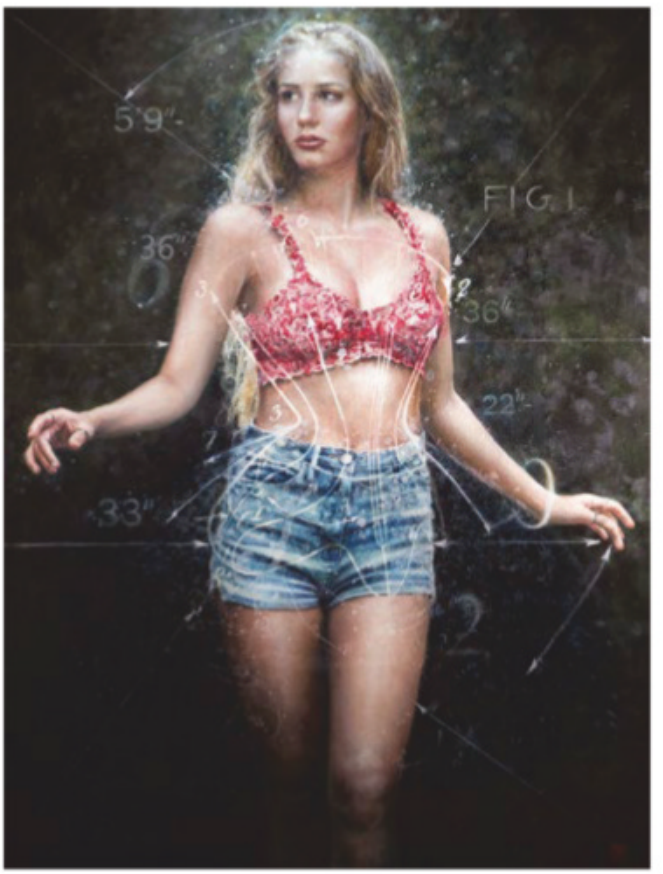
Other artists in the show have been inspired by the models who appear in their works, choosing to use their attributes and personalities as jumping off points for their pieces.

Steady As She Goes, by Dana Hawk, was painted from life over the course of several days. Hawk worked alongside other artists, and they all commented on the serene expression the model had throughout the painting sessions. "I took it back to my studio and liked the idea of juxtaposing that serenity with a bit of chaos," the artist shares, "adding in the windblown petals and hair, creating a steadfast character."

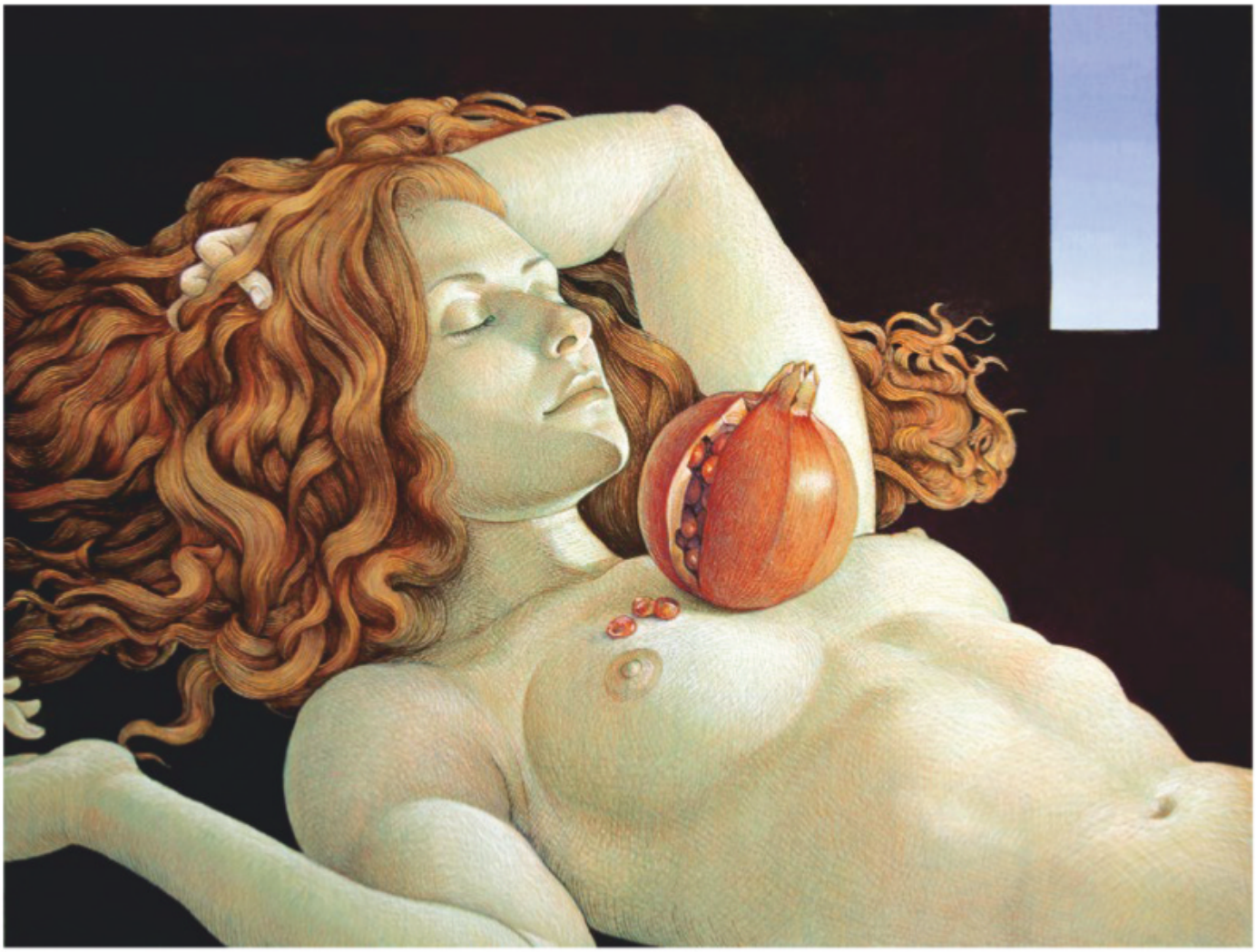
Valentine Aprile is inspired by energy, and as her painting *Dusted Crystal Current* took shape she noticed how the woman's energy translated beyond the portrait. She explains, "I used her hair, something that is deeply tied to her identity, to tell a story of a certain vastness, a timelessness, that is now."



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For her painting *Blackbird*, Stephanie Rew was first drawn to her model's strong and elegant features, sharing, "this is a confident young woman in control of her destiny." In the piece, Rew says, "The blackbird feathers signify potential and intuition as well as the darker side of the human psyche. When combined with the viewer's own reflection, the painting offers an opportunity to see her strength and determination as a totem for their own."

Michael Bergt's painting *Persephone* recalls the myth of the Greek goddess. "She was forbidden from eating anything while in Hades or she would remain there forever. However, after she ate three seeds from a pomegranate, Zeus arranged for her to return after three months in the underworld—a month for every seed so that the light and warm would return," Bergt explains. "In my painting the three seeds sit on her breast, and the light from the rising sun can be seen from the darkness. Persephone's return brings spring after three winter months."

Rachel Linnemeier's paintings often feature her subjects interacting with an object or artifact that she typically encountered in her own life and evokes nostalgia. "In some cases this could be a subtle detail, and in others the item is meant to command the viewer's attention," she says. "In *Pretty Pest*, the understated addition of golden butterfly hair clips mirror the dreamlike insects that surround the young woman. My aim is to create a vivid work that conveys a narrative, captivates the viewer and plays with the balance of youth and maturity."

To deepen the narrative in her paintings, June Stratton will sometimes add text, such as the design of a corset overtop of a figure in her painting *Measure*. The corset, the artist explains, was meant "to illustrate how contrived societal standards are for women. She is also surrounded by numerals that refer to the dress sizes of today." Stratton continues, "When I was young a woman, I and other women over the centuries, were irrationally concerned with our physical beauty. It is my hope that in the future we lose these unrealistic ideals of beauty and women, young and old, may see beauty in all their colors, shapes and sizes."

I Observe hangs in the gallery through March 29.

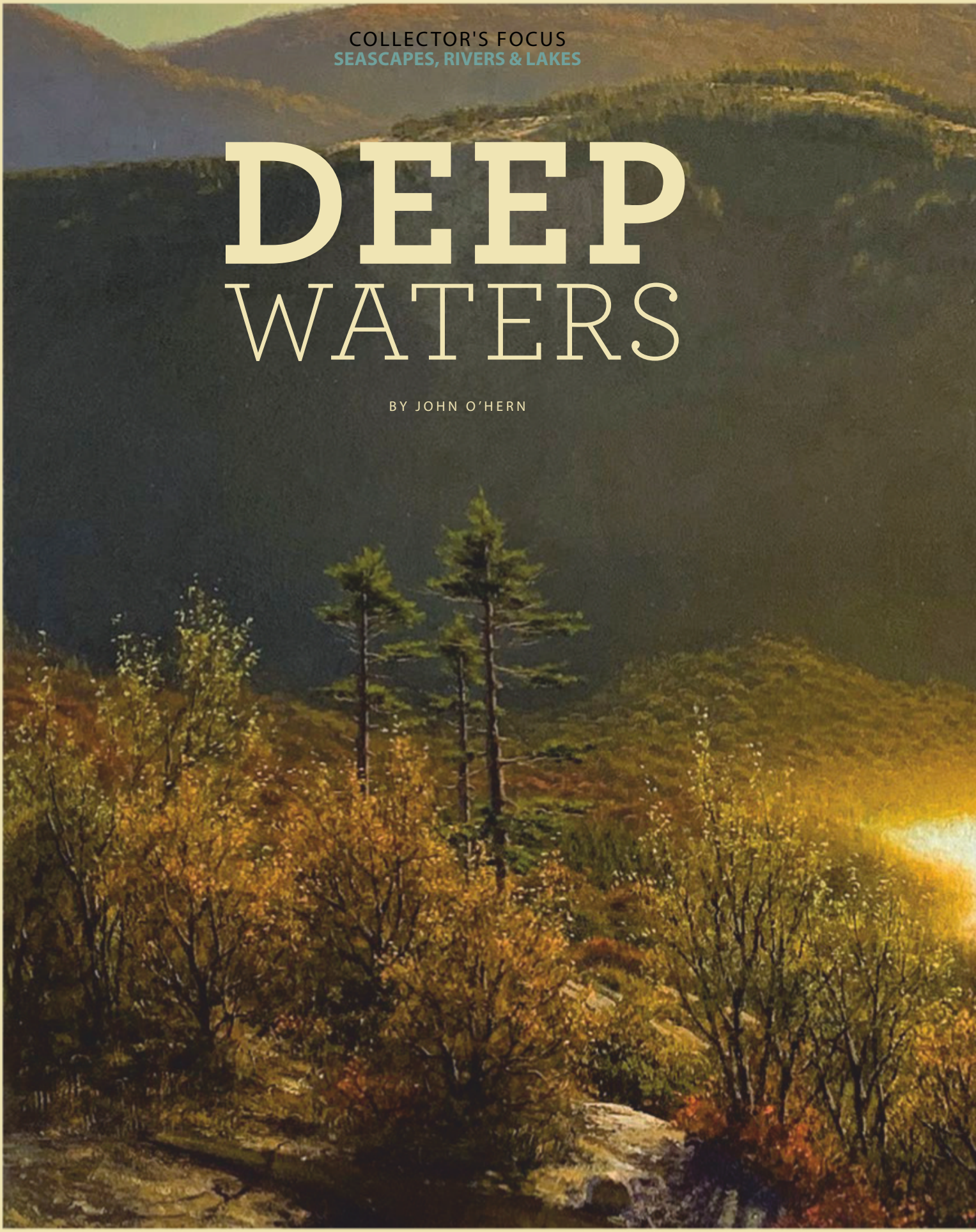
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Michael Bergt, *Persephone*, gouache and colored pencil on paper, 14 x 18½"

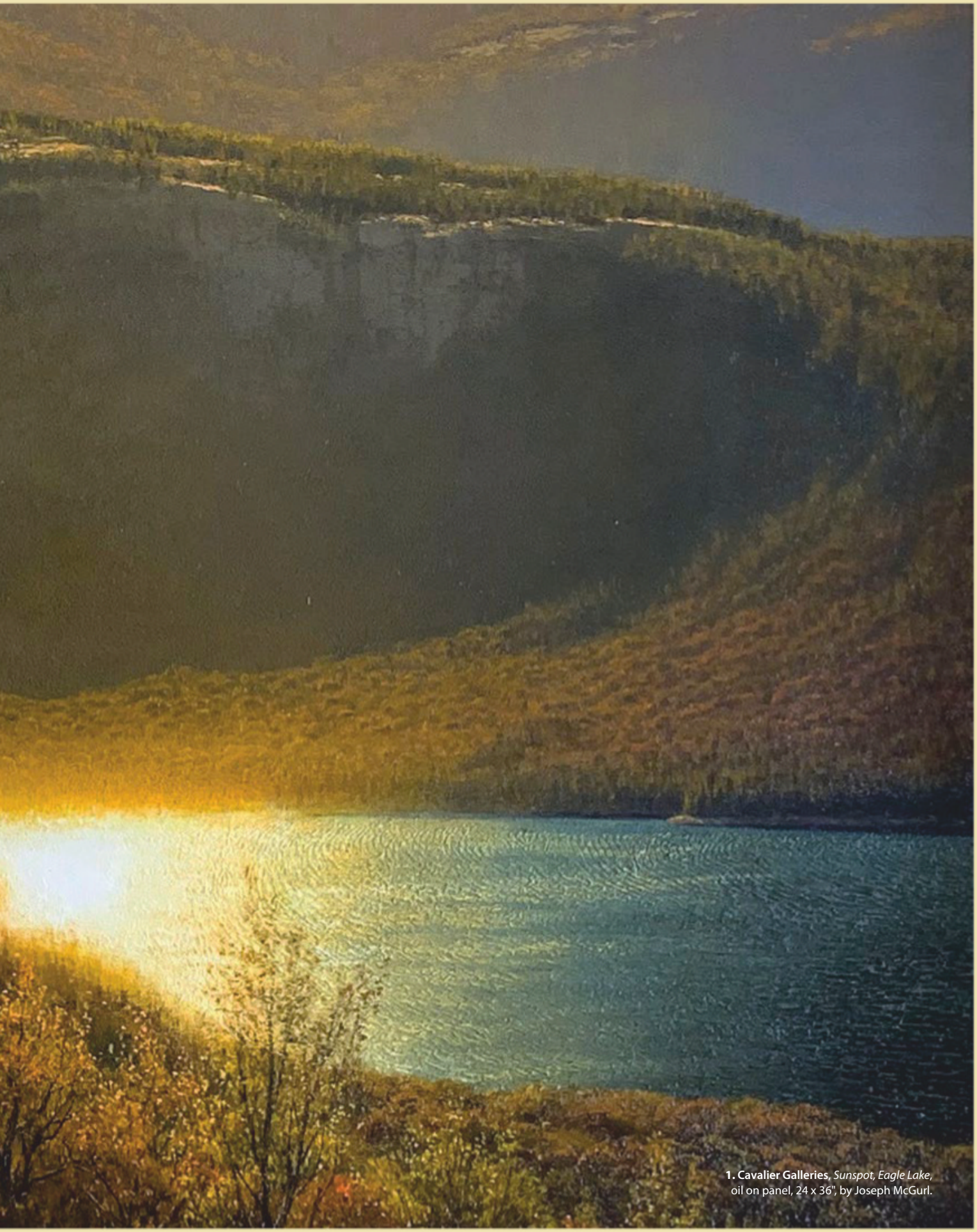
I OBSERVE

When: Through March 29, 2019
Where: Rehs Contemporary Galleries Inc., 5 E. 57th Street, 8th Floor, New York, NY 10022
Information: (212) 355-5710, www.rehscgi.com

DEEP WATERS

BY JOHN O'HERN





1. Cavalier Galleries, *Sunspot, Eagle Lake,* oil on panel, 24 x 36", by Joseph McGurl.



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2. Somerville Manning Gallery, *Silent Hope in an Empty Boat*, oil on panel, 16 x 24", by Timothy Barr. **3. Sloane Merrill Gallery**, *In the Shadow of a Great Rock*, oil on linen, 36 x 54", by Sally Ladd Cole. **4. Garvey|Simon**, *Elegy V (The Lost Carpet of The Great Beyond)*, oil on panel, 16 x 16", by Eileen Murphy. **5. Trailside Galleries**, *Dawn, Victoria Harbor*, watercolor, 16 x 20", by Ian Ramsay. **6. Trailside Galleries**, *Sentinels of the Tide*, oil on linen, 30 x 40", by Kathleen Dunphy. **7. Larry Cannon**, *South Laguna View*, watercolor, 10 x 14"

Thomas Cole's Cedar Grove and Frederic Church's Olana are across the Hudson River from each other, the former an 1815 Federal-style farmhouse and the later a lavish Middle Eastern inspired pile built in the early 1870s. The two artists immersed themselves in the landscape of mountains, lakes and the majestic Hudson.

From coast to coast, despite the intrusions of highways, bridges, railroad tracks and cities, a surprising amount of the landscape that inspired generations of artists is intact and continues to inspire.

Eileen Murphy has spent her life along the Hudson in Columbia County, home of Olana. She observes, "The American landscape has shaped us as a nation while reflecting us back onto ourselves. This is a phenomenon that I try to capture in my paintings. I make extremely detailed landscapes, devoid of people, that have the uneasy feeling of something important having happened, or something about to happen. The viewer naturally projects his or her own associations and experiences onto the scene."

We look at contemporary Hudson River scenes and are reminded of the sense of the landscape expressed by Cole, "It was not that the jagged precipices were lofty, that the encircling woods were the dimmest shade, or that the waters were profoundly deep; but that over all, rocks, wood, and water, brooded the spirit of repose, and the silent energy of nature stirred the soul to its inmost depths."

Murphy's latest landscapes are finely painted atmospheric evocations of the near timelessness of the region. The intrusion of mowed fields and a fence move them from the primordial to the present. *Elegy V (The Lost Carpet of The Great Beyond)*, 2018, is a celebration of the natural beauty and the minimal intrusion of the hand of man. Yet, its title, *Elegy*, from the Greek word for "song of morning," suggests an ominous future—"something about to happen."

Joseph McGurl paints a pristine mountain lake in *Sunspot, Eagle Lake*, 2017. He quotes the French theoretical physicist Henri Poincaré, "The scientist does not study nature because it is useful; he studies it because he delights in it, and he delights in it because it is beautiful."

McGurl paints in plein air, relying on his field observations and later on his studies and his memory to create paintings that are often compared to the 19th-century luminists. In addition to his interest in the scientific explanation of the properties of light, he comments, "I have a special interest in the inherent spiritual implications of the natural world and most importantly, of light." Often, the light in his paintings is his response to the uncomfortably



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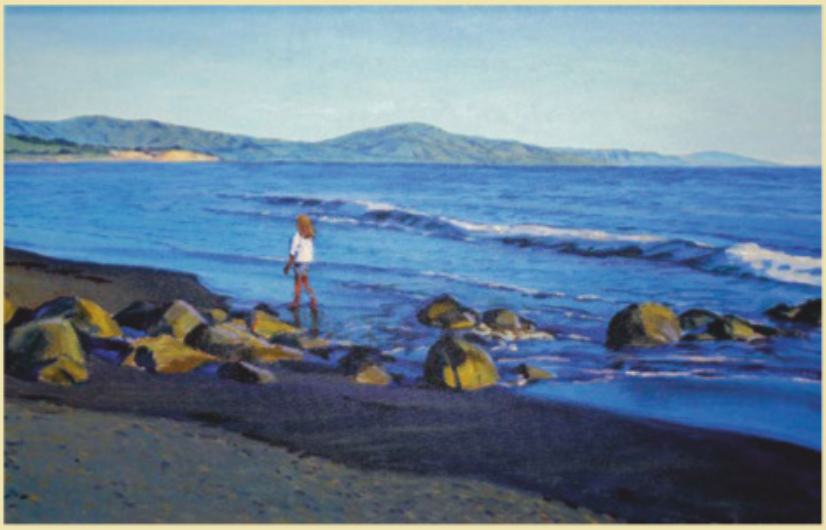
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harsh reflection of sunlight off water—a glaring phenomenon we would turn away from. In *Sunspot, Eagle Lake*, the reflected light illuminates the scene around it as the rest of the landscape sinks into shadow as the direct light of the sun disappears behind the mountains.

Sally Ladd Cole lives in rural New Hampshire and on the coast of Maine. She says, "Through my paintings I hope to bring awareness to the irreplaceable beauty of this rural country and open Atlantic shoreline. These everyday scenes of marshes, meadows, forests and farmland, so filled with sun and shadow, color, powerful contrasts and overall natural grace, that I find so much inspiration in, are becoming increasingly rare."

The seeming immutability of the sea and the shore is depicted in her painting *In the Shadow of a Great Rock*. The sun shines through the translucent water and reflects off the foamy surf losing its brilliance in the shadow of the great rock. Sea and shore continue to battle, the land literally standing its ground and the sea sometimes breaking it down. As sea levels rise, the battle will take a different course.

Timothy Barr, a landlubber who paints the extraordinary intricacies of light on trees and inland waterways, ventures to the shore in *Silent Hope in an Empty Boat*. A dory rests on the bank of a tidal pond among the marsh grasses that hold the sea back from the mainland. There was a certain trust in the boat owner who left his oars aboard. Barr composes from multiple images, often inventing his own reality. Years of keen observation and development of technique result in convincing evocations of the essence of a landscape.

The naturalist John Muir wrote, "In every walk with nature one receives far more than he seeks." The artist edits the experience of nature to express its fullness.

Featured in this special section are paintings of seascapes, rivers and lakes that have captivated artists with their beauty and mystery. The works are amalgamations of real-life and memories, allowing for unique interpretations of place.

Trailside Galleries in Jackson Hole, Wyoming, is recognized for its selection of Western artwork, but also represents some of the most notable landscape artists working today. Among them are **Brent Cotton**, who paints enigmatic scenes that focus on the light as it moves across the waterways, and **Kathleen Dunphy** whose seaside painting *Sentinels of the Tide* captures the atmosphere of being at the beach. **Ian Ramsay**—who was born in England and lived in Canada before



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8. **Trailside Galleries**, *Prelude to Evening*, oil on linen, 48 x 60", by Brent Cotton. **9.** **Larry Cannon**, *Point Dume*, watercolor, 16 x 20" **10.** **Christopher Gerlach**, *Walking on the Beach, Montecito*, acrylic on canvas, 20 x 30" **11.** **Monique Carr**, *Mystical Peace*, oil on panel, 24 x 24" **12.** **Christopher Gerlach**, *Sunset Glory, La Jolla Shores*, acrylic on canvas, 20 x 30" **13.** **Larry Cannon**, *Stinson Beach Dawn*, watercolor, 13 x 21" **14.** **Christopher Gerlach**, *Sunrise on the Algarve Coast*, acrylic on canvas, 30 x 40" **15.** **Edgewater Gallery**, *Bartlett Falls*, oil on canvas, 36 x 36", by TJ Cunningham.

settling in the United States—paints rural areas and dock scenes such as *Dawn, Victoria Harbor*.

California-based artist **Larry Cannon** says, "I have long had a strong emotional and intellectual connection with nature and her infinite variety of moods. I respond to the meeting of land, sea and sky, and to the realization that the same conflict between irresistible forces and immovable objects have shaped the land and human events since time began. I especially love painting the sea where I can sense the energy of the waves, the wind and the clouds that were born days ago and thousands of miles away."

Cannon's works have been included in exhibitions throughout California, including at the San Diego Museum of Art, USC Fisher Museum of Art, Autry Museum of the American West, Frederick R. Weisman Museum of Art, Laguna Art Museum and the Napa Valley Museum.

Since **Christopher Gerlach** began painting, he has been drawn to the shores and coasts of places he's lived and experienced first-hand. He interprets the light and a feeling of "being there."

He says, "I grew up in Southern California and then later on lived just north of San Francisco at Stinson Beach, and many of my paintings were scenes of the beaches, cliffs and the ocean along the western coast. When I lived and painted in Europe, I found the same interest in the drama, color and atmosphere of the coasts of Wales and Scotland, the inland rivers of England, the rivers and coasts of France especially the Riviera, the shores and coastline scenes of Italy and Greece, and Portugal. Somehow, the magic of light and the play of it on the rhythms of atmosphere, surf and tides and reflections drew me again and again to capture them in paint."

Monique Carr has always been attracted to water reflections, so many of her landscapes depict bodies of water. "Whether it's a river, lake or ocean, my focus is capturing an atmospheric mood to create a sense of beauty and drama with calm and mystery," she says. "My paintings are a fusion of experience, experiment and emotion. An important consideration is the composition with an abstract underpainting. I want to leave the viewers of my work with feelings of surprise and joy, allowing them to interpret each work in a soulful way that is uniquely their visual experience."

Paintings, for artist **Alex Tolstoy**, are "meant to suggest a feeling, a mood and perhaps an imagined time and place." She refers to a quote by Mark Twain, who said, "You can't depend on your eyes when your imagination is out of focus." *Waiting for Sunrise* came entirely from imagination, as is the case with most of Tolstoy's paintings. She explains, "Many artists paint highly realistic images—not me. I want the undefined to take control."



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16. **Terry Arroyo Mulrooney**, *Norway Waterfall*, watercolor, 30 x 22" **17.** **Monique Carr**, *Exalted*, oil on panel, 24 x 36" **18.** **Alex Tolstoy**, *Waiting for Sunrise*, watercolor, 8 x 14"

Edgewater Gallery has multiple locations in Vermont as well as showrooms in Boston, Massachusetts, and Bozeman, Montana. The gallery features the work of a number of artists including **TJ Cunningham** whose painting *Bartlett Falls* pays tribute to the local riverscape in his birthplace of Addison, Vermont. The work received an honorable mention in the landscape category of the 13th annual Art Renewal Center *International Salon*.

According to the gallery, "Cunningham is a technically adept plein air painter who strives to accurately portray a location but then elevate the viewer's experience by letting his feelings for and connections to the place take over. In *Bartlett Falls*, the artist beautifully renders the water, rocks, light and shadow but the viewer's experience of the drama, energy and excitement of the falls is heightened by Cunningham's emotion for the place." Cunningham says of his painting, "I was drawn to focus on the river partly because of its serene aesthetic, but also because of all the good memories of adventure, solace, romance and childhood bliss that its banks hold."

Terry Arroyo Mulrooney paints the natural beauty in architecture, portraits, landscape or florals, while focusing on their color, detail, contrast and light. Many of her subjects are "threatened by climate change," she says. "I am determined to record my subject as they are now and hoping for the future."

During a trip to Norway the artist was inspired by a railway stop at a waterfall for her watercolor, aptly titled, *Norway Waterfall*. She says, "I loved seeing the power of the water and how it fell down into the base. The amazing colors and shadows were just begging to be painted."

FEATURED Artists & Galleries

ALEX TOLSTOY
McLean, VA, atolstoy@gmail.com
www.atolstoyart.com

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www.sloanemerrillgallery.com

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www.somervillemanning.com

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www.terrymulrooneystudios.com

TRAILSIDE GALLERIES
130 E. Broadway Avenue, Jackson Hole,
WY 83001, (307) 733-3186
www.trailsidegalleries.com

Alex Tolstoy

atolstoyart.com
atolstoy@gmail.com



Light through the Isle

TERRY ARROYO MULROONEY

Fine Art Watercolorist



"NORWAY WATERFALL", 30 x 22", $1,200

www.TerryMulrooneyStudios.com
(305) 387-5351 Studio | (305) 479-3448 Cell/Text
Terry@TerryMulrooney.com



Exalted, oil, 24"x 36", Dare Gallery

moniquecarr.com

Alta Vista Gallery- Valle Crucis, NC | Dare Gallery- Charleston, SC | York & Friends Fine Art- Nashville, TN



We believe, through art, we can make the world a better place for children.

Humanitarian Artist Elizabeth Nguyen-Espinoza ("Liz") continues her late mother's lifelong work with under-privileged and sick children, Liz founded the ISEE Artist Gallery in part to help fund the Rosa Thay Nguyen Children's Foundation (RTNCF), whose simple yet incredibly ambitious mission is to help underprivileged children have access to medical care and intervention.

RTNCF is driven by the needs of children, especially those in developing countries where medical care is not readily available. Accentuating Liz's goal of using the Arts to promote humanitar-ianism, a portion of all sales from the ISEE Artists Gallery helps to fund RTNCF, and support other non-profit partners that help disadvantaged children.

Please visit the websites below or contact Liz Nguyen-Espinoza at liz@rtncf.org to contribute to this worthy cause.

The RTN Children's Foundation's 1st Annual Gala Fundraising Dinner

The Journey of Courage

JUNE 15, 2019

The Hyatt Regency Resort & Spa
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Liz Nguyen-Espinoza
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www.RTNCF.org • www.iseegallery.com

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Elizabeth Allan
Curator of Morven Museum & Garden

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FOR WOMEN FIGURATIVE REALIST ARTISTS



FINALIST: Stefanie Jackson, Athens, GA, *They Pass By Singing* (detail) 2018

The $50,000 winner will be announced at the finalists' exhibition opening on May 2, 2019 at the Muskegon Museum of Art. Full details, including information about the 10 finalists, at www.thebennettprize.org.

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Art Gallery
PRUDENCIA



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"Hallowed Ground" Bob Reisen
24 x 18" Mixed Media

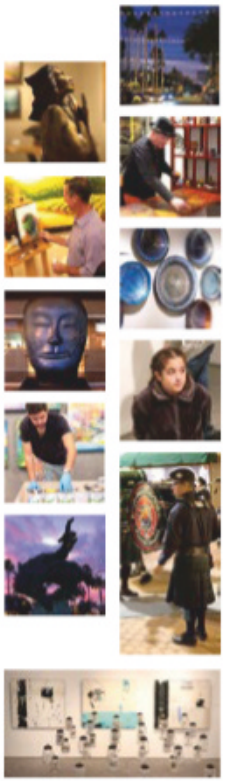


"Three Parrots" Joanna Burch
20 x 16" Oil on Canvas

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THE ART LOVER'S GUIDE TO COLLECTING FINE ART IN

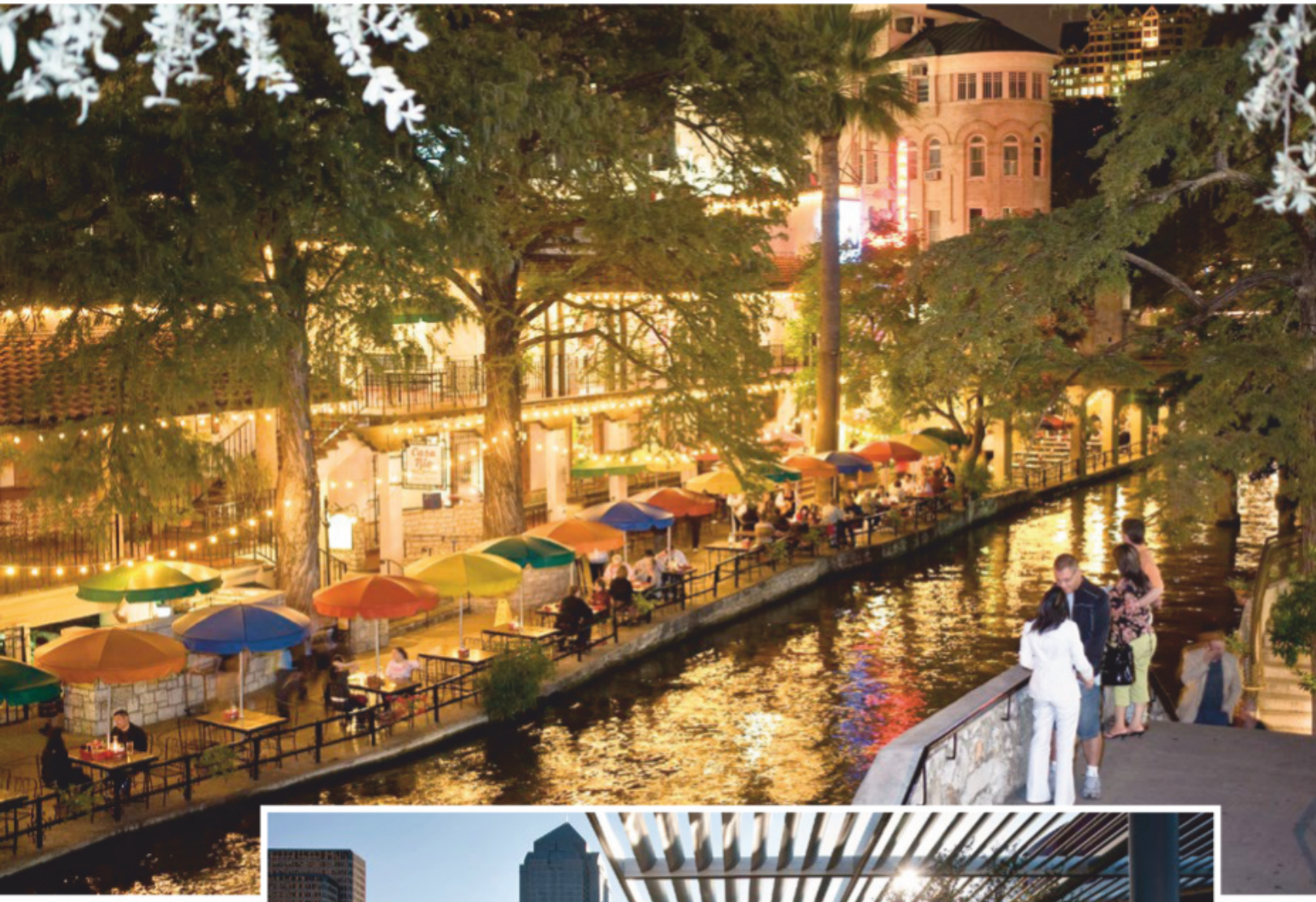
1

TEXAS

From Southwestern towns with hillsides covered in bluebonnets to metropolitan areas that are continually expanding their urban sprawl, Texas locales vary in both geography and culture to make the state diverse in its offerings for collectors. These countless stops are brimming with galleries, museums and annual events in cities such as Dallas, Houston, Austin, Fredericksburg, San Antonio and Boerne.

Located in Dallas is the 19-block Dallas Arts District, which helps connect culture, commerce and residences through events, art galleries and more. Among the institutions that are part of the district are the Dallas Museum of Art and the Nasher Sculpture Center. The annual *Dallas Art Fair* also takes place in the district at the Fashion Industry Gallery's 74,000-square-foot space. During the show, which happens April 11 to 14, modern and contemporary artwork is displayed in exhibitor booths, while attendees can also enjoy curated exhibitions and innovative programming.

In Houston, one of the major draws for people interested in arts and culture is the Houston Museum District featuring 19 museums located in four walkable zones. Included are not only history and science museums, but also a number of art-related institutions—The Contemporary Arts Museum Houston, Houston Center for Contemporary Craft, Houston Center for Photography, Lawndale Art Center, Moody Center for the Arts and The Museum of Fine Arts, Houston. Each venue hosts a number of exhibitions throughout the year, including shows with loaned pieces and ones with items from their collections. Also in Houston is the annual *Texas Contemporary* fine art fair hosted by Art Market Productions. The fall event, October 10



2



3

1
Uptown Park in Houston, Texas. Courtesy Visit Houston (Hugh Hargrave).

2
River Walk in San Antonio. Courtesy visitsanantonio.com.

3
Dallas Arts District. Courtesy Nigel Young / Nigel Young/Foster + Partners. Courtesy Visit Houston.

through 13 at the George R. Brown Convention Center, brings together approximately 75 exhibitors that specialize in modern and contemporary works of art.

Other art destinations in the area include San Antonio, which is home to its famed River Walk with the Briscoe Western Art Museum along the waterway; and the city of Clifton boasts the Bosque Art Center where the 34th annual *Bosque Art Classic* will happen September 14 through 28. Located in the Texas Hill Country is Fredericksburg, which has a number of fine art galleries and an art walk that collectors can participate in.

Included in this feature are a number of artists, galleries and events that take place in the Lone Star State, adding to its cultural charm and appeal. Among them are **Art Gallery Prudencia**, **Kelly D Kennedy Fine Art**, **RS Hanna Gallery**, ***EnPleinAirTEXAS***, **Kay Griffith**, **Margie Hildreth**, **Nancy Balmert**, **Rick Hodgins** and **Debra Steidel**.

RS HANNA GALLERY

244 W. Main Street, Fredericksburg, TX 78624, (830) 307-3071
www.rshannagallery.com

R.S. "Shannon" Hanna has created another gallery space in Fredericksburg, Texas, for collectors to experience leading contemporary representational art from around the country. Featured is a group of 60 national and regional working artists that embraces among the best in talent, diversity and collectability. Hanna represents artists such as **John Austin Hanna**, **Marc Hanson**, **Lori Putnam**, **Dan Beck**, **Jeff Legg**, **Kevin Beilfuss**, **Peter Fiore**, **Denise LaRue Mahlke**, **Bryce Cameron Liston**, **Christine Drewyer**, **Ezra Tucker**, **Lindsey Bittner Graham**, **Thomas Schaller**, **Dee Kirkham**, **Daniel Glanz**, and **Hebe Brooks**, among others.

"Art is one of those things that continues to intrigue long after its first encounter and in that sense, the market will never go away," says Hanna. "Its health depends on the mysterious connection promoted between the artist and collector that allows it to fully voice what the collector already knows somewhere but has misplaced in the daily shuffle. Then art (and the market!) is very alive and well, bringing beauty home."



1

"Art is one of those things that continues to intrigue long after its first encounter and in that sense, the market will never go away."

— Shannon Hanna, owner, RS Hanna Gallery



Through April 30 the gallery is hosting the National Oil and Acrylic Painters Society's annual *Best of America Small Painting National Exhibition*, while May 1 to 25 it will have its annual *Texascapes* show featuring the work of husband-and-wife artists **Chuck** and **Barbara Mauldin**. The Mauldins paint their native Texas, with the nuances of light being Chuck's focus and an exploration of color the hallmark of Barbara's work.

October 21 through December 7, the gallery will open its doors for *A Tradition of Excellence*, the American Women Artists' 2019 show featuring signature and master members. Then, December 2 to 24, the gallery will host its *Holiday Treasures Show & Christmas Open House*, with a reception for participating artists on December 6.



2



3

1
RS Hanna Gallery features 60 national and regional artists.

2
RS Hanna Gallery, *Liwyatan*, oil on panel, 30 x 30", by David Cheifetz.

3
RS Hanna Gallery, *Pepsi*, oil, 10 x 8", by Dianne Massey Dunbar.

KAY GRIFFITH

www.kaygriffithart.com

Kay Griffith was born in Texas and from an early age was taught to appreciate life and be acutely aware of every detail in her surroundings. Her quest for knowledge was exhibited with endless questioning about why and how. She had always been captivated by color—born with the ability to see the values and intensities of color, she was rigorously trained in color while attending Texas Tech University. Later, Griffith learned the basics of oil painting and, in the mid-1990s, began to paint full time, focusing on detailed oil paintings using brushes and palette knives.

Painting abstract works came naturally to her, and by 2012 it became her passion. "My abstracts are about experience—most often of the convergence of color, rhythms and light. I celebrate the colors of the earth and its natural rhythms," Griffith says. "They reflect the poetic, the awareness of experience felt in spirit and the unknowable in physical reality. My perceptual experience interfaces with the paint as I apply it onto the canvas. The completed painting is put forth for viewers to experience. The art acts as provocateur of individual ideas, thoughts, feelings and imagination. It triggers interpretations through the filters of one's own unique experience."

Griffith's abstracts are meant to stir emotions and spark conversations on people's differences in imagination, thought and analysis. She elaborates, "I respect every individual's unique identity and encourage them to experience my abstracts, to think for themselves, feel what they feel and set their imagination free! It is rare for me to give a narrative for one of my abstracts or to assign a name (in the traditional sense). To do so would guide the viewer toward some prescribed process or conclusion."

Griffith will participate in the *London Art Biennale* this May, while her work will be on view in Basel, Switzerland, for the *Biennale Basel* this June.



1



2



3

1
Kay Griffith, *Abstract U-352*, oil, 48 x 60"

2
Kay Griffith, *Abstract U-306*, oil, 48 x 60"

3
Kay Griffith, *Abstract U-310*, oil, 48 x 60"

KELLY D KENNEDY FINE ART

100 N. Main, Suite 102
Midland, TX 79701
(432) 247-1697
juliet@kellydkennedyfineart.com
www.kdkennedyfineart.com

Located in the heart of downtown Midland, Texas, Kelly D Kennedy Fine Art features historic and contemporary works from all over the globe. Historic pieces include early Texas, early Southwest (Taos Founders, Smoketree School and Transcendental Art Movement), abstract expressionists, Russian impressionists and American regionalists.

The gallery will proudly showcase Texas artists at the *CASETA Texas Art Fair* in Austin, March 29 to 31. The gallery will bring the pieces back to Midland for a first Thursday show on April 4 from 4 to 6 p.m. American master **Daniel E. Greene** will be featured at the gallery this fall in conjunction with the opening of the new Midland Convention Center located directly across the street from the gallery.

"The Midland area is the hub of the petroleum industry," say Kelly and Juliet Kennedy, owners of the gallery. "The Permian Basin draws in a global mix of associated professionals resulting in a very diverse community. We are located 2½ hours north of Marfa, which attracts art lovers from all over the world.

"As West Texans, and as a gallery, we are thoughtful not to abandon our Western roots. There is a strong pull on local art enthusiasts to build and to put together incredible collections including early Texas, Taos Founders and Western art as well as Russian impressionists, abstract expressionists and other important American art," they add. "The Midland area is home to some of the most intelligent, thoughtful collectors in the state, the nation and the world. We appreciate and love West Texas."



1

"There is a strong pull on local art enthusiasts to build and to put together incredible collections including early Texas, Taos Founders and Western art as well as Russian impressionists, abstract expressionists and other important American art."



— Kelly and Juliet Kennedy, owners, Kelly D Kennedy Fine Art



2



3

1
Kelly D Kennedy Fine Art exhibits works ranging from historic Texas art to contemporary art from around the globe.

2
Kelly D Kennedy Fine Art, *The Water's Fine (Potthast)*, oil on linen, 40 x 50", by Daniel E. Greene.

3
Kelly D. Kennedy Fine Art, *West Texas Pipeline*, oil on canvas, 56 x 75", by Laura Lewis.



1



2

RICK HODGINS

(512) 426-3347
rhodgins5111@gmail.com
www.rickhodgins.com

Born in 1944 in Holdenville, Oklahoma, artist **Rick Hodgins** now resides on Lake Travis in Texas with his wife, Sherron. In 1967 he earned a Bachelor of Science in electrical engineering and has had an extensive career in the field. Among his past achievements are being named the 1992 Entrepreneur of the Year in Oklahoma; serving as director of Emergent Technologies; and sitting as the chairman of the board of the TexARTS Foundation.

Throughout his business career, Hodgins spent decades training in oil and watercolor. His style, which is reminiscent of the Old Masters, has been shaped over the years from tutelage from a number of artists, including Robert Johnson, Sherrie McGraw and extensively with David A. Leffel. Hodgins paints in both watercolor and oil painting, honing in on still lifes and landscapes that often feature the classical technique of chiaroscuro.

Hodgins is represented by the Gallery at Round Top in Texas, where he will have a solo exhibition in May. His artwork is also found in private and commercial collections throughout the United States and Europe. He has been nominated as the Texas State Artist for 2019 and 2020.

1
Rick Hodgins, *Japanese Cup*, oil, 12 x 16"

2
Rick Hodgins, *The Blue Vase*, oil on panel, 12 x 16"

3
Rick Hodgins, *Red Roses of Texas*, oil, 12 x 16"



3

ENPLEINAIRTEXAS

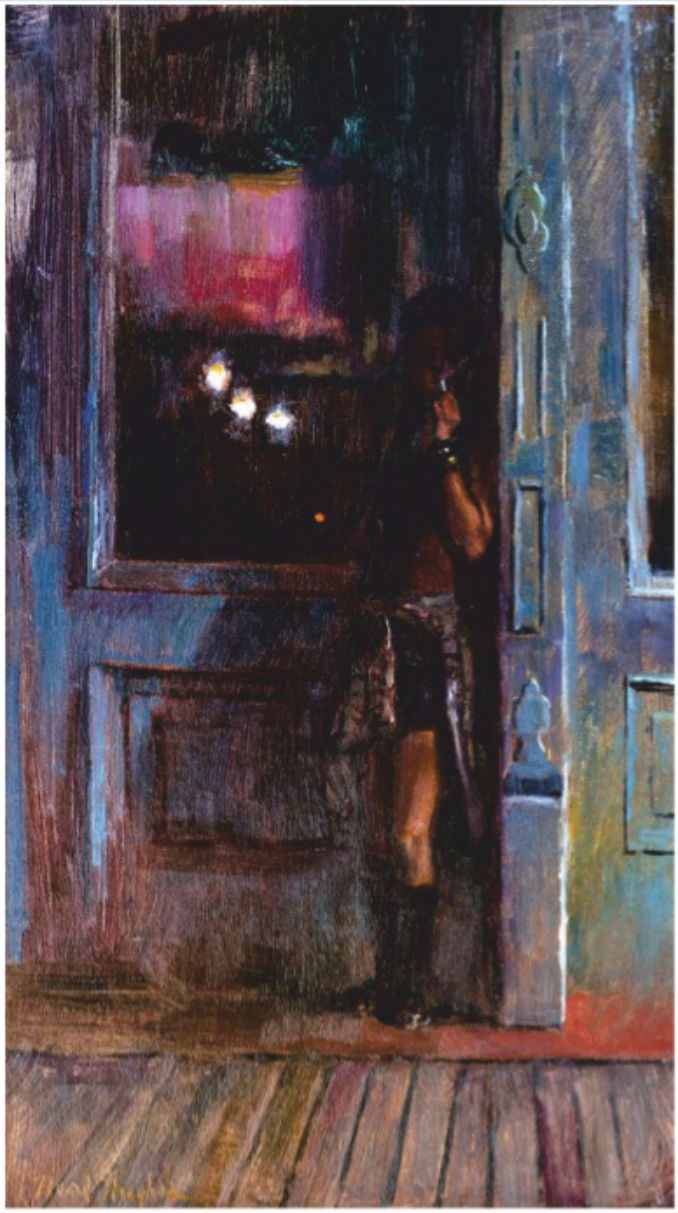
San Angelo Museum of Fine Arts
1 Love Street, San Angelo, TX 76903
Barbara Rallo, coordinator/co-chair
(325) 656-2500
paint@enpleinairtexas.com
www.enpleinairtexas.com

The San Angelo Museum of Fine Arts will present the sixth annual *EnPleinAirTEXAS* competition October 19 through 26. Recognized as one of the top competitions held throughout the country, many award-winning artists apply hoping to be one of the 34 selected to participate. Tim Newton, art collector and CEO and chairman of the board of the Salmagundi Club, will serve as the 2019 show juror.

Along with the juried artists, the top four winners from the previous year are invited back. From the 2018 show, those artists were **Kathleen Hudson**, **Charlie Hunter**, **Thomas Jefferson Kitts** and **Neal Hughes**. "These four artists and truly all of the *EPAT* Competition Artists win major awards across the country on a regular basis," says Barbara Rallo, coordinator and co-chair of the event. "The prestigious roster each year has included returning artists as well as a large slate of new artists, keeping the event full of fresh eyes and a variety of painting styles."

During the week, artists will paint on historic private ranches and around San Angelo where the public can watch and visit with the artists at demonstrations and special events at the International Waterlily Collection, the National Historic Landmark Fort Concho and downtown. Capping off the week, cowboys and artists converge at the San Angelo Roping Fiesta where some of the country's best painters try to capture on canvas the fast-paced action at one of the most prestigious invitational roping events.

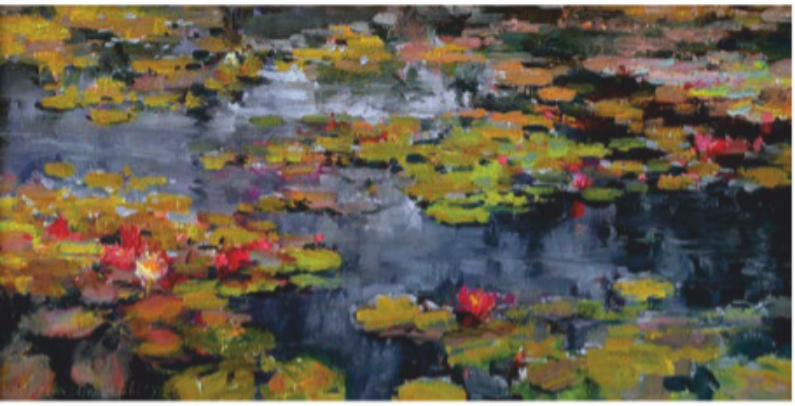
On October 26 is the STAMPEDE Awards Party & Sale, where the approximately 300 paintings from the week will be displayed and awards are doled out, as selected by 2019 awards judge Donald Demers. The exhibit and sale continues through the weekend, culminating with a chuck wagon lunch at Fort Concho on October 28. During this closing event, Demers will discuss his awards choices and visitors have one last chance to purchase paintings.



1



2



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1
Neal Hughes' painting *Night Owl* received the 2018 *EnPleinAirTExAS* Artists Choice Award and Award of Distinction.

2
Andre Lucero painting *Meandering*, which won the Texas Precious Water Award at *EnPleinAirTEXAS*.

3
Lily Love by Christine Lashley, a participant at *EnPleinAirTEXAS*.



1



2

ART GALLERY PRUDENCIA

2518 N. Main Avenue
San Antonio, TX 78212
(210) 422-8681
prudence@prudenciagallery.com
www.prudenciagallery.com

Art Gallery Prudencia recently celebrated its first anniversary in San Antonio, Texas. The gallery has a wide range of artworks in various media: acrylic, ceramic, oil, pastel, watercolor and even collage. Visitors will find distinctive and imaginative artwork that includes both contemporary and traditional creations. The gallery has a growing list of artists who show their work in its showroom; most of them are from Texas. The focus of the collection is art by emerging, midcareer and established artists with a distinct personal approach to their work.

Featured at the gallery are works by artists: **Guy Blair**, **Joanna Burch**, **Kim Collins**, **Jennifer Sochin Connor**, **Joseph Hammer**, **Margie Hildreth**, **William J. Kalwick Jr.**, **Kevin Kotara**, **Shirley Lavine**, **Sharon D. Marquez**, **Pamela Montez**, **Wright Moore**, **Shou-Ping Newcomb**, **Bob Reisen**, **Susan Riley**, **Pam Slocum**, **Ric Slocum**, **Sheila Swanson**, **Richie N. Vios** and **Soon Y. Warren**.

Art Gallery Prudencia is host to at least a half-dozen shows a year featuring different artists the gallery is proud to represent. Featured throughout the month of April are the works of Texas artist Kalwick. Also at the gallery is a selection of art books.

DEBRA STEIDEL

Wimberley, TX, (512) 571-7014
debra@steidelfineart.com
www.debrasteidel.com

Debra Steidel's career in ceramics began in the mid-1970s. The American Craft Council's *American Craft Shows* was the debut of her marine-inspired textural, ceramic sculptures and she was widely represented by numerous international galleries in the 1990s. In the early 2000s, Steidel began to experiment with her crystalline glazes and continued to develop the form and sculptural aspects of her work.

Since 2003 she has been based just outside Austin, Texas, helping establish Steidel Fine Art, while incorporating new styles and techniques to continuously broaden her artistic vision. Her recent work ushers a renaissance of the art nouveau period, when art was defined by organic forms, flowing curvature and a philosophy of artistic liberty in conjunction with the natural environment.

The majority of Steidel's fine art porcelain sculptures contain interdependent vessels and lids. Her lids draw inspiration from nature, animals and birds but also contain more archaic influences from fossils, shells and bones. Each lid is specifically shaped and chosen for a corresponding vessel. Once placed atop the chosen vessel, the lid becomes the focal point of the final piece.

Steidel's upcoming events this spring include the *Philadelphia Fine Art Fair* and *Art New York*.



3



4

1
The San Antonio-based Art Gallery Prudencia features traditional and modern art.

2
Art Gallery Prudencia, *Wait for the Sunrise – Big Bend National Park*, watercolor on paper, 14 x 21", by Margie Hildreth.

3
Debra Steidel, *Ocean Whispers*, hand thrown porcelain and gold leaf with cast glass lid, 26 x 8"

4
Debra Steidel in her studio working on one of her ceramic sculptures.

NANCY BALMERT

(713) 320-7190
nbalmert@comcast.net
www.nancybalmert.com

Growing up in the Pacific Northwest, **Nancy Balmert** found peonies and roses growing in the yards and gardens of her parents and relatives. "When we moved to the Gulf Coast, where roses are not easy to grow, I discovered magnolias and gardenias, which my husband and I planted in our yard in Houston," she says. "When I travel, which is a lot, my camera is my constant companion. I've taken pictures of flowers to paint in Europe and Australia; ironically, the photos I took for these two paintings [*August Beauty Gardenia* and *Southern Magnolia*] were taken just a few steps from my back door."

Balmert has a magnolia tree in the backyard, but the blooms were too high for her to take a photo. While on a bike ride in her neighborhood she came across a bloom at a lower vantage point, so she took a photo with the flower as the center of attention and it became the inspiration for *Southern Magnolia*. Her other new work, *August Beauty Gardinia*, was inspired by flowers she took photos of in her own backyard.

Balmert's artwork continues to receive acclaim in Europe, with her being awarded the International Prize Diego Velazquez at the European Museum of Modern Art of Barcelona (MEAM) this April. In the United States, she was recently included in the *Collectors' Choice* exhibition at Amsterdam Whitney Gallery, in Chelsea, New York City.



1



2

MARGIE HILDRETH

San Antonio, TX
info@margiehildreth.com
www.margiehildreth.com

Born in San Antonio, Texas, **Margie Hildreth** enjoyed drawing in high school, but her education and career then took her in a different direction. Hildreth worked for a federal law enforcement agency for many years then opened her business in the investigation field. In 2013 she began painting with watercolors and is mainly a studio painter, but she also enjoys painting outdoors.

Hildreth's travels have allowed her to paint in Telluride, Colorado; Port Angeles, Washington; and for 10 days at the Grand Canyon. Combining her love of travel and painting, Hildreth is continually looking for a way to express herself through her art. Her focus is to show the contrast between light and shadows in a vibrant format. She has been influenced by classical artists John Singer Sargent and Winslow Homer as well as contemporary watercolorists Joseph Zbukvic and Keiko Tanabe.

This May Hildreth will exhibit her work in a water media show at San Antonio-based Art Gallery Prudencia.



3

1
Nancy Balmert, *Southern Magnolia*, oil on canvas, 30 x 30"

2
Nancy Balmert, *August Beauty Gardenia*, oil on canvas, 24 x 18"

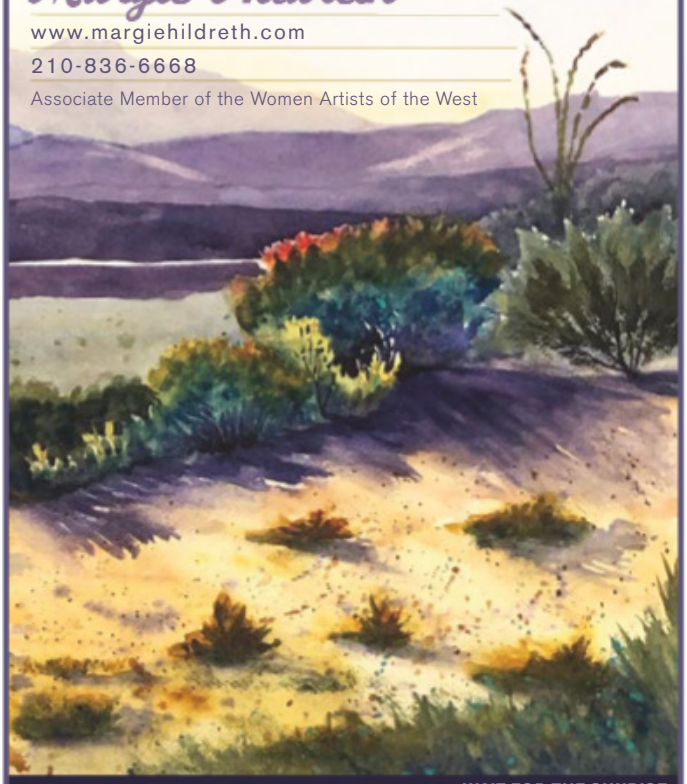
3
Margie Hildreth, *West Texas Sky*, watercolor on paper, 14 x 20"

Margie Hildreth

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For more info on Debra's exhibitions and galleries, please visit DebraSteidel.com.

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"Mamma Mia Rose", 24" x 24" Oil on Canvas

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art

Show Previews

OUR EDITORS TALK TO ARTISTS ABOUT THE WORK IN THEIR LATEST SHOWS

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Amanda Greive,
page 130

DANIEL BILMES

Perceptions of Reality



1

For his upcoming solo exhibition at Arcadia Contemporary, Los Angeles-based artist Daniel Bilmes wanted to create a multifaceted exhibition tied together by both his technical approach and an underlying theme. He began to explore how perception defines reality using the working title of *Veil of Perception*, which soon developed into the working title of *Paradigm*. In his pieces, Bilmes focuses on the ideas of defining reality and how people experience life on a deeper level.

"The working title is now *Paradigm* because I really like the concept of paradigm being a set of points of framework that defines a reality. Not *the* reality, but *a* reality," he says. "It's almost like the intangible element of reality in general, because what is reality? Through the visual medium I want to explore the moments in time almost where we're viewing some sort of truth or glimpse of the infinite or divine or the veil of our own limitations, if I may."

Bilmes finds the concept intriguing because he doesn't believe humans are actually able to fully grasp the bigger picture, but people should want to push themselves to learn and know more so there are moments or flashes of greater comprehension. "That's what I think comes in the meaning and purpose of art in a larger way. What is the point of art? To touch people in a way to make someone see something or



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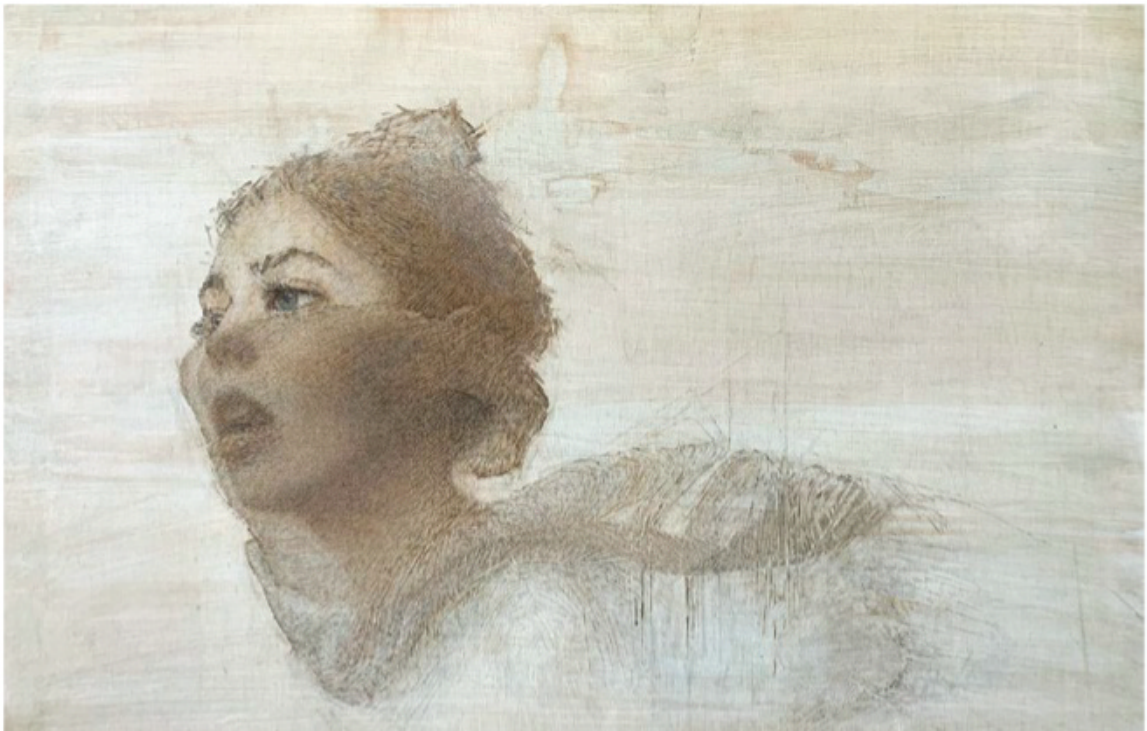


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feel something or ask a question that they wouldn't have an opportunity to without seeing the painting," he adds. "As artists we have the luxury and the responsibility to think about things and understand things at a deeper level. I think it's our job to convey that in a way that the audience can resonate with and maybe show something that wouldn't be visible to us."

Works such as *Anonymous* and *Metamorphosis* feature the women with physical veils of varying transparencies, which is a nod to the theme of the show but not meant to be a direct message. He elaborates, "It's not a strong message that people are supposed to read; it's more of an exploration of looking beyond the veil. It's going back to catching a glimpse of something and it's the sum of our perceptions and our education and how we were raised and how we see the world and what we were taught." It also refers to things that people might not have seen before or didn't know existed. What those things are, however, are to be defined by the viewer because of how they perceive the painting.

Arcadia Contemporary 39 E. Colorado Boulevard • Pasadena, CA 91105 • (626) 486-2018 www.arcadiacontemporary.com



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1
Augur, oil on panel, 26 x 36½"

2
Anonymous, oil on panel, 60 x 40"

3
Daniel Bilmes in his Los Angeles studio.

4
Metamorphosis, oil on panel, 20 x 30"



1

TULA TELFAIR

Reverie

Thomas Cole (1801-1848) wrote, "It was not that the jagged precipices were lofty, that the encircling woods were the dimmest shade, or that the waters were profoundly deep; but that over all, rocks, wood, and water, brooded the spirit of repose, and the silent energy of nature stirred the soul to its inmost depths."

Earlier, the German romantic painter Caspar David Friedrich (1774-1840) wrote, "I have to stay alone in order to fully contemplate and feel nature. The painter should paint not only what he has in front of him, but also what he sees inside himself."

Cole often placed tiny figures in his landscapes to emphasize the immensity of nature. Friedrich placed a rückenfigur (a figure from the back) prominently in the scene for the viewer to identify with and, thereby, enter the scene.

Tula Telfair grew up in Africa, Asia and Europe, experiencing different countries and climates beginning when she was 2 weeks old. She returned to the U.S. with her scien-



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1
Tula Telfair in her studio in Old Lyme, Connecticut.

2
Set to Run For Eternity, oil on canvas, 68 x 90"

3
Order Masquerading as Randomness, oil on canvas, 60 x 80"

4
The Quest to Recall Discoveries, oil on canvas, 60 x 80"

5
Oscillations of the Heart, oil on canvas, 60 x 76"

Photos by Paul Horton.



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tist parents when she was 8. The experience inspired an inner reverence for nature that had been experienced by Cole and Friedrich. She is now professor of art in the department of art and art history at Wesleyan University, and winner of the Binswanger Prize for Excellence in Teaching.

She paints large, photorealistic landscapes inspired by dreams and the visual memories and visceral feelings from her childhood, but invented as places she may have visited or may yet visit. The detail in her paintings causes the viewer to enter the artist's imagination and to believe in the scenes. She doesn't include figures in her landscapes to encourage that freedom of experience on the part of viewers to enter her space of past, present and future and to experience from their own perspective.

She talks about an awareness "of a physical space that's much larger and more permanent than we are." In *Order Masquerading as Randomness* a river meanders through a forest freshly fueled by a passing storm. The sun breaks through the clouds, beginning to assist the trees to absorb the water as well as the carbon dioxide in the air to make food for themselves and to make oxygen for the planet—a powerful but fragile phenomenon.

Her latest paintings are in the exhibition *Reverie* at Forum Gallery in New York through March 30.

Forum Gallery 475 Park Avenue • New York, NY 10022 • (212) 355-4545 • www.forumgallery.com



CHRISTINE LAFUENTE

Colors of the Day

Joseph M.W. Turner (1775-1851), the great English romantic painter, wrote, "My business is to paint what I see, not what I know is there."

Christine Lafuente, who spends winters in her Brooklyn studio and summers painting on the coast of Maine, comments on Turner, "He painted the sea but also the experience of moving atmosphere and moving light. The way he painted his seascapes, the sea and sky become a living, breathing entity. The sea has its own personality; it's not just static. One day it can be glassy and reflective, and another day it can suck the form out of everything. Some days, with the tides, there's gesture and movement. In the fog and haze the horizon kind of dissolves.

"Turner was trying to make paint express what he was experiencing visually. It's not descriptive but experiential," she continues. Lafuente finds the same approach in paintings by Jean-Baptiste-Camille Corot (1796-1875), stating, "Corot would paint a big mass of tree leaves and branches with hazy, broken brushwork almost like a Color Field painting. It's no longer descriptive of trees or leaves but the experience of looking into a forest with light coming through."



1

She says, "I'm a sensory, sensual person, an epicurean. I have an appetite. I like music, food, a massage. I like to experience sensations. Oil paint has a huge range. It can be like cement or frosting. If it has a lot of oil it can have a whole other fluidity to it. The range of viscosity is very satisfying. It also has a life of its own. Rarely does it do what I want it to do. I'm trying to make the paint really express what I'm seeing—to make the paint express a visual phenomenon."



2

Her latest work will be shown in the exhibition *Colors of the Day* April 12 through May 4 at Somerville Manning Gallery in Greenville, Delaware. "Each day we're given a key for that day," she explains. "On one day there will be a whole kind of mood. Just for that day. Each painting is an opportunity to connect with that specific moment, to that visual experience. Painting from nature we're given a set of relationships, the weather and atmosphere, the light and time of day, how I'm feeling. It forces you to be in the moment. Then it's gone. In the studio, the flowers only last so long and then they die."

In *Wildflowers and Boat*, she combines



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her winter mode of painting flowers with her summer mode of painting the sea. The color of the flowers is becoming more saturated in her latest paintings and provides a vivid contrast to the hazy sea. The viewer can revel in the surface of the painting and the frozen viscosity of the paint while still being aware of the visual depth of the scene from the proximate flowers to the distant islands.

Lafuente explains, "My intention as a painter is to express something I'm inspired by so someone else can have a feeling of seeing what I see. I'm trying to share an inspiration."

"While many collectors are familiar with Christine's work, her recent evolution of larger compositions, more luscious palette and tactile brushwork are allowing the viewer to experience her paintings in an all-new way."

— Rebecca Moore, director, Somerville Manning Gallery

Somerville Manning Gallery
Breck's Mill, 2nd Floor • 101 Stone Block Row • Greenville, DE 19807 •
(302) 652-0271 • www.somervillemanning.com

1
Peonies, Ribbon, and Scissors, oil on linen, 18 x 24"

2
Seawall, Tide Coming In, oil on linen, 11 x 14"

3
Wildflowers and Boat, oil on linen, 10 x 10"



LYNN BOGGESS

Timestamps

When Lynn Boggess completes a painting, he frequently looks to a calendar for guidance on how to title the work. This may seem like the easy way out—how many artists have agonized for hours or days over titles?—but in reality it serves a higher purpose.

"Titling paintings the date they were created is certainly practical, yet it has a deeper significance for me. Landscape painting, as I approach it, is about recording the impressions of what the season, weather and light of a particular place...on a particular day," the West Virginia painter says. "And that fits in well, I think, with the idea of plein air painting, which is how almost all of my paintings begin—out in places, on locations of the scenes they depict. Plein air is, at its core, a document of an experience."

Boggess, who paints with a palette knife in thick impasto that conveys an immense amount of depth and light, has a new solo show opening April 19 at Principle Gallery in Alexandria, Virginia. The painter is known not only for his distinct and raw style, but also the lengths he will go to capture his plein air paintings, including deep treks into the woods with large canvases.

"The whole process of packing up equipment and transporting it out into the most interesting and spacious studio any artist could possibly have, well, it can easily become an obsession. I routinely do a couple of things before heading out. Checking the weather forecast is paramount, then I quietly reflect on my mood. The most successful paintings are from places that pair up with my various states of mind," he says. "Upon arrival to a location, I search for a view that draws me enough to pause and absorb. I begin by examining every aspect of scale and proportion, yet it soon begins to evolve well beyond all of that. The literal, tangible qualities—how they appear to the eye, i.e. "naturalism"—begin to loosen and an emotional element emerges. As I paint, I find the stronger the emotional content, the thicker the paint becomes. Oil paint has a power that is unique. Its viscosity allows it to be worked into heavy layers closely approximating the tactile reality of the natural world so important to landscape painting. Along with that, however, it can record the entire range of human emotion, from the slightest impulse to the most terribly scrawled. My idea of a successful painting has both of these elements, which explains why I am endlessly fascinated with impasto painting."

Clint Mansell, director at Principle



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Gallery, says Boggess' works are often the most mesmerizing pieces in the gallery and frequently draw in visitors who gaze into the lush paint. "Lynn's plein air paintings fulfill one of the most desirable attributes of an artist's works, immediate recognizability. His landscapes toe the line of sculpture and painting," he says. "Viewers often stand and marvel at his creations for extended periods of time, standing in front, walking from side to side and peering across his mountainous surfaces, which protrude up to an inch off the canvas. We're honored to host this solo exhibition of one of the gallery's most popular artists."

New works include *9 January 2019*, with alternating ribbons of green and gold that serve as reflections on a stream's icy surface, and *2 May 2018*, which shows green growth with dots of berries against a clear blue sky. All the works are linked by a common thread: Boggess' love of the wilderness.

"In the highlands where I make my home, much of it rugged, awe-inspiring and remote enough to call wilderness. Several times each week, it calls me out into its eternal power, stillness and solitude. The elements and forces of destruction equalize with the growth and life there—and I find that an important thing to meditate on regularly," the artist says. "Painting allows me an opportunity to weigh these things philosophically that I would otherwise miss. Those familiar with my paintings will notice that I am interested in juxtapositions—particularly in how the transient forces of water interact with the seeming permanence of trees and rock." ●



4

1
28 November 2018,
oil on canvas, 40 x 35"

2
30 January 2019,
oil on canvas, 40 x 35"

3
2 May 2018, oil on canvas, 24 x 48"

4
2 May 2018 (detail),
oil on canvas, 24 x 48"

Principle Gallery 208 King Street • Alexandria, VA 22314 • (703) 739-9326 • www.principlegallery.com

PAIGE BRADLEY

Breaking the Mold

Sculptor Paige Bradley wants to produce art that doesn't fit one particular mold. She grew up as an only child in a small town in Carmel Valley, California, on a mountain top surrounded by nature but with no connection to people. Her artwork is her link to humanity, she says. Bradley started with drawing as a child and came to realize that the human body was the best way to communicate the human condition. When sculpting, she always has a live model in front of her. "I can create figures from my head quite easily, but the humanity is what I'm after. The surprise," Bradley says. "That's really where I find the beauty, and you can only find that with a live model. There's a sense of order and there's a sense of chaos...Great art is both. As an artist, I don't want someone to categorize me, I want to surprise people. I want to say, 'Hey, I can bring abstraction to the realism that I do.'"

Bradley will showcase large- and small-scale works in an upcoming exhibition at Cutter & Cutter Fine Art in Ponte Vedra Beach, Florida—her first solo show with the gallery. In the show, there will be several new pieces that never been shown before, Bradley explains, including a few transparent sculptures where the form itself accentuates the negative shape around it. One of the pieces in the show, *Ventana* ("window" in Spanish), plays with the idea that sculptures are something you can see *through* as well, she says.

Other pieces in the exhibition like *Illumination* and *Expansion, Third Life* utilize a light source to emit a glow from



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within the cracks of the clay. "The initial idea was to show the soul...to portray the light within," the artist says.

Bradley has worked with a small group of artists for more than 20 years to produce her sculptures—a tightknit team that Bradley says is always stretching the boundaries of what can be done. She makes her own molds, and the other artists work on the metal finishing and patinas. "I am the idea maker, I am the image maker, and they help me bring it into final fruition," Bradley says. "We're creating lasting art that is very unique in the world...It's made by artists' hands...I'm trying to connect humanity together one thread at a time."

Cutter & Cutter Fine Art
333 Village Main Street • Ponte Vedra Beach, FL 32082 •
(904) 395-3759 • www.cutterandcutter.com



4

1
Luna, bronze,
20 x 10 x 8"

2
Soar, bronze, 21 x 9 x 9"

3
Expansion, Third Life,
bronze with electricity,
18½ x 21 x 9½"

4
Paige Bradley works on a sculpture from her *Balance* series.

Scan for VIDEO



THOMAS PAQUETTE

Life on the Mississippi



1

In 2016 to celebrate the centennial of the U.S. National Park Service, Thomas Paquette planned a small series of paintings featuring the Mississippi National River and Recreation Area, a 72-mile expanse going through the "Twin Cities" of Minneapolis and St. Paul. As he began to paint the area, Paquette's interest in the river began to grow. He decided to embark on a much larger project, one that included paintings from along the entire 2,320-mile waterway.

Thomas Paquette: America's River Re-Explored is a 45-work traveling exhibition that culminates with a showing at Dubuque Museum of Art in Iowa from April 27 through July 28, after having been on display at Watermark Art Center and Minnesota Maine Art Museum. The paintings not only show the diversity of the terrain along the river, from source to gulf, but also highlight the artist's techniques. Some of Paquette's works are detailed and other paintings are more abstract, yet they all capture the qualities of the rushing river and the life that exists in the region.

"Even on paintings where I get into lots of detail, I scrape out a lot of areas over the course of painting and rework things 'from scratch', preserving a sense of immediacy," he explains. "What I'm looking for is a barely reined in energy, because what I saw is still happening in front of my eyes on this canvas; it's like reliving the moment. Even the ones that are very detailed are made to have a lot of energy, color and brushwork."

To capture the source material for his paintings, Paquette spent time driving along the river, taking photos of his various stops and sometimes painting studies that he brought back into the studio. Each work he created is evocative of the places



2

1
Alma's Buena Vista,
oil on linen,
40 x 60"

2
Palimpsest,
oil on linen,
36 x 48"

3
Cross Traffic, Dubuque,
oil on linen,
24 x 30"

4
Fishing Reverie,
oil on linen,
22 x 32"

Scan for VIDEO



3



4

he visited, but also an evolution of his photos and experiences. "When you bring [your references] into the studio and you work on the painting, it evolves in its own way to reflect experiences," Paquette says. "It's not evolving to try to replicate the photograph, and sometimes what I paint is so incredibly different because I'm imbuing it with my feelings and my memories of the place that are deeper than the photograph."

In *Alma's Buena Vista*, the largest pieces in the show, Paquette depicts the sprawling river from a vantage point above the river's edge. *Fishing Reverie* is a work that evokes the life of people who live near the river; one where they can go out and enjoy the waterway at any time of day. Paquette also paints urban regions, such as the city of Hannibal, Missouri, where Mark Twain was raised. It is spotlighted in *Kitsch Stop*, depicting a diner's parking lot and its oversized root beer mug that capitalizes on the author. Another of his pieces, *Cross Traffic, Dubuque*, shows a bridge that goes over the river in the same city that his final show will take place.

Dubuque Museum of Art 701 Locust Street • Dubuque, IA 52001 • (563) 557-1851 • www.dbqart.com



SUSAN GOLDSMITH

Abiding Beauty

Susan Goldsmith worked in the film industry on special effects, mastering the manipulation of digital imagery. Before receiving her BFA and MFA degrees with distinction from California College of the Arts, she studied life drawing with the esteemed Charles White at the Otis Art Institute (now Otis College of Art + Design).

Armed with a background in the foundations of art as well as advances in technology, she creates poetic and sumptuous images of nature. Her use of gold and silver leaf grew "out of my appreciation for antique Chinese screens and my friendship with Robert Kushner," she says. Kushner, whose work is inspired by the art of East Asia, wrote of Goldsmith's paintings, "...we are invited to experience nature's redemptive power depicted by a skilled priestess, guiding us through her ever-changing realms of beauty."

She explains her process, "For my resin mixed media pieces, I begin my creative process by gold, silver or copper leafing a panel that I've prepared with size. Next there is a layering process with resin, paint and a pigment print. I build up the surface by adding paint layers using a variety of materials that include oil paint, oil pastel and metallic powders. I apply this paint for the most part with my hands rather than using brushes. With each layer of resin, more depth is added that mimics three-dimensional space."

Unlike the flat Chinese screens that inspired her, she creates physical and illusional depth in her paintings. She works with light from using it to expose a photograph to providing surfaces for it to reflect off and to shine through. Like the Chinese artists, she celebrates a contemplative approach to nature in her work.

In *Autumn Echo*, 2017, composed of silver leaf with pigment print, acrylic paint, watercolors and resin on a wood panel, the silver leaf background appears to both advance and recede. Her technique mimics the



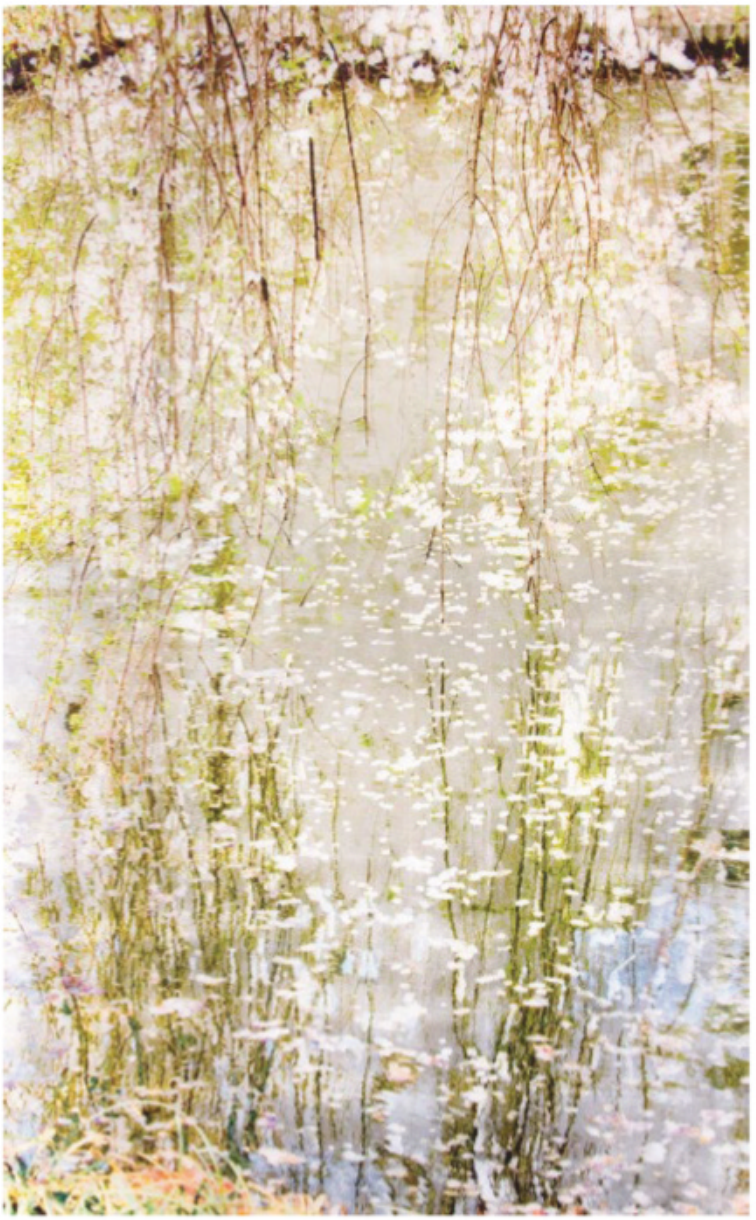
1



2



3



4

1
Autumn Echo, silver leaf with pigment print, acrylic paint, watercolors and resin on panel, ed. 1 of 3, 60 x 30"

2
Autumn Blaze, gold leaf with pigment print, acrylic paint, watercolors and resin on panel, ed. 1 of 3, 55 x 37"

3
Cherry Reverie (diptych), silver leaf with pigment print, acrylic paint, watercolors, mica and resin on panel, ed. 1 of 3, 60 x 40"

4
Calm Whispers, silver leaf with crystalina, pigment print, acrylic paint, watercolors and resin on panel, ed. 2 of 3 with APs, 60 x 37"

effects of sunlight. She explains, "The metallic powders that I paint with give my pieces an unpredictable radiance that varies according to the viewer's perspective. So as you walk by one of my pieces you will see the colors change similar to how colors change in nature based on different times of day or how the wind modifies the effect of sunlight on leaves and branches."

Abiding Beauty, an exhibition of her latest work, will be shown at Gallery Henoch in New York City, April 18 through May 11.

Gallery Henoch 555 W. 25th Street • New York, NY 10001
(917) 305-0003 • www.galleryhenoch.com

CURT HOPPE

Downtown Portraits

Curt Hoppe was born in Minneapolis in 1950 and settled into a loft in The Bowery on New York's Lower East Side in 1976. He still lives and works there, part of a vibrant community of artists, musicians and writers. He became known for his photographs and photorealistic paintings of The Bowery and the East End of Long Island as well as for his X-rated caricatures for the sex tabloid *Screw*.

In 1978, his painting *Bettie and the Ramones* was included in the first *Punk Art* exhibition in Washington, D.C.. In 1981 he participated in MoMa's *New York/New Wave*, curated by Diego Cortez at P.S.1, a landmark exhibition that included such up-and-coming artists as Keith Haring, Jean-Michel Basquiat, Marcia Resnick, Robert Mapplethorpe and Nan Goldin.

Hoppe's 96-by-70-inch portrait of Cortez will be shown in the exhibition *Curt Hoppe: Downtown Portraits* at Bernarducci Gallery in New York, April 25 through May 25.

Hoppe "got to know everyone" in the creative Lower East Side scene and has photographed and then painted them as they are today—still active and still creating. He chose to include their bodies because he believes that the face and eyes are not the only things that reveal a person. The way they dress and their posture are equally as revealing.

Unlike Richard Avedon's photographic portraits of the rich and famous, posed in dramatic light against plain backgrounds,

"These new portraits not only portray and represent the historical importance of these individuals, but I feel Curt's personal connection with them comes through."

— Larry Frankel, collector



1

1
Colette Lumiere, acrylic on canvas, 96 x 70"

2
Arturo Vega, acrylic on canvas, 96 x 70"

3
Diego Cortez, acrylic on canvas, 96 x 70"

4
Curt Hoppe with his self-portrait. Photo by Elisabeth Burnstein.



2

projecting their public personae, Hoppe's paintings are simply lit and are not meant to be artistic statements. They are about the artists as they are. "Our life is now in our faces," he observes. Success and hard knocks have brought about a level of wisdom.

Arturo Vega was art director for the Ramones, a punk rock band that formed in 1974. He designed their logo which was tattooed on his back. Hoppe's portrait of Vega features him shirtless with a tattoo "Justo y Necesario" across his clavicle.

Colette Lumiere is one of the many names the multimedia and performance artist has used over the years. Investigating the feminine and gender roles in her work, she is wearing a top hat and vest along with a frilly apron in her Hoppe portrait.

Hoppe had thought of reproducing his photographs using state-of-the-art printing technology, but chose to make the large paintings with his own hands. It is a way to express his feelings for and relationships with his subjects.

Bernarducci Gallery 525 W. 25th Street
New York, NY 10001 • (212) 593-3757
www.bernarduccigallery.com



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HOLLY WILSON

Retellings

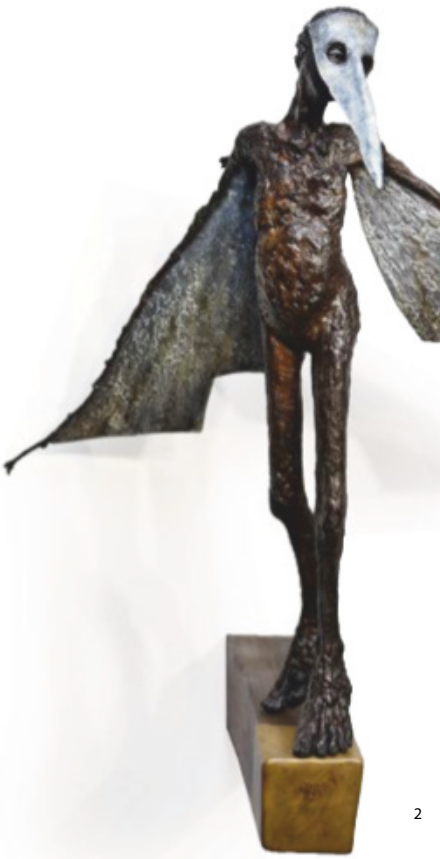
Holly Wilson says her work is about "looking for magic and not forgetting to look for the wonder in the simple things in life."

She continues, "I grew up hearing many stories from my mother. I was drawn to those of shape-shifters with the idea of a trickster who wears a mask to hide their identity, birds as messengers and owls as bearers of tragic news. These stories also now run through most of my work…They reference traditional Delaware and Cherokee stories that she told me as a child and symbolize transformation and obfuscation."

The figures in her work, constructed of cigars and sticks and cast in bronze, reference her mother's stories of the "Stick People" who "would run through the night and call your name; if you went with them, you were never heard from again. She never described the figures, and I was always drawn to the idea of what they looked like. The Cigar Figures are my reimagining of that story, [which is] now a story of family and my past—a complicated narrative of loss, survival and resilience. The faces are of the people from my memory, a collection of details on one side like that of a photograph and the other of a silhouetted family portrait just the shape of the face, the shadow of the person in history and in my memory."



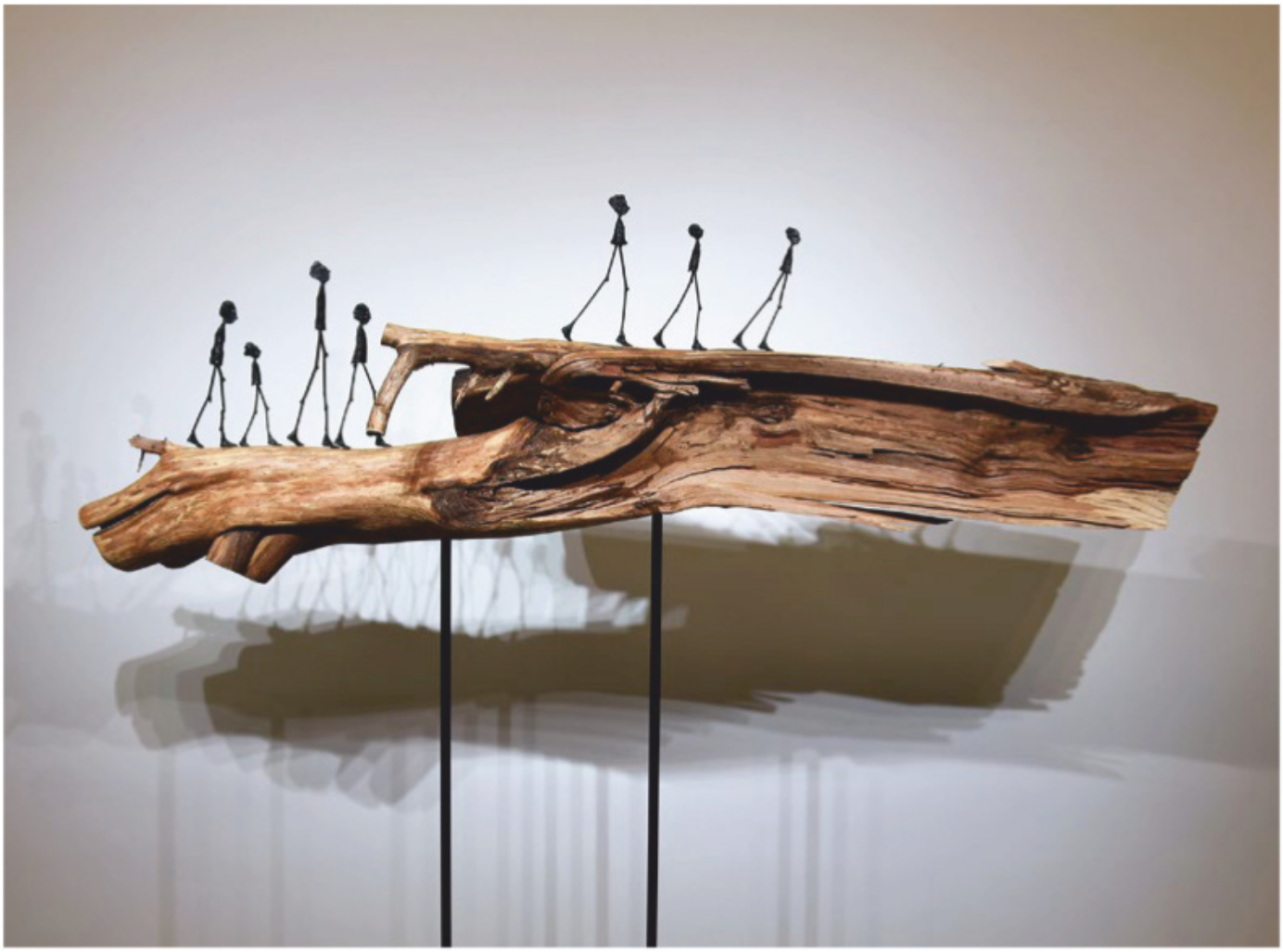
1



2

Her latest work will be shown at Bonner David Galleries in Scottsdale, Arizona, April 12 through May 2.

Her Stick People often walk and climb along pieces of natural wood, connecting them to the earth and to her memories. In *Gathering*, the locust wood is cut at an angle to represent the mountain she lived on in Cherokee, North Carolina, as well as "the mountain we all climb



3

during life." The surface of the slice of wood shows its growth rings; the story of its own life. She relates, "When *Gathering* is hung, the light casts shadows of the figures on the wall. These shadows represent for me memories. Memories cannot be held, they have no words, and in the end we are all only a shadow in history, shadows on this earth."

She continues, "I consciously incorporate shadows in my work by controlling the lighting and relationships of the figures, giving form to the secrets that linger in our lives. The secrets take form in my work as shadows that hang in and around the forms, shifting as the viewer's position shifts much like how secrets take different forms sometimes benign and sometimes nefarious."

Bonner David Galleries
7040 E. Main Street • Scottsdale, AZ 85251 •
(480) 941-8500 • www.bonnerdavid.com



4

1
Gathering, bronze, patina and locust wood, 28 x 16½ x 5½"

2
Paper Wings: Fearless, bronze and patina, 21 x 23 x 13"

3
The Interwoven Dragon, bronze, patina, cedar and steel, 60 x 24 x 68"

4
Between Us, encaustic on birch, 10 x 8 x 2"

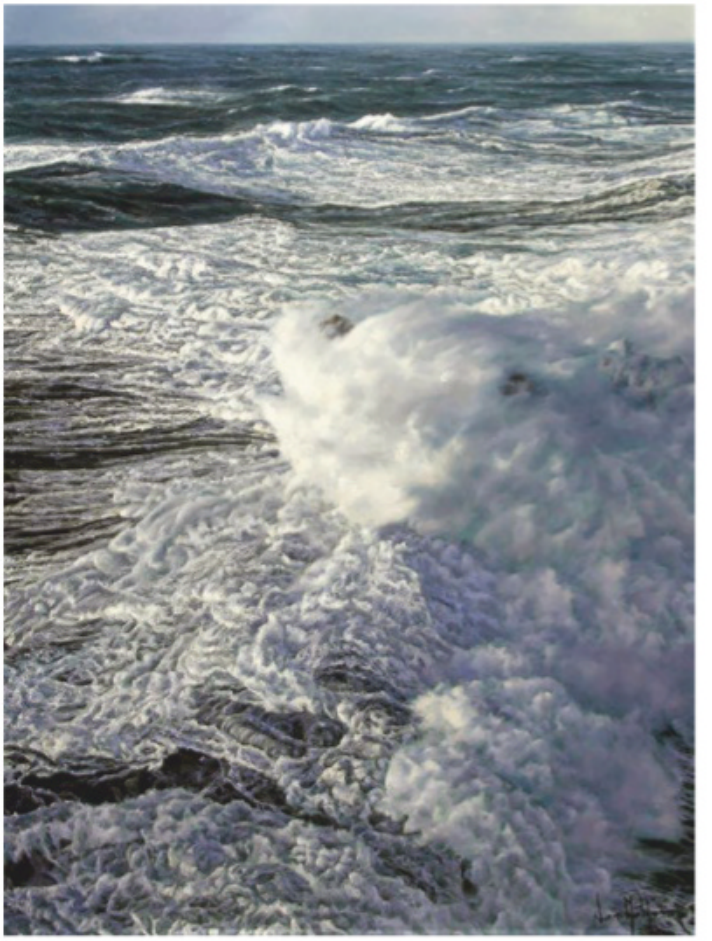


ALFREDO NAVARRO

Ocean's Beckoning



1



2

Born in Alcoy, Spain, on the eastern coast of the country, painter Alfredo Navarro's seascapes are mesmerizing, capturing the intricate folds of lapping waves, the precise details within the seafoam and the dazzling displays of sunlight across the water.

Striving to communicate the methodological and thematic elements of his work, R. Alexander Fine Art in Peachtree Corners, Georgia, has created a book titled *The Secret of the Sea: Paintings by Alfredo Navarro*, which includes more than 50 original paintings by the artist, as well as interviews and essays, all seeking to highlight the creativity of an artist who paints just one thing: the ocean.

"With stunning realism and the ability to reproduce even the most ambitious scenes, Navarro elevates seascapes to the highest aesthetic and technical standards," says Michelle Hudson, assistant director at R. Alexander Fine Art.

Inspired by the recent publication, an upcoming exhibition of Navarro's works, *The Secret of the Sea*, will be held at the gallery from April 8 to May 4.

"As Chagall said, painting is very difficult. It requires a continuous effort, and many times things do not go well, but if you persist and work hard the improvement usually comes forth and you can begin to become satisfied with the results," Navarro says. From his scenes capturing the soft light of morning to the dramatic tones of evening, the artist is constantly seeking to refine his work. "I think that there are not many artists who paint or have painted the sea, formerly because there was no photography and without this it is almost impossible to paint the sea in detail and also to provide it with movement. In my opinion painting the sea is more difficult; you have to be strict in your drawing to achieve a 'harmony in your movement,'" he explains.

It's the immense variety in the shapes, colors and tones of the ocean that ignite Navarro's passion—the

1
Quiet Nature,
oil on board,
18 x 15"

2
Surging Waters,
oil on board,
40 x 29"

3
Coastal Treasures,
oil on board,
45 x 61"

4
Only in my Memories,
oil on board,
24 x 39"



3

"In these alluring seascapes, Navarro has achieved those very qualities he so admires in three of Spain's greatest painters: El Greco's modernity, Picasso's creativity and Velázquez's soulfulness."

— Dr. Janice Simon, Josiah Meigs Distinguished Teaching Associate Professor of Art History, Lamar Dodd School of Art at the University of Georgia



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differences in aesthetic between one continent and another, the differences between sunrise and sunset. At times, the ocean has a red or green hue, other times it's crystal clear or black as night. This color, he explains, is influenced by many things—the clouds, the type of water, the current.

"I would like the person who acquires a work of mine to have the feeling of having an open window in their house toward the sea, giving the impression of being in front of the sea or bringing back memories of experiences lived in front of the sea," says Navarro. "I think that for this to happen the works must be full, balanced and with many details. This is what I am pursuing now."

R. Alexander Fine Art 5650 Peachtree Parkway • Peachtree Corners, GA 30092 • (770) 609-8662 • www.ralexanderfineart.com



1

GELENA PAVLENKO

Surrealistic Nature

Nature has become the primary muse for artist Gelena Pavlenko. Her work often combines birds, flowers and butterflies with inanimate objects, such as stone walls, to show how they affect each other. "The main purpose of my art is to show the impermanence and volatility of the real world," she says, adding, "We live in a world where different people see objects in their own fashion. I like to give my spectators many ways of seeing the diversity of the outside world."

Throughout the month of April a new exhibition of Pavlenko's artwork will hang at Lotton Gallery in Chicago. Her pieces will include *Dance of Rosebud* and *Spring Awakening*, which show birds and flowers mixing with stones that are carved to include the same natural elements. Other paintings put the living subjects at the forefront, with the man-made nature serving as the background. In *Winter Bouquet*, for instance, two blue birds sit on a branch that is coming out of a blue vase; it is a still life combined with the nature themed wall.

"Gelena Pavlenko takes inspiration from nature and imagination from her dreams," says Christina Franzoso, director of Lotton Gallery. "Romantic realism and dream-inspired surrealism play a game of peekaboo in her paintings."

Pavlenko is able to work on her art 10 hours a day. She often hones in on the light and shadow within her compositions as those elements are able to convey the "tender beauty of nature." She adds that nature "demands me to depict and share my feelings with others. During my journeys I love to observe dry grass, stones, leaves, flowers, birds, moss. It's a world that surrounds us everywhere, every day. Such subjects seem to be of a second rate, but I like to make them the main characters of my artwork."

Lotton Gallery 900 N. Michigan Avenue, Level 6 • Chicago, IL 60611 • (312) 664-6203 • www.lottongallery.com



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1
Dance of Rosebud, oil on canvas, 20 x 24"

2
Spring Awakening, oil on canvas, 20 x 16"

3
Pink Roses, oil on canvas, 20 x 20"

4
Winter Bouquet, oil on canvas, 24 x 30"

ELISABETH CONDON

Contradictions

Elisabeth Condon is always open for surprises. Her artwork is pattern and chaos, beautifully combining disparate elements that coalesce in the finished product. Inspired by the Wave Hill Public Gardens—which Condon frequented during a residency in the Riverdale neighborhood in the Bronx—her new body of florals combine pores of color and inspiration from the landscapes and from wallpaper and fabric patterns obtained from her mother. The artist says the wallpaper's repeating patterns are inspired by New York's grid system, adding that she's interested in the idea of painting natural and artificial elements. "Wave Hill is a public garden highly maintained by specialists, so it's natural and unnatural at the same time," she explains.

527 Madison Avenue showcases these new works by the New York-based artist in its Lobby Gallery in an exhibition running through May 10. "The exhibition features four of Condon's signature multilayered



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paintings, which combine a diverse group of influences," says 527 Madison curator Jay Grimm. "Carefully poured abstract areas are superimposed upon lush renderings of birds and flowers—a motif which references classical Chinese painting techniques learned during the artist's numerous residencies in China."

Condon also has a deep passion for Chinese painting, particularly Yuan Dynasty scrolls. "There are patterns in Chinese paintings, tropes that can be practiced...These tropes can be mixed and matched almost like a movement were a brushstroke, and then it can all be assembled in a painting in this expressionist way. In expressionism, you don't know what the end result is going to be," Condon says. "Painting becomes this field of performance. There's something about that process and Chinese painting that you have more of a vocabulary to start with, but you still put it together in a way that it's live action, and you don't know how it's going to end up."

It all circles back to the idea of openness, of recognizing structure, but being vulnerable to the spontaneous. She explains, "It's this formal acknowledgement of being open and alive. I can't think of anything more exciting."

The Lobby Gallery (527 Madison Avenue)
54th Street and Madison Avenue • New York, NY 10022 •
www.527madisonave.com



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1
In the Garden, Spring, acrylic on canvas, 54 x 63"

2
Tsunami Plants, acrylic, ink and pumice on linen, 47 x 151"

3
In the Garden, Summer, acrylic on canvas, 54 x 72"

4
Elisabeth Condon in her New York studio. Photo by Brian Buckley.



KATE BREAKEY

Dark Arts

Kate Breakey's latest exhibition, *Black Tulips*, is a tale of friendship and fauna circling back to 2011, when the Australian artist—based in Tucson, Arizona, since 1999—visited Amsterdam, the tulip capital of the world.

There, Breakey was surrounded by flower markets and fields upon fields of tulips. She developed an affinity for black tulips, specifically the Queen of the Night and Black Parrot varieties. Curious about the flower, Breakey decided to study up on the history of Holland's iconic tulips and became fascinated by "tulip mania," a period in the Dutch Golden Age when tulips became so expensive that they were treated as currency.

After returning home to Tucson, the artist purchased her first bag of Queen of the Night tulip bulbs in 2012 and researched how to grow tulips in her desert dwelling. Inspired by both Holland's "tulip mania" history and the challenge of growing tulips in the polar opposite of the flowers' motherland, Breakey gave a tulip bulb to eight of her dearest friends, detailed instructions on how to grow tulips in the desert and a coin from the Netherlands as a "token of friendship." Her friends embraced the challenge wholeheartedly. "They got really into the process, calling me up regularly to let me know how their tulips were doing," she reminisces. Once the tulips were grown, she visited each of the women at their homes and photographed the results, later hand-coloring a photograph of each of the flowers. To show her appreciation to her friends and commemorate the experience, Breakey also photographed individual portraits of each of the women with their tulip, which she plans to later gift to them.

Each of the works in *Black Tulips* is displayed in frames once used as mirrors on antique dressers, which Breakey has been collecting from secondhand stores over the years.

"I tried to make [the artwork] as individual as the women who grew them by putting them in those vintage frames," she says.

The internationally known artist has always found inspiration from the natural world, so it makes sense she would have a strong connection to the Netherlands' most beloved flower. Starting out solely as a painter, Breakey found her signature



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1
Hannah, digital photograph, 10 x 14". © Kate Breakey, Courtesy Etherton Gallery, Tucson.

2
Melanie, digital photograph, 12 x 17". © Kate Breakey, Courtesy Etherton Gallery, Tucson.

3
Hannah's Tulip, hand-colored digital archival pigment print in vintage frame, 36 x 9½". © Kate Breakey, Courtesy Etherton Gallery, Tucson.

4
Anna's Tulip, hand-colored digital archival pigment print in vintage frame, 36 x 10". © Kate Breakey, Courtesy Etherton Gallery, Tucson.

5
Melanie's Tulip, hand-colored digital archival pigment print in vintage frame, 37 x 24". © Kate Breakey, Courtesy Etherton Gallery, Tucson.



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style as an artist when she took up photography and began hand-painting each of her photographs. "I sort of married the two," she says. "I've never really done a straight photograph in my life. I blur the lines between photography and other mediums. I kind of like being on the edges of things."

Throughout her career, Breakey has become well-known for her luminous portraits of birds, photographs and animals. Her most popular series to date, *Small Deaths*, depicts dead birds that Breakey says is about "honoring and memorializing the death that we otherwise ignore in our life."

"A lot of people feel the same way about nature that I do" she shares. "They can relate to what I do and why I do it."

In collaboration with Etherton Gallery, *Black Tulips* will be on view at Tucson Botanical Gardens' Friends House Gallery through April 28.

Tucson Botanical Gardens
2150 N. Alvernon Way • Tucson, AZ 85712 •
(520) 326-9686 • www.tucsonbotanical.org

AWARD WINNER

ELIZABETH MCGHEE
Laguna Beach, CA • emcghee@yahoo.com • www.elizabethmcghee.com

A Contemporary Lens

McGhee received the American Art Collector Award of Excellence at the 2018 Festival of Arts of Laguna Beach.



1



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Southern California native Elizabeth McGhee paints in the classical realist tradition with a focus on still lifes and figures. Regardless of the subject matter, her work is often infused with a sense of humor through hidden meanings and visual puns. The majority of her paintings are done using an alla prima technique, and sometimes she includes glazes to add textures and patterns.

In 2011 McGhee began her portrait series *Mythica*, which was inspired by the women of Greek mythology. Today she has completed half of the 80 portraits she set out to paint. "Rather than being illustrative re-creations of myths, each portrait is a psychological character study of mostly overlooked or historically incidental individuals," explains McGhee. "As a visual storyteller I chose to represent my subjects through a contemporary lens. A mythological woman who may have only one literary mention or epitaph is ripe for my reinterpretation. I want to readjust the focus of these classical myths so that the familiar heroes of antiquity serve only as a backdrop for the spotlight on my modern heroines."

Among the pieces in the series is *Hebe*, who in Greek mythology is the goddess of eternal youth and the daughter of Zeus and Hera. She was the cupbearer to the gods and goddesses, serving them their nectar and ambrosia to ensure that they had eternal youth. In McGhee's painting, she depicts a young woman holding a cup in one hand and a black bird perched on the other.

McGhee's still life paintings often feature toys she has rescued from swap meets, thrift shops and yard sales that she immortalizes on canvas. "Toys are some of the first objects of our education and so are deeply embedded in our consciousness. Toys are often viewed naively and with innocence, taking us back to a time when we felt that way ourselves," the artist explains. "But my work is not about nostalgia, though it utilizes it at times. I am using nostalgia as an emotional tunnel back in time for my viewers. I want to reconnect my viewers with the creativity and possibility that existed in their own play."

There is also one other constant in her still life paintings. "I have been using the same maple table for all my still life paintings for the last 10 years," she explains. "It was my grandmother's prized table, and we were only ever allowed to eat off it for holidays. But I'm afraid the table has gotten a lot of use and is nowhere near the pristine condition my grandmother kept it in now."

Since 2010 McGhee has exhibited at the *Festival of Arts* in Laguna Beach, California. She is represented by Gallery Henoch in New York City.



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1
Hebe, oil on panel, 24 x 12"

2
Hi Ho Silver, oil on panel, 16 x 20"

3
A Hole in One, oil on panel, 16 x 20"

4
Dunkin, oil on panel, 16 x 20"

Scan for VIDEO

ROBERT LANGE & GEORGE AYERS

Tiny and Shiny

How's the saying go, "Don't sweat the small stuff"? Well, if you're **Robert Lange** and **George Ayers**, the small stuff is all you're sweating leading into *Shiny Stuff*, their new two-man show opening April 5 at Robert Lange Studios in Charleston, South Carolina.

The show will feature a variety of things summed up best by one of Lange's works: tiny and shiny. Lange's work will feature wild animals shrunk and placed into silver bowls, as well as works like *Bee Strong*, which shows a normal-sized honeybee flying with a bear-shaped bottle of honey. "I've been painting shiny, reflective objects since senior year of high school when I first began to paint. For me, it was always the second painting that existed inside the reflective surface that was the most interesting," Lange says. "Since then 20 years have passed, and I have tried to examine shiny surfaces from every nuanced angle I could think of. This new body of work hopes to showcase a wide range of diversity within the subject matter all the while promoting a state of levity and buoyancy."

In *The Jungle VIP*, a phrase possibly borrowed from Disney's version of Rudyard Kipling's *The Jungle Book*, Lange paints an orangutan seated inside a silver cup, while in *Tiny and Shiny* a tiger peers ominously from a bowl resting on top of a folded tablecloth with a magnificent pattern. Wonderfully, in both paintings Lange has painted himself in the reflections. "The bee is life-size in the painting, but the orangutan and tiger have been shrunk down. I initially made a painting of a miniature lion in 2009 because I wanted to see if the feeling about a specific animal would change based on scale," he says. "Since then I have made many of these works and I always enjoy the way a person reacts to the scale shift. A person may be deathly afraid of a life-size Siberian tiger but when you shrink them down to 8 inches tall one can't help but read the animal as endearing or adorable. I believe the effect of the painting is to help change the relationship between a person and the animal depicted, hopefully allowing for more empathy."

For Ayers, the pairing with Lange is fitting. "I think Rob and myself both paint a lot of shiny



1



2

1
Robert Lange,
Through a Different Lens,
oil on panel, 10 x 10"

2
Robert Lange,
Bee Strong,
oil on panel, 24 x 24"

3
George Ayers,
Candy Apple,
oil on panel,12 x 12"

4
Robert Lange,
The Jungle VIP,
oil on panel, 12 x 12"

5
Robert Lange,
Tiny and Shiny,
oil on panel, 20 x 16"



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objects anyway so this duet show seems like a perfect fit. One probably tends to associate metallic objects with shiny, but there are plenty of foods that are quite reflective," Ayers says. "Typically painting a shiny object is more about painting whatever the object is reflecting which is certainly fun. The food, however, has its own personality and, although the surface is slightly less perfect and the reflections more subdued, that quality tells its own story."

Ayers' works in the show include *Olive*, a portrait-like presentation of an olive skewered on a fork, and *Candy Apple*, which features glossy reflections that gives the candy a mouth-watering effect for the viewer. "Although I don't consider myself a food artist it has definitely been my most common subject lately. Having been fortunate enough to dine at a few New York 3-Michelin star restaurants a few years back, I developed a passion and admiration for their craft. These chefs are true artists in every sense of the word," he says. "Putting together a dish that is gorgeous to view as well as being the most incredible dinner you'll ever be lucky enough to have is no small task. I find this to be inspirational and since my cooking skills are average at best I do my best to create some of that magic on the canvas."

Shiny Stuff continues through April 27 in Charleston.

Robert Lange Studios
2 Queen Street • Charleston, SC 29401 •
(843) 805-8052 • www.robertlangestudios.com



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Through 5/19 San Marino, CA

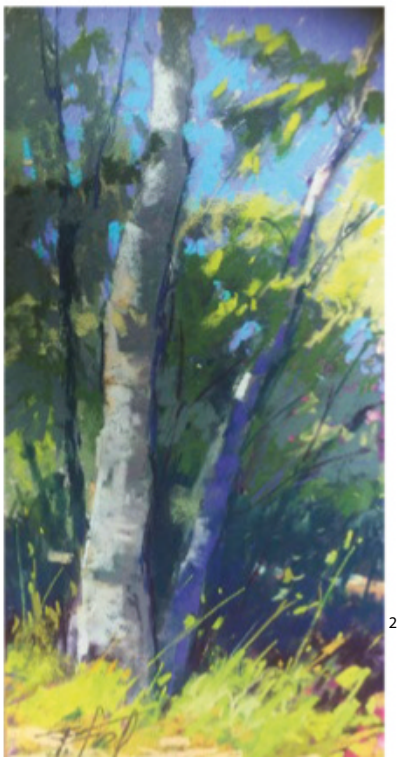


1

Spring Splendor

Welcoming in the warm, bright notes of spring is the California Art Club's exhibition *A California Spring* at their gallery in San Marino. Artists in the exhibition include **Mark Fehlman**, **Michael Obermeyer**, **W. Jason Situ**, **Karen Winters**, **Anthony Salvo**, **Lee MacLeod**, **Debra Holladay**, **Esther Engelman** and a number of others. "Spring is the most highly anticipated season of the year—with nature bursting back to life—and an ideal time to enjoy all the scenic vistas that California has to offer," says Bethany Lamonde, exhibitions manager for the California Art Club, a century-old fine arts organization. "The California Art Club is delighted to present *A California Spring* at The Old Mill, which spotlights nearly 45 paintings that reveal the splendor of springtime in the Golden State."

Works in the exhibition exude a sense of renewed life after the harsh and desolate winter days, with scenes of vibrant, wild prairie grasses, mountains lush with vegetation and trees regaining their foliage. **Rodolfo Rivademar**'s oil *Along Highway 111* depicts a grouping of palm trees surrounded by blush flowers in Palm Springs. "I love the desert. I hope viewers will be able to see the beauty of a Palm Springs that is quickly changing or being incorporated [into] the urban landscape,"



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1
Dennis Doheny,
South Shore, Point Lobos,
oil on linen, 24 x 30"

2
Terri Ford, *Dappled Trees*,
soft pastel, 12 x 6"

3
Mark Fehlman,
Fading Light, oil, 12 x 16"

4
Gary Fishman, *Death Valley Superbloom*, oil, 31 x 48"

5
W. Jason Situ, *Morning Light, Joshua Tree National Park*, oil, 16 x 20"

the artist says. "This view caught my attention because of the beauty of its desert verbenas, the resort-looking palm trees in the middle ground and the snowy capped Mount San Jacinto in the background." For Rivademar, the coming of spring in California is a time of renewal.

Both of **Terri Ford**'s paintings in the show, *Spring Path* and *Dappled Trees*, were painted during plein air events. The time constraints forced the artist to heighten her senses in terms of all the painting possibilities surrounding her, she explains. "In *Spring Path* I love the fact that the path is overgrown and hard to pick out. I have painted this same scene on Monastery Hill near Carmel in the fall as well, and at that time the path is clearly trodden and always creates a lovely pattern, but I find it fun to have to pick it out of that first spot of overgrown spring grass," she says.

"One thing I have noticed in the beautiful Carmel and Big Sur area is the remarkable clarity of the water. Because of the granite terrain, you end up with clear water and crystal white sand, which lights up beneath the surface," says **Dennis Doheny**, commenting on his oil *South Shore, Point Lobos*. The piece features bright turquoise waters surrounded by yellow wildflowers. "When visiting the Point Lobos area, it never fails to overwhelm me with its dramatic color," he says. "As an artist, spring in California can mean many different things... We are celebrating as we watch our very dry landscape become brilliant green and our lakes and rivers begin to fill and flow once again. I am excited as I await the color and exquisite beauty of wildflowers beginning to bloom."

The exhibition remains on view through May 19.

California Art Club Gallery at The Old Mill
1120 Old Mill Road • San Marino, CA 91108 • (626) 449-5458
www.old-mill.org/gallery

Light Chasers



1

One of the largest plein air painting groups in Florida, Light Chasers, is made up of 702 painters capturing the unique beauty and idyllic landscapes of the Sun Coast. Over the course of about a decade, artist and president of Light Chasers, **Terry Mason**, built the nonprofit organization up from a humble group of just five members. Endeavoring to support the improvement and advancement of artists, the group offers demonstrations conducted by some of the best landscape artists of today on Thursday mornings throughout the year and also holds a number of shows and events in which members can exhibit their work.

Artwork from the Light Chasers group will be highlighted in an eponymously titled exhibition at Palm Avenue Fine Art, in Sarasota, Florida. "Palm Avenue Fine Art has been a fabulous partner for us. They are the premier gallery in this town and frankly in this region. You won't find an equal gallery until you get to Naples or



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Miami," says Mason, adding that this is their third show together.

Among the works shown in this exhibition are two stunning marine scenes by **Joseph McGurl**, part of the artist's *Florida Waterways* series. The gallery says, "Joseph McGurl is one of the true contemporary landscape masters of our time, comparable to the great painters of the Hudson River School. We are fortunate to represent such a gifted artist as his work will be cherished for generations." McGurl is interested in the interaction between land, sky and sea. "As a landscape painter you have to choose a subject...The true subject of my paintings is always light and atmosphere and the spirituality I get from the landscape," he says.

One of the pieces, *Light in the Mangroves*, was born out of his imagination after seeing mangrove forests countless times over the years. "So it's a familiar scene for me, but this scene is entirely made up. It's a combination of memories and imagination," he says, adding, "Painting light for me is fascinating on so many different levels...both the spirituality and science of it."

Dominic Avant's *Rhythms of the Street* depicts a group of musicians playing their instruments on the side of a street in Cuba. The reference photo was shot by a friend of his, who had gone on a trip to the northern Caribbean country and showed it to Avant upon returning. "It just spoke to me," Avant says. He adds that he was captivated by the eclectic infusion of the old European cobblestone streets and bright Caribbean colors. "I love capturing musicians, and to me, getting a group setting spoke to me even more...Here I have all these guys together playing unique instruments," he says. "Everything from getting the emotional response when someone's playing an instrument to the gesture qualities of their hands when they're playing that instrument...Music is so similar to visual arts, so when I see musicians, I just connect with them."

Other artists whose work will be on view include **Katie Dobson Cundiff**, **Mary Erickson**, **Hodges Soileau**, **Joseph Melancon** and **Susan Foster**. The exhibition runs April 5 to 19.

Palm Avenue Fine Art 10 S. Palm Avenue • Sarasota, FL 34236 • (941) 388-7526 • www.palmavenuefineart.com

1
Joseph McGurl, *Light in the Mangroves*, oil on canvas, 14 x 18"

2
Katie Dobson Cundiff, *Darien Shrimp Docks*, oil on Arches paper, 30 x 22"

3
Mary Erickson, *Siesta Stroll*, oil on linen, 27 x 34"

4
Hodges Soileau, *A Little TLC*, oil on linen, 12 x 16"

JEFFREY VAUGHN

Last Light



1



2

Each of Jeffrey Vaughn's paintings starts with a photograph. His process, he explains, begins with capturing the moment when light illuminates the subject in just the right way. Considering the artist only uses natural light and primarily paints natural landscapes, flowers and most recently, blossoms, Vaughn must capture these fleeting moments instantaneously. Next, Vaughn goes through the images to select, crop and work the photograph into what he wishes to portray.

"Then, I'll get more and more involved with the actual process—starting with selecting the right colors and applying paint to the canvas," he says. "Eventually, I become absorbed into the act of painting itself."

Although from far away, Vaughn's paintings appear heavily based in realism, "It's not quite in the photorealist tradition as you get closer to the painting," he says.

He elaborates on how the closer the viewer gets, the more they see the abstract elements found in nature and the texture of the paint itself. "It's sort of an investigation into the act of painting," he says, adding, "There tends to be an abstract pattern when you look up close at the shadows and highlights."

Vaughn's most recent works, which will be on view at George Billis Gallery from April 30 through May 25, illustrate this well. The show will feature mainly wildflowers and spring blossoms, with paintings that depict a close-up perspective focusing on clusters of blossoms; as opposed to the way traditional landscapes are cropped.

His painting *Last Light*, which will be in the show, portrays a moment of fleeting light illuminating dogwood blossoms on a tree.

"I'm interested in the quality of light that's affecting the blossoms," Vaughn explains. "The closer I get to the tree, the more I can see how the light affects them as it passes through."

Although varying in subject matter, much of Vaughn's work throughout his career depicts a similar sense of delicacy as *Last Light*.

"I prefer to paint the more peaceful and quiet aspects of nature," he says. "My work is about the beauty of nature and the underlying and everlasting spiritual quality of it."

George Billis Gallery 525 W. 26th Street • New York, NY 10001 • (212) 645-2621 • www.georgebillis.com



3



4

1
Winter Branches,
oil on canvas, 36 x 36"

2
Thicket 42 Innsbrook,
oil on canvas, 36 x 36"

3
Last Light, oil and acrylic
on canvas, 40 x 40"

4
New Blossoms, oil on
canvas, 40 x 60"

Strokes of Brilliance



1

The upcoming group exhibition *Strokes of Brilliance* at RJD Gallery in Bridgehampton, New York, will feature paintings that allow collectors to examine the works and experience not only the beauty of the subject matter but also the beauty of the artistic process. Included in the show, which is on view through April 8, will be enigmatic figures as well as nature-based scenes.

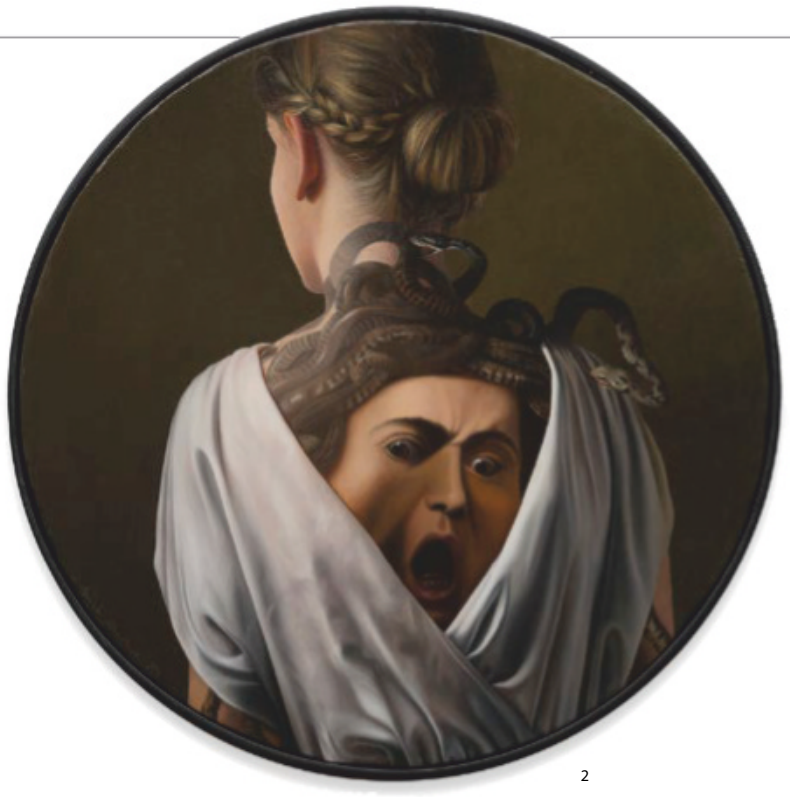
"It's easy to simply look at a work of art as an entire canvas, but when one takes the time to really consider the true genius of a painting, one can see it is made up entirely of brushstrokes; big, bold, thick, swirling, feather light and nearly imperceptible strokes," says Joi Jackson Perle, director of gallery operations. "Together they evoke a time and a place, an emotion or state of mind. The energy and thought the artist puts into each brushstroke invites a connection with the viewer. These artists clearly have mastered their efforts to enhance the entire artwork with perhaps thousands of brushstrokes, so that we can appreciate the work as a whole."

Lesley Thiel's painting *Ever After* depicts a young girl wearing a crown of flowers in a modern-day evoca-

1
Lesley Thiel, *Ever After*, oil on panel, 29 x 34"

2
Agnieszka Nienartowicz, *Medusa*, oil, 24"

3
Aneka Ingold, *Emanate*, mixed media, 30 x 22"



2



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tion of a familiar fairy tale. In describing the work, Thiel says, "*Ever After* envisions the Cinderella story in a contemporary setting. It continues my series on young girls and their future as leaders and saviors. The pumpkin is too small to be a carriage, and the mice are mechanical. She must find her own way to the ball."

Another artist who turns to a well-known tale is **Agnieszka Nienartowicz**. Her painting *Medusa* is based on the Greek mythology of the woman who was turned into a snake-haired monster by Athena. The beautiful maiden's face was also transformed and anyone who looked upon her turned to stone. "I decided to transfer Caravaggio's *Medusa* to my own canvas, giving this old painting a new life and meaning—also it is kind of a dialogue and tribute to this Old Master," the artist explains. "I did not show the face of the woman I depicted on my painting. Is she beautiful, as original Medusa was? Isn't it that all people are beautiful? Only sometimes the difficulties of life cause their beauty [to get] lost. Someone could say that my woman is blemished and disfigured by a tattoo of Medusa. I would say it makes her powerful and stronger."

In her painting *Emanate*, **Aneka Ingold** explores the concept of creative energy. "There is an atmosphere of potential inventiveness that can surround a person. The woman in this artwork is emitting various forms of possible ingenuity or innovation," she says. "The swirling lines coming from her head symbolize the thoughts flowing from her mind, revealing her imagination forming new ideas. The birds flying out of her mouth represent verbal emissions of newfound beliefs and opinions that are soaring out into the universe. Creative energy could also involve something more spiritual such as the aura of colors emanating from her body and filling her environment."

For her figurative painting *Out of the Forest I Come*, **Amanda Greive** was inspired by the poem *Little Red Cap* by Carol Ann Duffy. "In keeping with the poem, the painting is about overcoming a seemingly insurmountable obstacle, accessing an inner strength you never knew you had," Greive shares. "I painted the woman after she has emerged from the confrontation. The morning glory vines wrapped around her body and woven through her hair are symbolic of the last



4

4
Amanda Greive, *Out of the Forest I Come*, oil on wood panel, 24 x 16"

5
Alain Vaes, *Tunami*, acrylic on canvas, 60 x 72"

6
Drew Ernst, *Mountain*, oil on canvas, 42 x 42"



5

vestiges of what she'd encountered. That the plants are blooming is a reminder that though she may carry with her echoes of these obstacles, every new day provides an opportunity for renewal."

Drew Ernst has recently been painting a series of works featuring images that are "ingrained in our psyches." In the pieces the subjects, as seen in *Mountain*, are the focal point on a square canvas. **Alain Vaes**' painting *Tunami* has a reference to a famous Hokusai painting reversed. In explaining to the work, Vaes says, "The title of this painting is a composite of tuna and tsunami, two major components of the life of Japanese people. A tsunami being the catastrophic event we know, and Japan being a major contributor to the depletion of the tunas."

RJD Gallery 2385 Main Street • Bridgehampton, NY 11932 • (631) 725-1161 • www.rjdgallery.com



6

Half the Picture



1



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3

Taking cues and title inspiration from a 1989 poster by the **Guerrilla Girls** that reads "You're seeing less than half the picture without the vision of women artists and artists of color," *Half the Picture: A Feminist Look at the Collection* at the Brooklyn Museum presents more than 50 artists through an intersectional feminist lens.

On view through March 31, the exhibition delves into the last 100 years, highlighting work that was created in response to some of the most crucial social and political moments in the U.S.—from World War I to the civil rights movement and, most recently, the #MeToo movement.

"The number of women and artists of color in museums and galleries is better than it was in 1989 when we did the poster, but not anywhere near *Half the Picture*. We are still fighting to make museums tell the real and diverse story of our culture—not just the white male part," say the Guerrilla Girls, a gorilla-mask clad feminist activist



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group that's been fighting for equality in the art world since the 1980s.

Much like the Guerrilla Girls, the artists featured in *Half the Picture* share common ground, using art as a tool to advocate for their communities, their beliefs and their goal for equality across race, class and gender.

Featured in the exhibition are **Vito Acconci**, **Sue Coe**, **An-My Lê**, **Yolanda López**, **Park McArthur**, **Zanele Muholi**, **Dread Scott**, **Joan Semmel**, **Lorna Simpson**, **Kiki Smith**, **Nancy Spero**, **Mickalene Thomas**, **Adejoke Tugbiyele** and **Taller de Gráfica Popular**—to name a few.

A handful of the works in the exhibition are on view for the first time, including two works from **Beverly Buchanan**'s best-known series of shack sculptures and *Isabelle, Lefferts House, Brooklyn*, 2016, by **Nona Faustine**, in which Faustine positions herself in front of the Lefferts homestead, a historic colonial farmhouse built by a family of slaveholders, which still stands in Prospect Park in Brooklyn, New York.

For the first time in an American museum, a work from **Betty Tompkins**' controversial *Fuck Painting* series will also be on view.

Among the exhibition's other highlights are group of woodcuts from the 1920s by **Käthe Kollwitz** that depict the lives of women during the horrific aftermath of World War I. Other noteworthy works include **Dara Birnbaum**'s video *Technology/Transformation: Wonder Woman* (1978/79); **Renee Cox**'s photograph *Yo Mama*, 1993; **Harmony Hammond**'s *Hunkertime*, 1979-80, a large-scale sculpture featuring a number of heavily wrapped ladderlike forms arranged closely to evoke a supportive sisterhood; and *1880 Crow Peace Delegation*, a series by **Wendy Red Star** featuring historical photographs overlaid with annotations that illustrate the stereotypes and appropriation of Native Americans often found in mainstream pop culture.

"The exhibition focuses on work that feels both meaningful and relevant in relationship to current politics and conversations about feminism, by artists of varied backgrounds, approaches and intersecting identities," explains the exhibition's co-organizer Carmen Hermo, who is an associate curator at Elizabeth A. Sackler Center for Feminist Art.

"The power of the Guerrilla Girls lies in their funny, concise and biting graphic work, made to rally support and inspire action on behalf of a cause, to combat stereotypes and dominant narratives," adds the exhibition's other organizer Catherine Morris, the Sackler Senior Curator at Elizabeth A. Sackler Center for Feminist Art. "Presenting the equally compelling work of over 50 other artists, *Half the Picture* explores how artists get the rest of us to pay attention." ●

Brooklyn Museum 200 Eastern Parkway • Brooklyn, NY 11238 • (718) 638-5000 • www.brooklynmuseum.org

1
Alison Saar, *Ulysses*, 1994, woodcut on paper, 50½ x 1978". Brooklyn Museum; Robert A. Levinson Fund, 1995.3 © Alison Saar. Photo by Jonathan Dorado, Brooklyn Museum.

2
Guerrilla Girls, *You're Seeing Less than Half the Picture*, 1989, offset lithograph, 17 x 22". Brooklyn Museum; Elizabeth A. Sackler Center for Feminist Art, Gift of Guerrilla Girls BroadBand Inc., 2017.26.22. © Guerrilla Girls. Photo by Jonathan Dorado, Brooklyn Museum.

3
Nona Faustine, *Isabelle, Lefferts House, Brooklyn*, 2016, chromogenic photograph, 28 x 42". Brooklyn Museum; Winthrop Miles Fund, 2017.41.2. © Nona Faustine. Photo by Jonathan Dorado, Brooklyn Museum.

4
Philip Pearlstein, *Portrait of Linda Nochlin and Richard Pommer*, 1968, oil on canvas, 72 x 60". Brooklyn Museum; Elizabeth A. Sackler Center for Feminist Art, Gift of the Estate of Linda Nochlin Pommer, TL2018.12 © Philip Pearlstein. Photo by Jonathan Dorado, Brooklyn Museum.

5
Wendy Red Star, *Peelatchiwaaxpáash/ Medicine Crow (Raven)*, 2014, pigment print on paper, from the digitally reproduced and artist-manipulated photograph by C.M. Bell, National Anthropological Archives, Smithsonian Institution, 25 x 17". Brooklyn Museum; Elizabeth A. Sackler Center for Feminist Art, Gift of Loren G. Lipson, M.D., TL2018.8. 1a-b. © Wendy Red Star. Photo by Jonathan Dorado, Brooklyn Museum.

SUZY SMITH
suzysmithart@gmail.com • www.suzysmithart.com • suzysmithart.blogspot.com



Contemporary Viewpoint

Smith was the Grand Prize winner of *International Artist* magazine's Challenge No. 108, Florals & Gardens.



1

Suzy Smith finds inspiration at almost every turn for her contemporary realistic oil paintings. "Across all my work, my theme is youth and beauty, texture and detail," she says. "I have always tried to add many layers to a painting, contrasting foreground and background, whether a still life or a nude. And even though I have been concentrating on painting the female figure for the past 10 years, I always return to my roots of painting flowers from my garden, which is where my painting journey began."

Each painting Smith creates starts behind the camera. She takes hundreds of photos regardless of the subject, and from there her future paintings begin to emerge. "If I am lucky I will get one or two exceptional photos of the flower or model, and from there it seems that the main image, once painted, dictates the background," she says. "I have recently learned to use Photoshop, so I can actually come up with a digital image instead of working out of my head."

Smith is always willing to learn new techniques and push the boundaries of her artwork. "I hold myself to a high standard and am always learning and becoming a better painter," she says. "So, whereas, when I was a young painter I focused on learning technique and painting skills, I am now able to incorporate more of a narrative to my work."

1
Sound of Silence, oil, 24 x 30"



2

Smith's contemporary twist on her paintings, she says, has made the compositions more current and relative to today's culture. "I like to add many layers of design in a painting to keep the painting active, or sometimes a solid color to make the design pop, as with the tulip," Smith shares. "Even adding the water drops on the tulip seems to add an extra wow element to the overall design of the image."

In regards to her figurative works, Smith draws her inspiration from two of her favorite art genres: pinup art, by artists such as Gil Elvgren and Alberto Vargas, and pop art, with some of her muses being Andy Warhol, Wayne Thiebaud and Robert Indiana.

Her newest painting is *Rebirth*, which she plans to be the first half of a diptych. "Two years ago I had open heart surgery to repair my mitral valve, and that experience has given me a deeper reason to paint," Smith says. "I want to try to convey the pain and anguish of the surgery, and the empathy I learned from human suffering. In this painting, however, I wanted to show that whereas a beautiful human body can be seen as objectified, complete nudity was needed for this

2
Gumballs with a Prize,
oil, 24 x 24"



3
Let Them Eat Cake,
oil with gold leaf,
36 x 24"



4



5



6

4
77, oil, 24 x 18"

5
Rebirth, oil, 40 x 30"

6
Mouse Trap, oil, 24 x 24"

painting to show the vulnerability, and giving oneself completely to another human being (a doctor) and perhaps even a higher power. With my model covering her chest where the incision would be and the way she is holding her right hand, to me, signifies the beating heart."

Smith also wants to convey that her heart was healed by the surgery, so the second painting in the diptych shows the model with her arms uncrossed and exposing her chest with gold spilling out. "For this I actually dripped gold glitter on my model while I stood above her," she says. "I often say that the subject dictates the background, and it only came to me later, probably because of her hair, and my use of pop art in my backgrounds, that Andy Warhol's version of Sandro Botticelli's *Birth of Venus* would pull the painting together."

Drawing from other pop art icons are Smith's paintings *HOPE*, which features her own take on the famous Indiana sculpture *LOVE*, and *Let Them Eat Cake*, depicting a background of cakes inspired by Thiebaud's much-recognized series. "Pop art is often known for tongue-in-cheek humor and irony," Smith explains. "The fun [with *Let Them Eat Cake*] was painting the cakes with thick paint in the style of Wayne Thiebaud, juxtaposed against the smooth painted skin of my model."

Smith is represented by Abend Gallery in Denver and by RJD Gallery in Bridgehampton, New York.

Realism without Borders



1



2

Exhibiting side by side, Soviet and historical works with contemporary works by Russian, Ukrainian, American, French, Norwegian, Chinese and German artists, *Realism Without Borders* aims to connect two centuries and two continents via the commitment to realist painting traditions. The exhibition at Vanessa Rothe Fine Art in Laguna Beach, California, will unite international historical works with contemporary artists who have studied the same fine art techniques and are working in similar genres today, including **Joseph Todorovitch**, **Derek Penix**, **Michelle Dunaway**, **Olga Krimon**, **Oleg Lomakin**, **Boris Gladchenko**, **Vadim Suvorov**, **Sergey Kovalenko** and **David Gray.** This exhibition will allow collectors a rare chance to view and compare works from America, Europe and Russia and to purchase for their own fine art collection. Works will range from small, affordable gems that make excellent gifts, to large-scale, museum-quality works of fine art.

The exhibition, featuring more than 50 works by 25 international artists, blurs physical country borders combining artists from all over the world, as well as allows for creative freedom without boundaries within the works. Often combining realism, impressionism and just a touch of abstract, the works form a bold exhibition concept that is the talk of the art world. Paintings may combine a finely rendered figure with thicker blurred edges or abstract backgrounds. From bold brushwork to fine details, from the Russian schools of realism in St. Petersburg to the Ukrainian works with vibrant loose impressionist brushwork, the works begin to create their own category of contemporary realism.

"The collection ranges from classical academic works to painterly impressionist pieces where many works in fact boast a combination of the two on the same canvas. The international group of classically trained representational artists believes in the successful combination of objective traditional realism combined with expressive and personal subjects, and the work often boasts a board range of tight to painterly styles and strokes," explains Vanessa Rothe, curator and owner of the gallery.

Some of the works being created for the show follow the strong realist techniques of Russia's masters such as the famed landscapes by **Isaac Levitan**. Young artist **Grigory Ananiev**, currently a student at the St. Petersburg academy in Russia, is directly influenced by his style and is producing beautiful museum-quality landscapes for today that appear to be historical in their style and skill.

The show also features a new series of boldly lit interiors by French-born artist **Nicolas Martin**, whose

1
Renat Razmananov, *Chamomiles*, oil on canvas, 38 x 42"

2
Olga Krimon, *Abstraction in White and Blue*, oil on board, 18 x 14"

3
Nicolas Martin, *The Table, Part 2*, oil on linen, 18 x 24"

4
Vadim Suvorov, *Girl in Green*, oil on canvas, 14 x 12"

5
Sergey Kovalenko, *The Artist's Muse*, oil on canvas, 35 x 26"



3

style is a subtle mix of realism and impressionism with particular soft blended edges noted best at the borders where one object meets another or on the background. In Martin's work *The Table, Part 2*, noted is the importance of light in his subjects. "We only see things because of light, as without light nothing is visible in the world. It is true that I'm obsessed with light and it greatly determines my choice of subjects in much of my work," explains Martin.

The painters from around the globe have been chosen partially due to their impressive traditional training from such schools as the renowned St. Petersburg Academy of Arts, Repin Institute, Penza Art Institute, the Kharkov Art Institute, the Florence Academy of Art, Laguna College of Art and Design, University of Laval, but also for their choice of interesting subjects. The goal of this exhibition is to celebrate and view their works side by side and to compare and contrast the styles and genres as well as choice of subjects. It is most interesting to see how these artists from thousands of miles away can influence one another.

"Artists from all over the globe can now share their images of work through social media and are influencing one another across borders. This exhibition celebrates those blurring of boundaries of borders, in both the literal sense and the works," explains Rothe. "The viewers will see similar works and styles being created from opposite ends of the globe, finding unity and likeness in the art that is being created."

This year's *RWB* spring collection will include dynamic portraits and figures, interiors, vibrant spring florals and trees in bloom, haystacks and pastoral landscapes, ocean scenes, still life's as well as scenes of lunch in the garden. The exhibition will open April 27 with live demos at the gallery in the morning from 9 a.m. to noon; it closes May 30.

Vanessa Rothe Fine Art Gallery 418 Ocean Avenue • Laguna Beach CA, 92651 • (949) 280-1555 • www.vanessarothefineart.com



4



5

INTERNATIONAL GUILD OF REALISM'S WINTER SALON ONLINE EXHIBITION

When: March 20-May 20, 2019
Information: www.realismguild.com

International Appeal

The International Guild of Realism's inaugural online exhibition features paintings by more than 190 artists from around the world.



1

In 2002 a group of professional realist artists formed the International Guild of Realism in hopes of advancing artists through workshops and yearly exhibitions. The organization has expanded its offerings once again by launching its first *Winter Salon Online Exhibition*.

Over the years IGOR has received requests from its members to host an online show, which allows them to stretch the physical limitations of gallery walls and showcase more artwork to collectors. For this exhibition, online March 20 through May 20, more than 190 international artists were juried into the show.

"As an original charter member of the International Guild of Realism, I am thrilled to see the amazing growth within IGOR over the past 15 years," says artist Don Clapper. He adds, "Our juried membership represents some of the very best realists in the world and this year's inaugural *Winter Salon Online Exhibition* is something new for us. We have 196 exquisite realism paint-



2

1
Janice Anthony, *Vaughn Cascade*, acrylic on linen, 24 x 30"

2
Jette van der Lende, *The Nornes Web*, oil on canvas, 27½ x 27½"

3
Sandra Desrosiers, *Raking Light*, oil on panel, 16 x 20"

4
Ron Craig, *Reminiscence*, acrylic on canvas, 36 x 48"



3



4



5



6



7

ings juried into this digital exhibition and the quality is amazing. Our juried membership hails not only from North America but from over 35 countries around the world."

Included in the show will be works by **Betsy Kellum**, **Camille Engel**, **Carol Creel**, **Cher Pruys**, **Connie Lynn Reilly**, **Cristy Dunn**, **D. Arthur McBride**, **Daniel Mark Cassity**, **Daphne Wynne Nixon**, **Dave McNally**, **Dimitrina Stamboldjiev Kutriansky**, **Georgi Danevski**, **Jan McAllaster Stommes**, **Janice Anthony**, **Jerry Crandall**, **Jette van der Lende**, **Laurie Riley**, **Lucy Dickens**, **Marianna Foster**, **Patti Lizotte**, **Ron Craig**, **Russ Mackensen**, **Sandra Desrosiers**, **Sandra Murphy**, **Stephanie Neely**, **Suzanne Lago Arthur**, **Tammy Liu-Haller**, **Tracey Chaykin**, **Victor Leger** and **Wendy Layne**.

Danevski has moved into a new phase of exploration in his still lifes that he calls *Quantum Realism*. It represents the pinnacle of his years of exploration, observation and study as an artist where "the ceaseless river of dialogue flowing between line, form, light and color in one symbiotic atmosphere gives rise to perpetual transformation—the unity of our world and cosmos in one tectonic flow."

In the exhibition is his painting *Easter III, Quantum Realism Series*, of which the artist explains, "The ellipsoid represents a borderless, universal symbol of the cosmos. The bright spectacle of colour dancing with the light symbolizes the richness of the world and an iconic joy for its rebirth. For Christians, the Resurrection is the greatest



8



9



10



11

5
Victor Leger, *After Morning Dew*, oil on panel, 22 x 36"

6
Russ Mackensen, *Hard Candy*, oil pastel, 20 x 24"

7
Wendy Layne, *Seventeen Beach*, colored pencil, 22 x 26"

8
Camille Engel, *Tranquility*, oil on canvas, 40 x 40"

9
Betsy Kellum, *The Three R's*, pastel, 16 x 20"

10
Dave McNally, *The Abode of the Gods*, oil on panel, 36 x 48"

11
Sandra Murphy, *Classical Treasures*, oil on linen/aluminum panel, 20 x 16"

12
Stephanie Neely, *Annunciation*, oil pastel, 28 x 22"

13
Daniel Mark Cassity, *A Closer Examination of Time*, oil on linen/panel, 30 x 40"



12



13



14



15



16



17



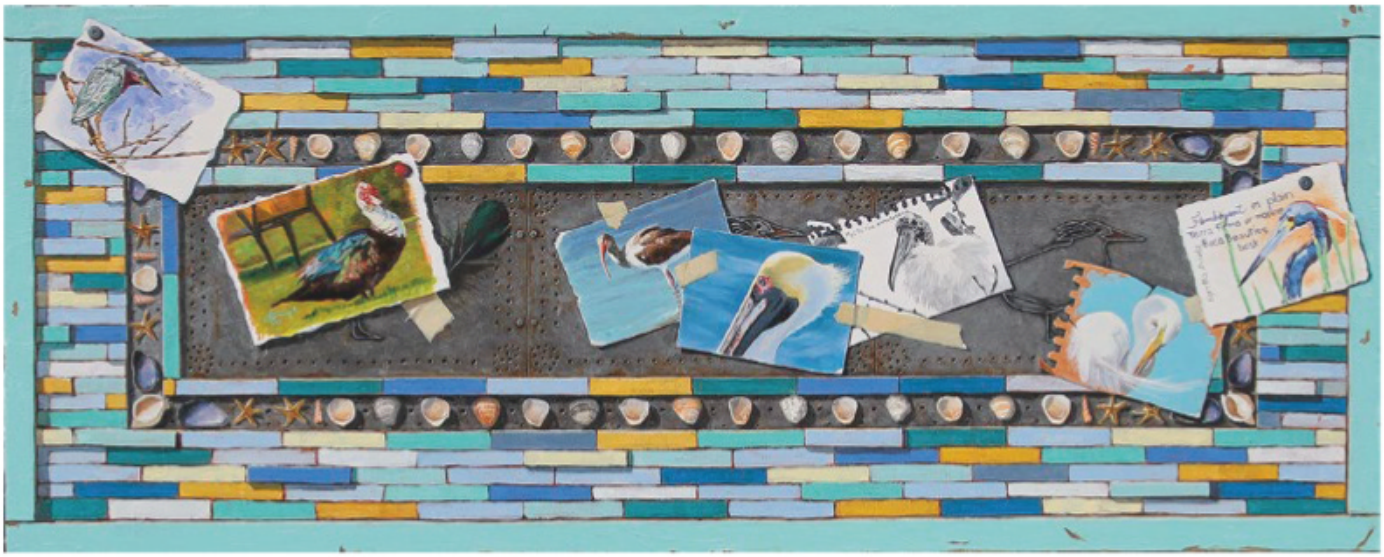
18



19



20



21

14
Patti Lizotte, *Bread and Water*, oil on canvas, 16 x 20"

15
Suzanne Lago Arthur, *Feedsacks II*, oil on linen, 16 x 12"

16
Georgi Danevski, *Easter III, Quantum Realism Series*, Byzantine tempera and oil on canvas, 39 x 39"

17
Carol Creel, *Passage Of Time*, watercolor, 17 x 30"

18
Dimitrina Stamboldjiev Kutriansky, *Evening Harmony*, oil on canvas, 18 x 24"

19
Tammy Liu-Haller, *Cornelius*, graphite on paper, 28 x 22"

20
Lucy Dickens, *By the Light of the Moon*, oil, 36 x 24"

21
Jan McAllaster Stommes, *Trompe l'Oeil Series: Boca Beauties*, oil and acrylic, 12 x 36"

22
Daphne Wynne Nixon, *A Toast to Carmel*, oil, 12 x 16"

23
D. Arthur McBride, *Emily*, oil on canvas, 20 x 16"

24
Connie Lynn Reilly, *Traveler*, oil, 35 x 33"

25
Cristy Dunn, *The Fiddle Maker*, oil on panel, 36 x 24"



22



23



24



25



26



27



28



29



30

miracle of hope, a testimony of God's infinite existence and gift of life in His image and effulgence. For all people, this image represents faith in the clean, pure heart of the cosmos, the beauty of God's light and the joy in one artist's heart as he celebrates the gift of life for all humanity."

Craig's artwork often focuses on everyday objects that have been affected by the passage of time, whether through human interaction or elemental decay. He aims to preserve the history of place, such as in his juried painting *Reminiscence*. "The moment I entered this abandoned warehouse I was taken back by my surroundings, captured by a reverence of some sort," Craig says. "I felt as if I were drifting back through time reliving its past. I knew I had to capture this moment; my challenge was to figure out how."

As a landscape artist, Leger has been intrigued by how to paint light in natural environments. In the exhibition is his painting *After Morning Dew*, which depicts a common scene for the artist. "I am lucky to live in an area where I find daily inspirational beauty. This scene happens to be the view out my kitchen window, where I can sit and watch this old Yankee chokecherry tree change through the New England seasons," Leger says. "I have painted it many times, including high noon, sunsets, winter, summer and fall under all kinds of conditions. For me it never gets old or redundant."

The *Winter Salon Online Exhibition* can be viewed on the IGOR website, as well as the websites for *American Art Collector* (www.americanartcollector.com), Artesano Frames (www.artesanoframes.com) and QC Fine Arts (www.qcfinearts.com).

26
Cher Pruys, *Innocence*, acrylic, 10 x 10"

27
Laurie Riley, *Iguana*, scratchboard and acrylic, 16 x 20"

28
Jerry Crandall, *Tombstone*, oil on board, 34 x 30"

29
Marianna Foster, *My very own star*, oil on canvas, 30 x 24"

30
Tracey Chaykin, *Pride of Kenya*, colored pencil over gouache underpainting, 10 x 8"

INAUGURAL

Winter Salon Online Exhibition

March 20th – May 20th, 2019

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For the Advancement of Realism in Fine Art

IGOR INTERNATIONAL GUILD of REALISM

www.realismguild.com



Georgi Danevski

Easter III, Quantum Realism Series, Byzantine Tempera & Oil on Canvas, 39 x 39"

www.georgidanevski.com

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Ron Craig

Reminiscence,
Acrylic on Canvas, 36 x 48"
www.roncraigart.com



Victor Leger

After Morning Dew,
Oil on Panel, 36 x 22"
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Betsy Kellum

The Three R's, Pastel, 16 x 20"
www.betsykellum.com



Camille Engel

Home Sweet Home, Oil on Canvas, 22 x 28"
www.Camille-Engel.com



Carol Creel

Passage of Time, Watercolor, 17 x 30"
www.carolcreel.com



Cher Pruys

Innocence, Acrylic, 10 x 10"
www.artbycher.ca

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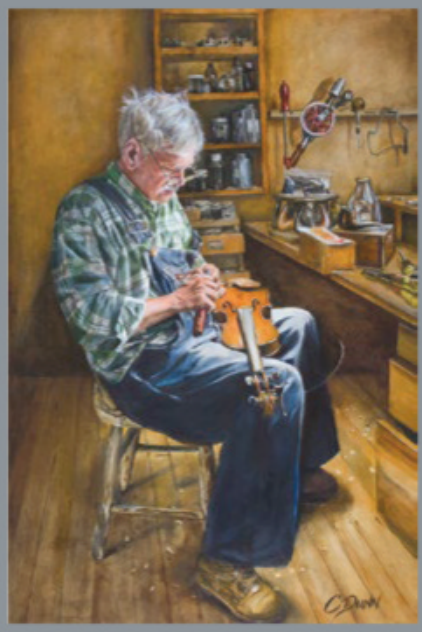
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Traveler, Oil on Linen, 35 x 33"
www.ConnieReilly.com



Cristy Dunn

The Fiddle Maker, Oil on Panel, 36 x 24"
www.cristydunn.com



Daphne Wynne Nixon

A Toast to Carmel, Oil, 12 x 16"
www.DaphneWynneNixonPaintings.com



Daniel Mark Cassity

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Dave McNally

Abode of the Gods, Oil on Panel, 36 x 48"
www.davemcnallyart.com



Dimitrina Stamboldjiev Kutriansky

Evening Harmony, Oil on Canvas, 18 x 24"
www.dimitrinakutriansky.com



D. Arthur McBride

Emily, Oil on Canvas, 20 x 16"
www.darthurmcbride.com



Jan McAllaster Stommes

Trompe l'Oeil Series: Boca Beauties, Oil, Acrylic, 12 x 36"
www.janstommesart.com

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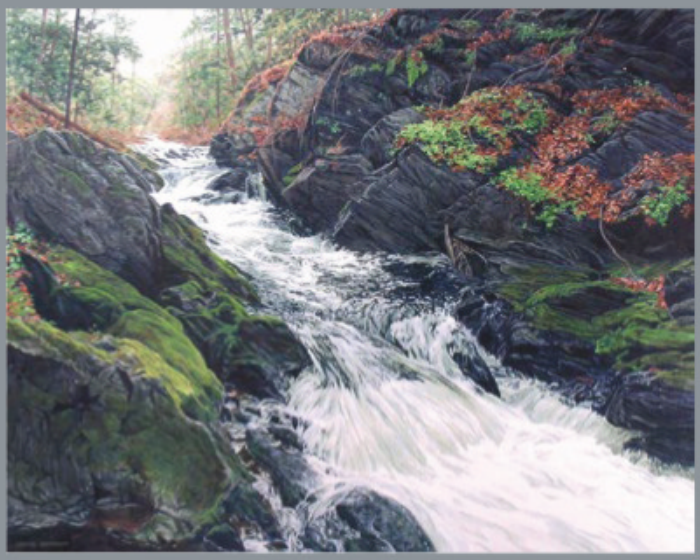
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Janice Anthony

Vaughn Cascade, Acrylic on Linen, 24 x 30"
www.janiceanthony.com



Jerry Crandall

Tombstone, Oil on Board, 34 x 30"
www.eagle-editions.com/original-paintings



Jette van der Lende

The Nornes Web, Oil on Linen, 27 x 27"
www.jette.gallery



Laurie Riley

Iguana, Scratchboard and Acrylic, 20 x 16"
www.artofthewild.com

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Lucy Dickens

By the Light of the Moon, Oil, 24 x 36"
www.LucyDickensFineArt.com



Marianna Foster

My Very Own Star, Oil on Canvas, 30 x 24"
www.mariannafoster.com



Patti Lizotte

Bread and Water, Oil on Canvas, 16 x 20"
www.pattilizotte.com



Russ Mackensen

Hard Candy, Oil Pastel, 24 x 20"
www.rmackensenfineart.com

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Sandra Desrosiers

Raking Light, Oil on Panel, 16 x 20"
www.desrosiersfineart.com



Sandra Murphy

Classical Treasures, Oil on Linen/Aluminum Panel, 20 x 16"
www.SandraMurphyArt.com



Stephanie Neely

Annunciation, Oil Pastel on Paper, 28 x 22"
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www.stephanieneely.com



Suzanne Lago Arthur

Feedsacks II, Oil on Linen Panel, 16 x 12"
www.lagoarthurstudio.com

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March 20th – May 20th, 2019

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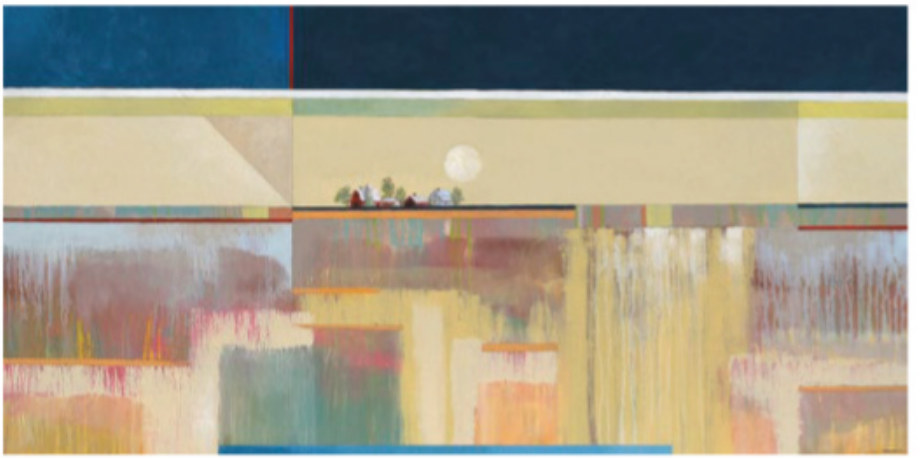


Cloud Nine, acrylic on canvas, 60 x 48"



Let's Stay in Tonight, acrylic on canvas, 60 x 48"

Doug Smith



Cycles of Life, acrylic on canvas, 36 x 72"

Born in San Francisco, Doug Smith's artwork is a clear nod to the Bay Area Figurative Movement that flourished during his midcentury youth. His pieces suggest the aesthetic of Richard Diebenkorn as well as the reassuring rural imagery of American regionalism. This inspiration and his years as a graphic designer and art director allow Smith to focus on strong organization, color, balance and texture in his paintings.

Smith combines the exuberance of abstract expressionism and the arresting intimacy of the realistically familiar. Traditional farmhouses and weathered barns punctuate his vast planes that have his key elements of color, line and texture. The compositions evoke enduring themes of the American West including boundless optimism and wistful nostalgia as well as nature's randomness and humankind's ordered domesticity. They suggest the endless agrarian mosaics observed from an airplane and archetypical homestead that mostly appear in memory. Smith's pieces also have moods and emotions that evoke a timelessness and a sense of vast distance and space.

His work has been exhibited at galleries and museums across the United States, including a 2014 solo exhibition at the Desert Caballeros Western Museum in Arizona. In 2013 his work was exhibited along with other American artists at the U.S. Embassy in Moscow. Smith has paintings in the permanent collections of the Rockwell Museum in New York and Booth Western Art Museum in Georgia.

Decades ago, he found this interesting agrarian anonymous quote: "Man, despite his sophistication and his many accomplishments, owes his existence to a 6-inch layer of top soil and the fact that it rains."

Want to See More?
www.dougsmithartist.com

Scan for VIDEO



The Colors of Music, oil, 30 x 24"



Fusion, oil, 20 x 16"



Soulo, oil, 16 x 20"

Fredric Michael Wood

Artist Fredric Michael Wood is fascinated by nearly everything he sees on a daily basis, allowing for a wide variety of subjects to appear in his work. Sometimes he is inspired by a commanding presence, but often it is the objects that go unnoticed—"simple, humble things that may seem at first glance insignificant until light illuminates them and places them center stage, upstaging all else"—that become the focus.

As an impressionist, Wood enjoys paintings things that are in motion or on the cusp of movement. He is "trying to convey action or pending action. Even the traffic of thoughts on parade behind the eyes, and emerging from an expression, will drift into my work if I get it right," he says. "I am intrigued and fascinated with the energetic flow underlying all forms and the transient nature of what I see."

Wood has found these concepts are best translated to canvas by using the alla prima technique, where his paints quickly, wet into wet. The works are abbreviations of reality, favoring nuance over literal portrayal. They have a central focus that is highlighted by colliding light and shadow.

He says, "This creates friction and dynamic, but harmonious tension; illusionary, elusive forms, exhibiting uncertain definition and variable possibilities, thus allowing the viewer to take part and interact with the narrative, to conjure and insert their own imaginative vision into the work. It also allows me to escape the limitations of precise depictions of subject and background, in favor of a less predictable outcome, in hopes the painting will tell its story in more than one way. The work will, then, not be confined, and atrophy, becoming static from inertia, but instead, suffer no presumptions and have no predetermined end."

Want to See More?

www.fmichaelwood.com

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Paradox, watercolor and oil on clayboard, 6 x 8"



Monique Alexander, watercolor on clayboard, 10 x 8"

Irvin Bomb

Drawing and painting the female form has been the main focus of Irvin Bomb's artwork for the past 20 years. Prior to that, he was devoted to painting landscapes and cityscapes of Manhattan. "Creating realistic drawings and paintings of what I am seeing onto panel, paper or canvas regardless of the subject matter has been my life's work," says Bomb. "The artists of the Baroque period such as Rubens and Titian had inspired me to take up painting the female nude."

Bomb would describe his working process as "a long chain of careful observations with each new one built upon the prior foundation. The experience is very meditative where the passage of time for me gets lost within the painting process."

When working with live models, Bomb will generally set up the lighting with the dimmers on low in order to convey the atmospheric mood that comes across in his artwork. Many of the models discuss past or current events in their lives while posing, which allows the artist to translate their experiences into the artwork.

"When rendering the pattern of interconnected shapes of the female form I constantly revise and redraw to hone in on what I'm seeing," he says. "Furthermore, I consider the overall balance of the composition to be just as important as the fine details if the piece is to succeed in making an impression on the viewer. In summation, it is my aim to portray an honest portrait of the model while also leaving some mystery open as to what her deeper thoughts and feelings might be."



Laura Lee #2, graphite and watercolor on clayboard, 12 x 9"

Want to See More?

webmaster@irvinbomb.com
www.irvinbomb.com

@irvin_bomb @irvin_bomb



Yellow Flag, Main Beach, oil on panel, 12 x 24"



View from Fisherman's Cove, oil on panel, 11 x 14"



Jacobus Baas

Netherlands-born artist Jacobus Baas was exposed to the arts at an early age because his father was always interested in art and would take him to different museums. After moving to the United States, Baas started taking art classes in high school where his teacher recognized his talent. "She also arranged for me to take weekend drawing classes at the Chouinard Art Institute, it was a great experience," Baas says. "After graduating I did some extensive traveling in America and Europe."

When Baas returned to California he started designing jewelry and was accepted into the *Festival of Arts* in Laguna Beach in 1973. A year later he opened his jewelry store, Jacobus Goldsmiths, which is still open today. Throughout that time, Baas continued painting. In 1978 he was accepted into the *Festival of Arts* for his paintings, where they have been exhibited every year since.

"I was strictly a studio painter until I took a trip to Santa Fe, New Mexico, in 1994 when a friend said, 'Let's go paint outside, you'll love it.' I did and he was right. It was an amazing experience; I began painting *en plein air* and the rest is history," Baas says. "When outdoors, I am inspired by the patterns of light and shadows and the nuances of the colors in nature. The light changes rapidly requiring the ability to paint at a faster pace, giving it a feeling of spontaneity that is difficult to achieve in the studio. Painting on a two-dimensional surface, giving it a feeling of space using the right colors and values is pure magic. That's what keeps me painting."

May 11 through June 7, Baas will have a solo exhibition at Pacific Edge Gallery in Laguna Beach.

Want to See More?

(949) 632-9160 | www.jacobusbaas.com

Represented by Pacific Edge Gallery
540 S. Coast Highway #112
Laguna Beach, CA 92651 | (949) 494-0491
www.pacificedgegallery.com

Hanging out to Dry, oil on panel, 12 x 16"





Clockwise from left

Beauty and Intellect, oil on canvas, 40 x 22"

Makayla in the Garden, oil on canvas, 48 x 34"

Curaçao, oil on canvas, 12 x 16"

Scan for VIDEO



John Cutruzzola

John Cutruzzola's painting style has evolved over the years, including his bold brushstrokes, and the immediacy of plein air allegoric rendering of the subject has changed as well. Cutruzzolla has worked with a number of artists over the years including his longtime friend, New York artist Don Nice; the late Jack Beal and his wife, Sondra Freckelton; Janet Fish; and Giovanni Federico, who he shared his childhood years with. The artist also worked with Federico for many years in his studio in Rome.

"These artists have shaped my style and choice of subjects a great deal. This much-refined technique allows me to better express the inspirations and intent, in a more realistic form," he says. "I strive for harmony of color while remaining true to the form, the mood and the message. The female figure has become my best symbol to convey this message—mostly contemporary, social situations and events that inspire my thoughts and motivations, such as poverty, injustices, abuses, loneliness, beauty of life and nature like a romantic figure of a couple against a beautiful sunset."

Cutruzzolla strives to paint in a way that his artwork can be both understood and enjoyable to his viewers.

Want to See More?

(416) 706-3660
www.theartsofjohncutruzzola.com

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Camels, oil on canvas, 84 x 168"

Yalda Sepahpour

Born in Tehran, Iran, in 1995, Yalda Sepahpour found her passion for art at an early age. After studying in Switzerland in 2015, her family moved to the United States so she could continue her art studies at Laguna College of Art and Design in California where she refined her technical skills in traditional painting.

"Coming from an Iranian background, I was a bit shocked from some of the different perceptions on feminism here in America. I noticed a self-pitying trend, a need to prove that women are better than men and a negative connotation toward feminism," Sepahpour says. "Feminism is about man and woman having equal rights. I believe that men and women are different and there is nothing wrong with that. Instead of outsmarting each other why not celebrate our differences?"

Sepahour's inspiration first began with powerful women making a difference around the world. "It then led me to focus on the feminine and soft aspect of women. For my subject matter, I usually paint large scale as to create an impact on my message of celebrating the strength and femininity of women," she says. "For this series I have combined my women with different animals that complement the soft features of my women and sometimes create paradoxical imagery. For example, the use of peacocks and majestic and powerful animals such as horses."

Simard Bilodeau Contemporary discovered her talent in 2016. Since then, her works have been collected by prominent private and corporate collectors throughout the United States, Canada, Europe, the Emirates and Asia. Her paintings have also been exhibited at the *LA Art Show*, *Texas Contemporary*, *Art Beijing*, *Shanghai Art Fair* and others.



Golnar I, ink on canvas, 72 x 109"



Peacocks, oil on canvas, 82 x 76"

Want to See More?

Represented by
Simard Bilodeau Contemporary
1923 S. Santa Fe Avenue, Suite 100
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(949) 371-7414 | www.simardbilodeau.com

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To the Wire, bronze, 25 x 16 x 4".
Photo by Steph E. Photography.

Al Glann

Al Glann's passion for horses started at a young age. Throughout his childhood on a farm in Ohio, he spent time around horses but never owned one of his own. Yet, their beauty, strength and grace captured his imagination and never quite let go. Now as a sculptor who works with metal, horses in action have become his muses. They come to life in gestural three-dimensional drawings of a sort. Glann's style exaggerates the form, giving each piece a sense of what he sees and feels it to be.

"I love to work with the line, weight and movement, the essence of the form, the negative space in defining the shape and character," Glann says. "I strive to capture the personality and spirit of horses, more than a specific realistic representation of one particular horse." The process is complex, with each piece originally created out of steel. The original is then cut apart as molds are made. From there, he begins a lost wax technique in order to create a bronze.

Recently, Glann has expanded his subject matter beyond the equine to include birds of prey, moose, cattle and bison. His work is in public and private collections throughout the United States, England, Canada, Amsterdam and Italy. April 5 through 7, he will exhibit at the *SculptureTucson Festival Show & Sale* at the Brandi Fenton Memorial Park in Tucson, Arizona.

Want to See More?

3230 N. Dodge Boulevard, Suite D
Tucson, AZ 85716 | (480) 560-3243
www.alglannsculptor.com

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www.codagallery.com

Al Glann

@alglann



Take Off!, steel with paint, 42 x 31 x 16"



The Great Spirit, bronze, 14 x 9 x 4". Photo by Steph E. Photography.



Cape Dunes, pastel, 14 x 11"



Strolling the Dunes, pastel, 12 x 16"



Momento, pastel, 20 x 20"

Christine Bodnar

Landscape artist Christine Bodnar grew up in Michigan but found herself moving east after college, landing in an area rich in history and abundant in places to explore as a painter. From the nearby coast of the Atlantic Ocean, to dramatic skies over salt marshes, to sandy dunes on Cape Cod, she can always find inspiration in the varying seasonal personalities of this place she calls home. This is likely why landscapes became the focus of her work.

Bodnar has worked in pastel since 1998, allowing her to do quick studies on location and then work in a larger format using the studies as reference. She considers these studies to be the essence, as they are done with all her senses aware, in the moment, creating the true intention of the scene. She relies on her instincts as a painter to take her on a journey of what a painting might become. A habit of having a sketchbook nearby, ready to record what might be seen at any time of day, and jotting down color schemes and drawing in a composition, keeps her work loose.

Bodnar never saw herself painting landscapes, as her early training is with the human form. She returns to the figure whenever she can to build on her drawing skills. "Working from the human form develops a better understanding of line [and] form and to see into the drawing of a painting, to get it right before you begin," she explains.

She has earned Eminent status from the International Association of Pastel Societies and has memberships with Pastel Painters Society of Cape Cod and is a signature member of Connecticut Pastel Society.

Want to See More?

(781) 837-1995 | cbodnar@christinebodnar.com
www.christinebodnar.com

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144 Great Road | Acton, MA 01720
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OLAF SCHNEIDER
Mississauga, ON • olaf_artist@mac.com • www.olaf.ca

Detailed Compositions

Schneider was the Second Prize winner of *International Artist* magazine's Challenge No. 108, Landscapes.



1

When Canadian artist Olaf Schneider first began painting professionally, he worked for a large commercial billboard company under another artist doing most of the prep work. After the workday was done Schneider would go home and practice his painting skills. He has felt his confidence and technique have developed since he started painting.

"The most important elements in my work are composition and detail," Schneider says. "Creating the correct composition is key. I want to tell a story within the painting and lead the viewer to the point of interest in the work." Along with the composition, Schneider says that color and craftsmanship are building blocks of his work. All of his paintings, which are often inspired by the outdoors, begin as an idea from something he has experienced. Schneider takes photos and makes mental sketches. He explains, "The composition is created by creating thumbnail sketches, the image is later drawn onto a toned canvas and then painted to completion."

Appearing in his works are landscapes with and without water, cityscapes, glass and reflective surfaces, figures and more. One example of his work is *Lines*, a scene of Canal Street in New York City that was derived from the artist's love of directional lines—horizontal lines, diagonal lines, straight lines and crooked lines. In *Temptation*, Schneider paints a close-up of apples on a tree. Of the piece he says, "Temptation is all around us. We love to go apple picking at a local apple farm in the fall. The air is cool, so fresh and crisp. There's nothing like biting into a Honeycrisp apple right after it has been picked and washed. It's mouthwatering and really good for a snack."

Throughout his artistic career Schneider has been mentored by artists who have been willing to share their experiences and wisdom. In return, he offers guidance to anyone looking for it. "I want to always have an open mind so that new ideas may come in," he says. "In the mind of an expert, there are few possibilities, but in the mind of an amateur, they become endless. This



2



3



4

is a God-given gift and I value it greatly. If I am able to bring emotion, understanding, comfort or joy into another's life then I am using it wisely in His glory."

1
Lines,
oil on canvas,
24 x 40"

2
Breathless,
oil on canvas,
40 x 60"

3
Temptation,
oil on canvas,
40 x 40"

4
Olaf Schneider
paints in his Ontario,
Canada, studio.

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Stephen Magsig

May 28 - June 22, 2019



Stephen Magsig, White Street Shadows, oil on canvas, 48x40".

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Randi Hopkins
Independent curator
Laura Hoptman
The Museum of Modern Art, New York
Toby Kamps
The Menil Collection
Miranda Lash
New Orleans Museum of Art
Al Miner
Museum of Fine Arts, Boston
Dominic Molon
RISD Museum of Art
Sarah Montross
deCordova Sculpture Park and Museum
René Morales
Pérez Art Museum Miami
Barbara O'Brien
Kemper Museum of Contemporary Art
Valerie Cassel Oliver
Virginia Museum of Fine Arts
Raphaela Platow
Contemporary Arts Center, Cincinnati
Monica Ramirez-Montagut
San Jose Museum of Art
Lawrence Rinder
UC Berkeley Art Museum and Pacific Film Archive
Veronica Roberts
Blanton Museum of Art
Michael Rooks
High Museum of Art
Alma Ruiz
Museum of Contemporary Art, Los Angeles
Kelly Shindler
Contemporary Art Museum St. Louis
Anna Stothart
The Institute of Contemporary Art/Boston
Catherine Taft
LA><ART
Julie Rodriguez Widholm
Museum of Contemporary Art Chicago

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and the Rose Art Museum



Alvarez p156

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Pacific Coast Competition 2017

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New American Paintings
JURIED EXHIBITIONS-IN-PRINT
133
December/January 2018

Editor's Note

I am back in La La Land, as I have been every six weeks since opening Zevitas Marcus just over two years ago. Aside from all the time spent up in the air, my bicoastal life has been a complete joy. Even in this short period of extensive time in Los Angeles, I have seen the city's art scene grow and gain energy. More and more artists are calling LA their home and, with the influx, more and more galleries and arts organizations are popping up to support their efforts. This is a serious recommendation to emerging artists considering a move to New York City to begin their careers: Don't do it unless you value cramped living quarters and a small studio space. The Big Apple might still hold hegemony when it comes to the art market, but there is no reason you cannot develop a serious practice and thriving career in LA, or any number of more affordable cities.

Art critic Peter Plagens argued, in his must-read book *Sunshine Muse: Art on the West Coast, 1945–1970* (1974), that the reason LA never gave birth to an art-historical "ism" in the twentieth century is primarily because of the lay of the land. Unlike New York, where you are likely to bump into other artists and all manner of art-world types on a daily basis, LA's sprawl has always made for a more disjointed scene. Accordingly, the types of constant interactions and arguments between like-minded artists that it takes to launch a "movement" have never been possible in LA. While all that may be true, it has not prevented the city from giving us some of the most important artists to emerge in the past fifty years, including John Baldessari, Mike Kelley, Paul McCarthy, Ed Ruscha, and James Turrell. A new generation of artists including Mark Bradford, Mark Grotjahn, Sterling Ruby, and Jonas Wood are now making international waves and offering proof that you don't have to live in New York to gain traction.

As in the past, our annual Pacific Coast issue is very much an LA affair, with more than 50 percent of the featured artists calling the city their home. Most of the others come from the Bay Area and the Pacific Northwest. Rita Gonzalez, Curator at the Los Angeles County Museum of Art, served as the issue's juror. Gonzalez has been a well-known and respected figure in LA's art community for a number of years. In reviewing the submissions for this issue, she recognized the work of a number of artists, but, as we always hope will be the case, made a number of new discoveries for herself. I am thrilled with her selections, which are diverse, yet cast a particular spotlight on the interest in the figure that many emerging artists have developed. ■

Enjoy the issue!

Steven Zevitas
Publisher

/blog

www.newamericanpaintings.com/blog

New American Paintings
JURIED EXHIBITIONS-IN-PRINT

Noteworthy:

Andrea Joyce Heimer Juror's Pick p74

In a recent interview, Andrea Heimer has talked about the vast Montana skies of her childhood as sources of inspiration for her art. Looking at her paintings, one senses the expansiveness of an open landscape while simultaneously perceiving an overcrowded interior scape. These totalizing narrative representations draw from Heimer's diverse interests in ancient Greek and Roman red-and-black figure vases and the work of native Montanan artists. Heimer's beguiling paintings at first seem idyllic and rapturous, with their vivid colors and teeming atmospheres, but with sustained views resonate with domestic disturbances and fractures.



Juventino Aranda Editor's Pick p14

Juventino Aranda's artistic practice embraces a range of media. I was fortunate to see his exhibition at Greg Kucera Gallery in Seattle in early 2017, which stands out as one of the best gallery shows I visited last year. Aranda's work is deeply personal and intensely political. I am not a fan of politically engaged work that adopts a hectoring tone. To his credit, Aranda is able to address a variety of hot-button issues that plague our time in ways that are impactful, yet subtle, by mixing art-historical references with contemporary concerns.



Winners: Pacific Coast Competition 2017

Juror: Rita Gonzalez, Curator and Acting Department Head, Contemporary Art, Los Angeles County Museum of Art, Los Angeles, CA

Juror's Selections:

Juventino **Aranda** | Katie **Barrie** | Heimir **Björgúlfsson** | Kelly **Bjork** | Dan Isaac **Bortz**
John **Brosio** | Aaron Douglas **Estrada** | Chris **Finley** | Howard **Fonda** | Robert **Fontenot**
Sara **Frantz** | Brett **Goodroad** | Rives **Granade** | Casey **Gray** | Megan **Hanley**
Andrea Joyce **Heimer** | Christopher Paul **Jordan** | Rebecca **Kaufman** | Miles **Lewis**
Jake **Longstreth** | Grace **Lynne** | Michael **Mancari** | Sarah **Mikenis** | Paige Jiyoung **Moon**
Jaime **Muñoz** | Paul **Paiement** | Yulia **Pinkusevich** | Mark **Posey** | Michael **Reeder**
Joe **Rudko** | Chad **Sines** | Dirk **Staschke** | Frank J. **Stockton** | Sarah **Thibault** | Cate **White**

Editor's Selections:

Michael **Alvarez** | Jonathan **Apgar** | Ross Caliendo | Tony **Larson** | Joshua **Nathanson**

Juror's Comments

Rita Gonzalez

Curator and Acting Department Head, Contemporary Art, Los Angeles County Museum of Art, Los Angeles, CA



Over the past few years, I have been participating in conversations with colleagues at the Los Angeles County Museum of Art (where I work) and others at museums throughout the country about a contemporary perspective on what constitutes American art. One major impetus has been the staging of a large-scale regional initiative called Pacific Standard Time LA/LA, which in its attempt to frame Latinx and Latin-American art asks where "America" begins and ends. This question is not just a geographic one but one that proffers a retelling of "American" art from a transcultural perspective. The "LA/LA" moniker proposed by the Getty Foundation, supporter of the overall initiative, is intended to be lateral or nonhierarchical and therefore could be read as Latin America/Los Angeles or Los Angles/Latin America. Imaginations of territories and borders are more often contested than subscribed to in the many exhibitions that together constitute Pacific Standard Time LA/LA and yet we persist with definitions.

In the course of this thinking and rethinking, I have also been involved in an upcoming exhibition at the National Gallery of Art in Washington, D.C., titled *Outliers and American Vanguard Art*.[1] Although it is quite clear from the current curatorial, scholarly, and market interest in so-called outsider art, which is growing in currency and power, there is a more complex and entangled history to consider. Thus, Lynne Cooke, the curator of *Outliers*, is taking a longer view by tracing the appreciation and inclusion of what she terms "outlier" artists in the history of vanguard traditions in the United States. As Cooke observes, the recognition and affirmation of "outlier" expressions has come first from artists and only afterwards through institutional and art-historical channels.

Reviewing the many submission for this issue of *New American Paintings*, I saw an openness to the history of vernacular expressions, and I include not only aesthetic expressions of the self-taught but also artistic forms that while having achieved popular and market backing—such as street and lowbrow art—have not had overwhelming acceptance by museum curators or art historians. Yet rather than making any direct links between "outliers" and the artists in this volume, I can't help but think about this attraction to "American" outlier expressions in relation to Amy Silliman's take on awkwardness as a driving force for artists today:

> Punk seems as close as one can get to describe it, but what could be less punk than staying up late in a studio trying hard to make a "better: oil painting? That's so earnest, so caring—with a smock, and our tongue between our teeth, paintbrush poised, trying so hard—like the artists in a Jerry Lewis movie. So what are we doing? I can still only call it looking for this fragile thing that is awkwardness. This is not alienated labor, nor a commodity precisely, but a need, a way of churning the world, as your digestive system churns food.[2]


Bjork p26


Finley p42


Granade p62


Gray p66


Lynne p94


Thibault p146

"A significant number of the works call to mind self-taught, visionary, and autonomous forms of art practice."

I don't think Silliman has in mind an "American"–specific form of awkwardness, but for me her words connect to certain tendencies that I saw in reviewing the *NAP* submissions: a significant number of the works call to mind self-taught, visionary, and autonomous forms of art practice. Perhaps it is these churnings that are bringing forth a reawakened interest in figurative painting, so thoroughly on display at the last Whitney Biennial and in numerous recent gallery shows. Whether you call it "awkwardness," or sensitivity, or curiosity, the quality seems to be embraced in the handling of the figure in the paintings of Kelly Bjork, Grace Lynne, and Sarah Thibault. As he done for some years, Chris Finley continues to abstract the figure with his unstable portraits of wrestlers, all possessed of the frenetic energy of a match in progress.

There is what might be called a Hippie Americana in Casey Gray's paintings, with their echoes of nineteenth-century painter John F. Peto's trompe l'oeil card rack paintings, this time around populated with DVDs, disposable coffee cups, and orphaned office supplies. Not to overlook the Grateful Dead aesthetics of Michael Reeder or Rives Granade's complex exchanges with the architectural drawing, graffiti, and graphic design.

There's an ambiguity and complexity to the strange narrative spaces in the paintings of John Brosio, Andrea Joyce Heimer, and Cate White. Brosio's paintings of suburban landscapes are ripped through with childlike imagining of a world upturned. Heimer's highly descriptive and ribbon-like titles populate her paintings with multiple actions and movements. Evoking blue-collar life, the portraits by White infect the everyday with surreal ruptures.

Robert Fontenot's miniature paintings seem to draw from a 1970s roster of television shows for reference and kicks. I imagine Fontenot's queer envisioning of minor male characters from the likes of *Quincy, M.E.,* or *Marcus Welby, M.D.* These are moments of violence drawn from seemingly banal scripts, rendered with a touch of the erotic.

There is nervousness and dread in the landscape paintings of Heimir Björgúlfsson, John Brosio, Megan Hanley, Jake Longstreth, and Yulia Pinkusevich. In place of direct or didactic confrontation of the state of the nation (no Trump paintings here), we see a challenge to the beauteous, bucolic landscape, with something simmering beneath the surface. It's not just the landscape that seethes but also the icons that represent it. The afterimages that stay with me: Juventino Aranda's white-on-white monochrome embroidered with a United States government specification burial flag, and Aaron Douglas Estrada's *We the People, Don't Phase Me . . .*, with flag stripes rendered as jail cell bars. Again, there are no direct protests against "America" on display, but images that trouble and sting in their awkward appeals to our senses. ■

[1]This exhibition will travel to the High Museum, Atlanta, in the summer of 2018 and to LACMA in the fall.

[2]Amy Silliman, "Shit Happens: Notes on Awkwardness," *Frieze* 10 (November 2015), https://frieze.com/article/shit-happens.

Juror's Selections >



The following section is presented in alphabetical order.
Biographical information has been edited.
Prices for available work may be found on p176.



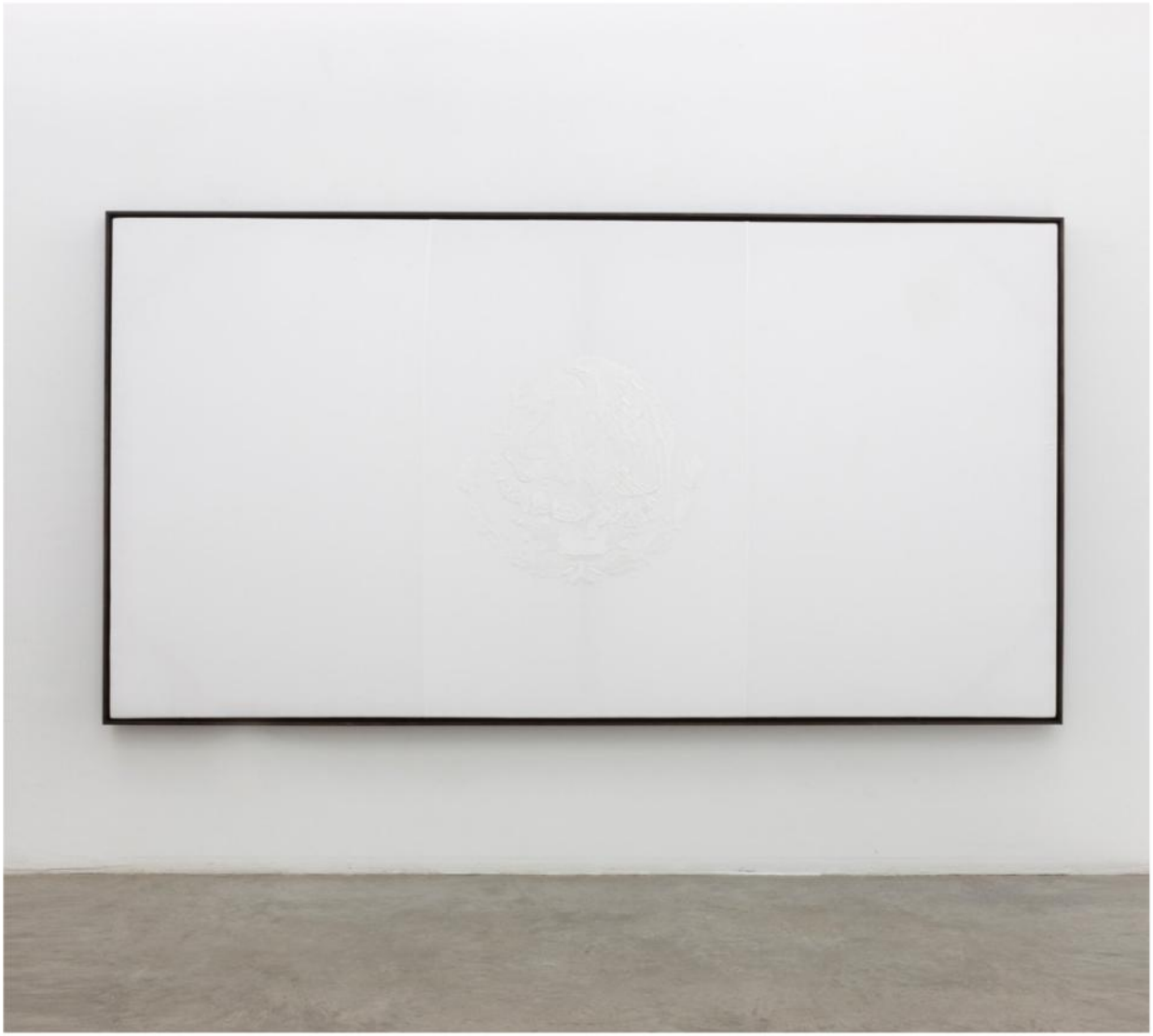
Juventino Aranda

We Shall Meet in the Place Where There Is No Darkness (Jaguar), 2016 | bronze, cotton velveteen, mouliné stranded cotton, and corrugated cardboard frame, 56.25 x 70.25 x 2 inches



Juventino Aranda

Every Time I See 'Em Somethin' Wrong with They Memory (Got a Lotta Enemies), 2016 | bronze, black walnut, oil stick, and inkjet on drywall, and stainless steel frame, 49 x 60.75 x 2 inches



Juventino Aranda

Lay Me Down in a Bed of Roses (When I'm Gone), 2016 | Oxford Pima cotton woven shirting, mouliné stranded cotton (embroidered as Mexican flag), and ash frame, 61.5 x 115.5 x 2 inches (United States Government–Specified burial flag dimensions)

Juventino Aranda

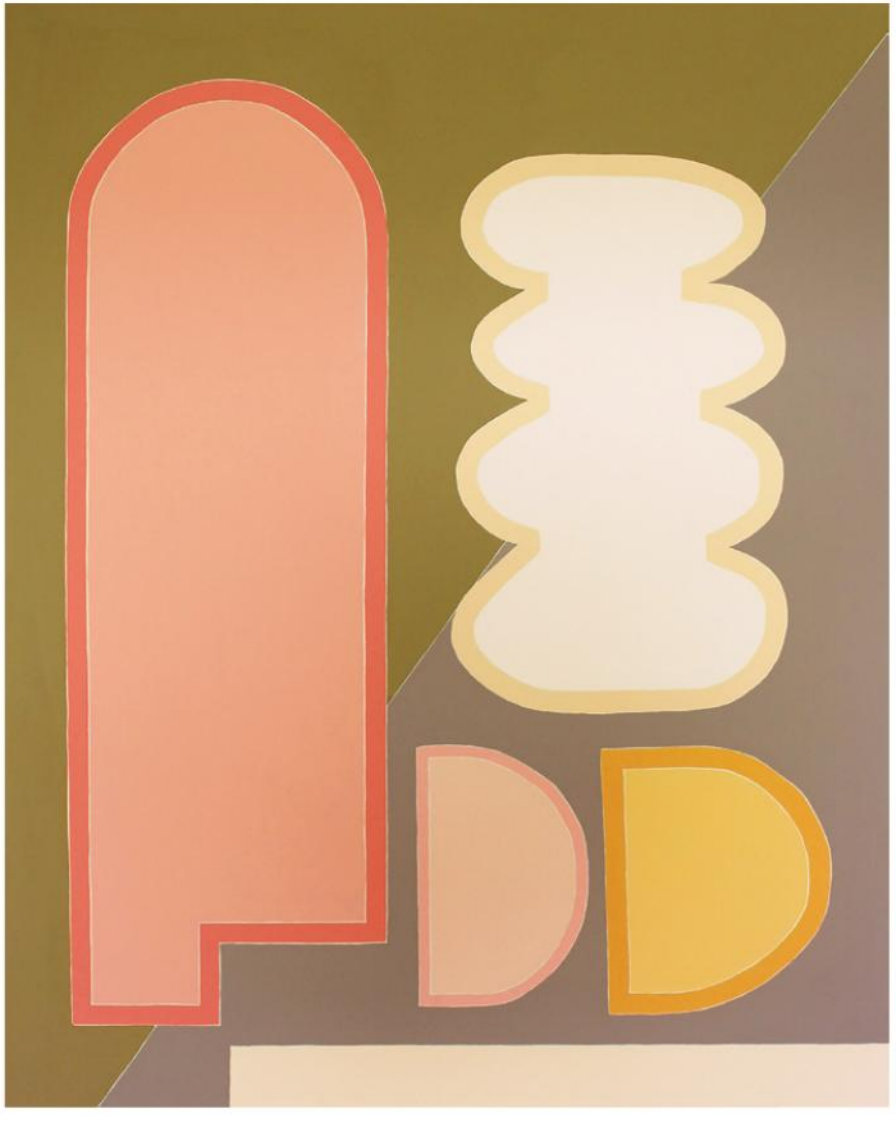
Walla Walla, WA
206.624.0770 (Greg Kucera Gallery)
www.juventinoaranda.com

b. 1984 Walla Walla, WA

Represented by
Greg Kucera Gallery, Seattle, WA

Aranda is at the intersection of Mexican and American. Not Hispanic or Latino, yet feels the effects of the Spanish conquest still, over five hundred years later. A search for self-identity informs his process as it relates to pre-Columbian Mexico as well as the social, political, and economic struggles of this late capitalistic American nightmare.





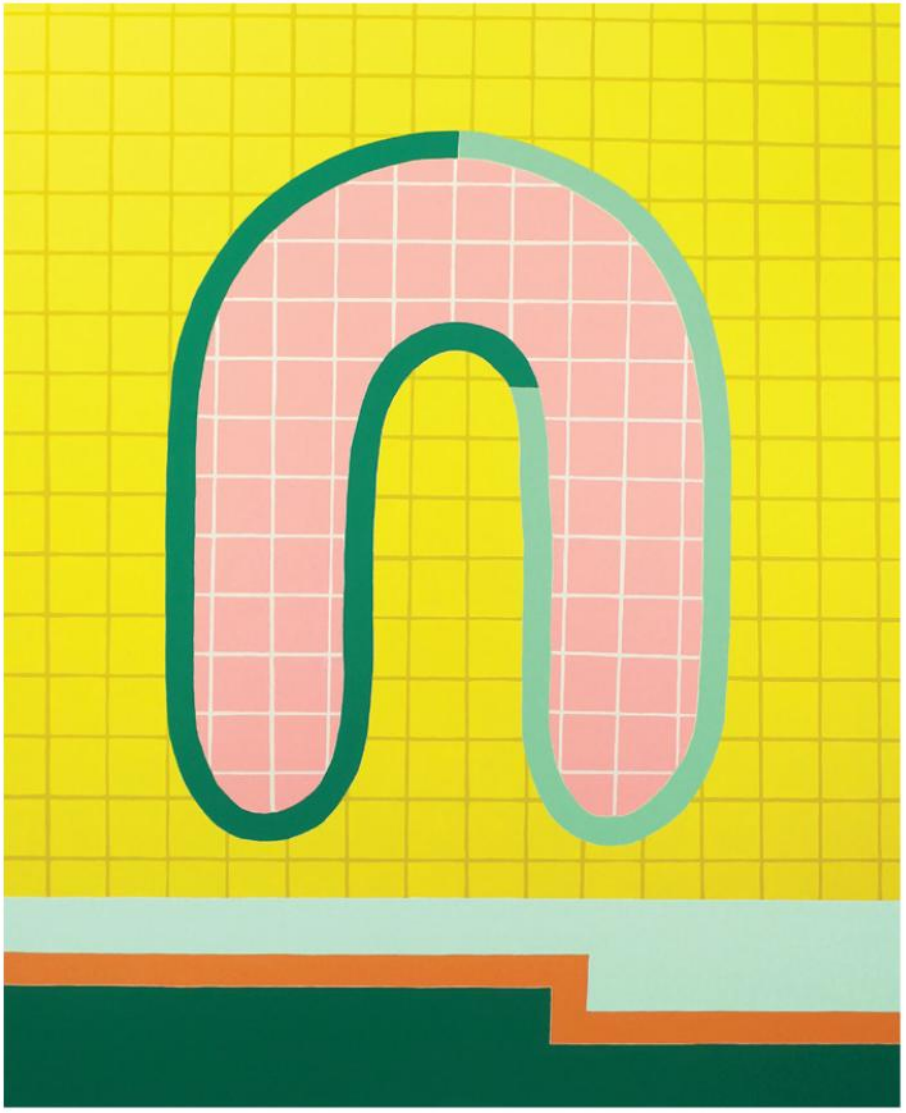
Katie Barrie

Limited Visitor Services | acrylic gouache on canvas, 60 x 48 inches



Katie Barrie

Monzogranite Mecca | acrylic gouache on canvas, 60 x 48 inches



Katie Barrie

East of Las Vegas | acrylic gouache on canvas, 60 x 48 inches

Katie Barrie

Oakland, CA
katie.barrie@gmail.com / www.katiebarrie.com / @girlchewinggum

b. 1987 Toledo, OH

Education

2019 MFA candidate, Virginia Commonwealth University, Richmond, VA
2011 BFA, University of Michigan Stamps School of Art & Design, Ann Arbor, MI

Residencies

2017 100 West Corsicana, Corsicana, TX
The Sam & Adele Golden Foundation for the Arts, New Berlin, NY
Creative Centre of Stöðvarfjörður, Stöðvarfjörður, Iceland
2016 Vermont Studio Center, Johnson, VT
2011 Parsons Paris Creative Residency, Paris, France

Award

2017 Sam & Adele Golden Foundation for the Arts Fellowship

Years spent camping and hiking in the wilderness across the United States has led me to consider landscapes in new ways—particularly in relation to land management, park infrastructure, and humans' curation of public land to fit their needs. Yosemite is known for Half Dome as much as its summertime traffic jams; the Grand Canyon now hosts a glass-floor pavilion; and more than two dozen national monuments are currently under review to see if they may be better used for logging and mining. I am intrigued by which areas are slotted for development, what land is seen as a landmark, and what is given the gift of being labeled "wilderness."

My practice is a meditation on the history of America's wild lands and the structures, both organic and manmade, found within them. Rooted in abstraction, my work makes a gentle nod to minimalism by breaking landscapes down to their simplest forms.





Heimir Björgúlfsson

Sound of music (Gamophobia) | photograph and spray paint on paper; acrylic on raw linen, 28.25 x 42.75 inches



Heimir Björgúlfsson

Solitary as an oyster | photograph and spray paint on paper; acrylic on raw linen, 20.625 x 33.5 inches



Heimir Björgúlfsson

A healthy doze of insults, half would be enough | acrylic and spray paint on canvas, 18 x 18 inches

Heimir Björgúlfsson

Los Angeles, CA
www.bjorgulfsson.com / @heimir_bjorgulfsson

b.1975 Reykjavík, Iceland

Education

2003 MFA, Sandberg Institute, Amsterdam, Netherlands
2001 BFA, Gerrit Rietveld Academy, Amsterdam, Netherlands

Solo Exhibitions

2016 *You never know what worse luck your bad luck has saved you from*, Aeterna Gallery, Los Angeles, CA
2014 *Three tons of sand, in two parts*, Kunstschlager, Reykjavík, Iceland
2012 *Two psycho ravens shy of unkindness*, Barbara Seiler, Zurich, Switzerland
2011 *The Classical*, CTRL Gallery, Houston, TX
2010 *One & Only*, Barbara Seiler, Zurich, Switzerland

Group Exhibitions

2017 *The Joshua Treenial 2017: Event Horizon*, Boxo Projects, Joshua Tree, CA
2016 *KINGDOM – Flora, Fauna, Fable*, Reykjavík Art Museum, Reykjavík, Iceland (catalogue)
Photopaint, National Gallery of Iceland, Reykjavík, Iceland
2014 *Uber-Bodies*, Hydra School Projects, Hydra, Greece (catalogue)
2012 *(de)Constructing Chinatown,* Chinese American Museum, Los Angeles, CA (catalogue)
Carnegie Art Award 2012, The Royal Academy of Fine Arts, Stockholm, Sweden; Amos Anderson Art Museum, Helsinki, Finland; Sophienholm, Lyngby/Copenhagen, Denmark (catalogue)

Collections

Museum of Fine Arts, Houston
Pizzuti Collection
Reykjavík Art Museum

Represented by

Barbara Seiler, Zurich, Switzerland
Tveir Hrafnar, Reykjavík, Iceland

My work raises questions about our relationship with our environment. I am interested in mankind's clashes with nature, however subtle or absurd they may be, and how our visions and experiences of the natural and the manmade are shaped by our cultural identities and personal characteristics. I am interested in such human circumstances and situations both subjectively and historically. I seek out the awkward within them, where the possibility of a coincidental narrative can take shape. I am not after a solution, solely the questions raised.





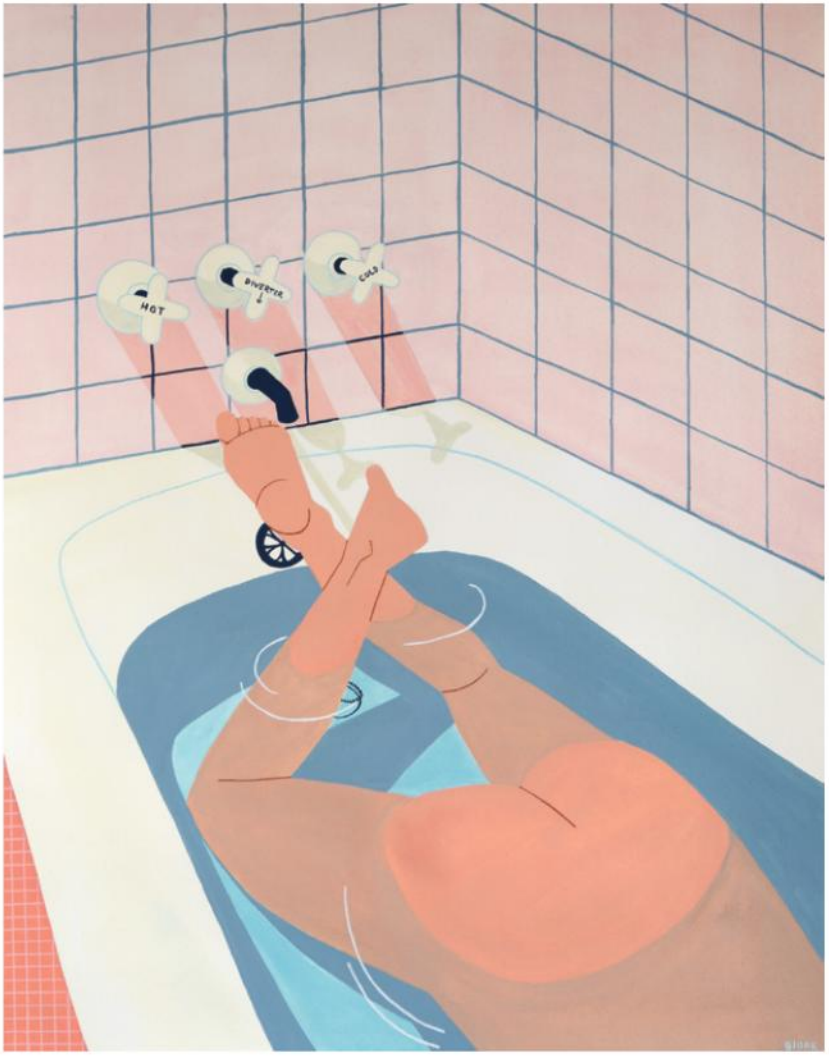
Kelly Bjork

Head Rest | gouache and pencil on paper, 7 x 9 inches



Kelly Bjork

Deep-Water Ladies | gouache and pencil on paper, 7 x 9 inches



Kelly Bjork

Butt Island | gouache and pencil on paper, 19 x 15 inches

Kelly Bjork

Seattle, WA
bjork.kelly@gmail.com / www.kellybjork.com / @kelly_bjork

b. 1984 Tacoma, WA

Education

2009 BFA, Western Washington University, Bellingham, WA

Solo Exhibition

2016 *Almost Home*, Joe Bar Cafe, Seattle, WA

Group Exhibitions

2017 *Saudade*, Zinc Contemporary, Seattle, WA
Out of Sight, 115 South Jackson Street, Seattle, WA
Drawing Practice, Whatcom Museum, Bellingham, WA
Living Together, Calypte Gallery, Seattle, WA
Paintings, or it didn't happen!, The Factory, Seattle, WA
2016 *American Painting Today*, V2, Seattle, WA
2015 *Rearranging Furniture*, Glass Box Gallery, Seattle, WA
Threads, Smith Vallee Gallery, Edison, WA

Award

2017 Winter Art Walk Award, City Arts Magazine

Publications

2017 "What We Loathe about Intermissions," *Washington Post*, July 7
Cover, *The Stranger*, May
"Seattle-based illustrator Kelly Bjork depicts languid ladies and neat interiors," *It's Nice That*, May
"Witnessing the Sweet Moments: An Interview with Seattle-based Painter Kelly Bjork," *Juxtapoz Magazine*, May 25
"Illustrations of the Little Things That Makes Us Happy," *Cultura Colectiva*, July 5

My work is focused on portraiture and on intimacy between loved ones and objects. I want to show the tenderness that can be experienced in this world through selective simplicity and tiny details. With our current sociopolitical climate, I think it is important to recognize these often-unnoticed moments in our daily lives, and to remember that they exist. My paintings help me to move forward openly, by presenting what is good in our world.





Dan Isaac Bortz

Escapes Make the Best Transformations | acrylic and spray paint on panel, 33 x 28 inches



Dan Isaac Bortz

Can't Help but Watch | acrylic and spray paint on panel, 33 x 28 inches



Dan Isaac Bortz

I See You | acrylic and spray paint on panel with painted found objects, 33.5 x 35 inches

Dan Isaac Bortz

Oakland, CA
danielisaacbortz@gmail.com / www.dibortz.com / @jbecauze

b. 1990 Cleveland, OH

Education

2013 BFA, California College of the Arts, Oakland, CA

Residency

2014 V9 Gallery, Warsaw, Poland

Solo Exhibitions

2017 *Search Party*, Naming Gallery, Oakland, CA
2013 *ILLS*, College Avenue Galleries, Oakland, CA
REMEDIES, LeQuiVive Gallery, Oakland, CA
2011 *Double Positive*, Buzz Gallery, Oakland, CA

Group Exhibitions

2017 *Filtergeist*, Open House, Brooklyn, NY
I SEE YOU, Space 1026, Philadelphia, PA
Surface Forms, Fabric Workshop and Museum, Philadelphia, PA
The Nothing That Is: A Drawing Show in 5 Parts, The Carnegie Visual and Performing Arts Center, Covington, KY
Sort & Repeat, Good Mother Gallery, Oakland, CA
2016 *Ocotillo*, Stella Elkins Gallery, Tyler School Of The Arts, Philadelphia, PA
Step, Session Space, Oakland, CA
2014 *Sympathetic Strings*, Frappant Gallery, Hamburg, Germany
2012 *Updates*, Rock Paper Scissors Collective, Oakland, CA

Award

2010 The 15th Annual Yozo Hamaguchi Printmaking Scholarship Awards Exhibition, Isabelle Percy West Gallery

I have surreal and ecstatically colored visions. While the subject matter in my work is always changing, it is often humorous, curious, and psychedelic in nature. Overall, I want to encourage the imagination. My imagery is easily metaphorical, but not always specific to one message. My paintings aim to entertain viewers and hold their attention, allowing them to create their own stories out of mine. Sometimes the images reference my dreams, while others are symbolic of anxieties, ecstasies, and other dominant sensations in my waking life. I'm interested in the back-and-forth between these realms. Additionally, my work is playful and reflects my enthusiasm for being alive in such an amusing world. Searching for meaning in the work feels similar to analyzing the significance of a vivid dream.





John Brosio

Autopsy | oil on canvas, 48 x 60 inches



John Brosio

Edge of Town 14 | oil on canvas, 35 x 42 inches



John Brosio

Edge of Town 13 | oil on canvas, 39 x 62 inches

John Brosio

Sierra Madre, CA
424.603.4656 (Arcadia Contemporary)
www.johnbrosio.com / @johnbrosioart

b. 1967 Pasadena, CA

Education

1991 BFA, University of California, Davis, CA

Professional Experience

2001-17 Instructor, Idyllwild School of Music and Art, Idyllwild, CA
2008-17 Instructor, Laguna College of Art and Design, Laguna Beach, CA
1990 Internship, Industrial Light and Magic, San Rafael, CA

Solo Exhibitions

2014 *Twist and Shout, The Paintings of John Brosio,* Bridgewater State University, Bridgewater, MA (catalogue)
2008 National Academy of Sciences, Washington, DC

Group Exhibition

2015 *Slow Hand*, Grunwald Gallery at Indiana University, Bloomington, IN

Collections

National Academy of Sciences
JPL
JJ Abrams
David Grohl
Norman Lear

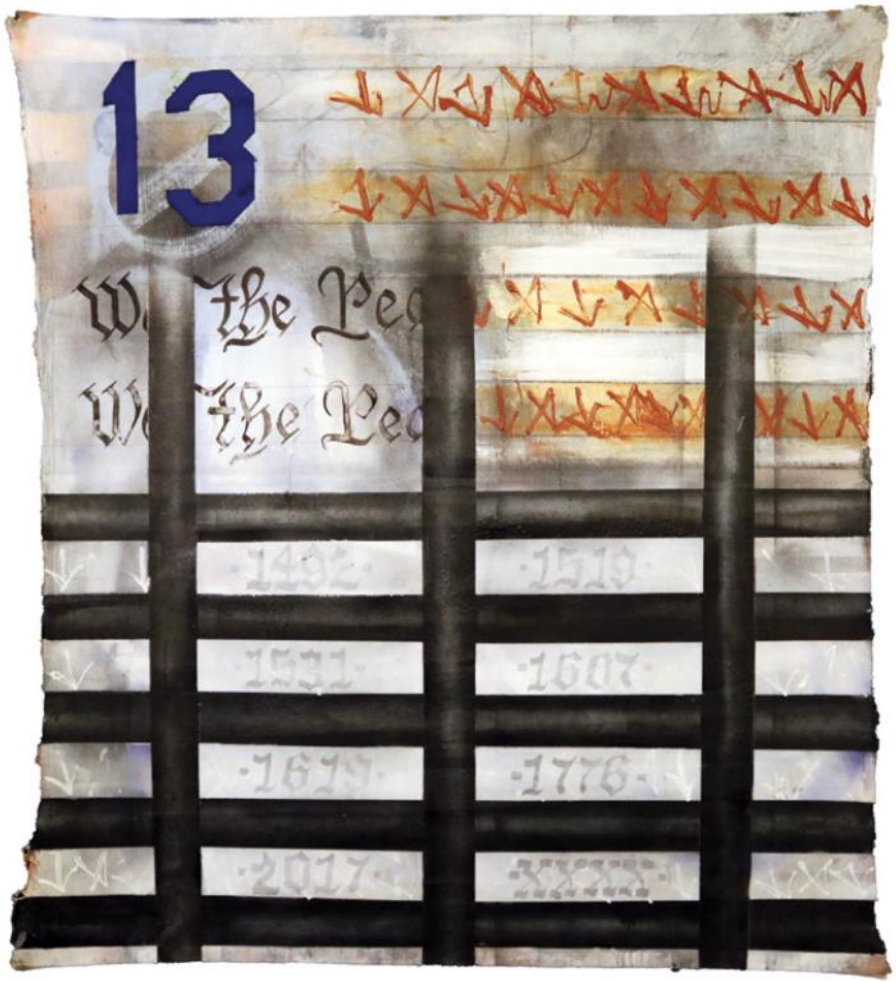
Represented by

Arcadia Contemporary, Culver City, CA

I am very grateful to be able to pursue what I do. When someone connects with a piece it is the most encouraging force an artist can hope for, and I am happy to still be chugging along. Among my favorite artists is Ray Harryhausen. My favorite sculptor is Jack Northrop. I enjoy the work of everyone from Ralph McQuarrie to Willem de Kooning and was very lucky to have Wayne Thiebaud as a teacher. Storm chasing, rattlesnakes, Star Wars, baseball, Beethoven, Carl Sagan, Ray Bradbury, and a labyrinthine Catholic childhood are just some of the influences you see here.

Stay tuned . . .





Aaron Douglas Estrada

We the People, Don't Faze Me. Cycles of Colonization Embedding Misconceptions of My Body Going Crazy. White Washes Trying to Cover Generations of Slavery. Embedded In a System Where They Try to Erase Me. | acrylic, ink, fabric, and enamel spray paint on drop cloth, 48 x 48 inches



Aaron Douglas Estrada

So Many Tears | acrylic, bandana, and enamel spray paint on drop cloth, 48 x 48 inches



Aaron Douglas Estrada

Hands Up | acrylic, bandana, aerosol spray paint, and smudge stick on drop cloth, 48 x 48 inches

Aaron Douglas Estrada

Los Angeles, CA
www.aarondestrada.com / @aarondestrada

b. 1994 Los Angeles, CA

Education

2016 University of California, Los Angeles, CA

Group Exhibitions

2017 *Barrio Logos (Getty Pacific Standard Time: LA/LA)*, Residency Art, Inglewood, CA
X, SiMara, Santa Ana, El Salvador
Latinx Art Now, Movimiento de Arte y Cultura Latinoamericana, San Jose, CA
Cuerpos, Voces Gallery, Los Angeles, CA
6th Chicana/o Biennial, Movimiento de Arte y Cultura Latinoamericana, San Jose, CA

2016 *American Me*, UCLA, Sculpture Gallery, Los Angeles, CA

My work investigates the identity and socioeconomics of cultural signifiers: territorial symbols, altars, murals, and other esoteric residue. The intent is to honor and give new life to these signifiers as an entryway into conversations revolving around identity.





Chris Finley

Drool, Snatch, Clean & Jerk #1, 2017 | sign enamel on canvas over wood panel, 39 x 39 inches



Chris Finley

Drool, Snatch, Clean & Jerk #2, 2017 | sign enamel on canvas over wood panel, 39 x 39 inches



Chris Finley

Drool, Clean & Jerk #1, 2017 | sign enamel on canvas over wood panel, 39 x 39 inches

Chris Finley

Petaluma, CA
323.685.2520 (Chimento Contemporary)
www.chimentocontemporary.net/finley

b. 1971 Carmel, CA

Education

1993 BFA, ArtCenter College of Design, Pasadena, CA

Solo Exhibitions

2017 *Drool, Snatch, Clean and Jerk*, Chimento Contemporary, Los Angeles, CA
2015 *Chris Finley*, Chimento Contemporary, Los Angeles, CA
2009 *The Teased Edge*, ACME., Los Angeles, CA
2008 *Power Sources*, Lombard-Fried, New York, NY

Awards

2010 Pollock/ Krasner Foundation Grant
2004 Eureka Fellowship, University of California, Berkley

Publications

2017 "The stomach-churning, visceral power of Chris Finley's weightlifter portraits." *Los Angeles Times*, June 27
2009 *Painting Abstraction: New Elements in Abstract Painting,* Phaidon
2006 "Chris Finley at ACME." *Art in America*, November

Collections

The Museum of Modern Art, New York
San Francisco Museum of Modern Art
Museum of Contemporary Art, Los Angeles
Los Angeles County Museum of Art
Orange County Museum of Art

Represented by

Chimento Contemporary, Los Angeles, CA

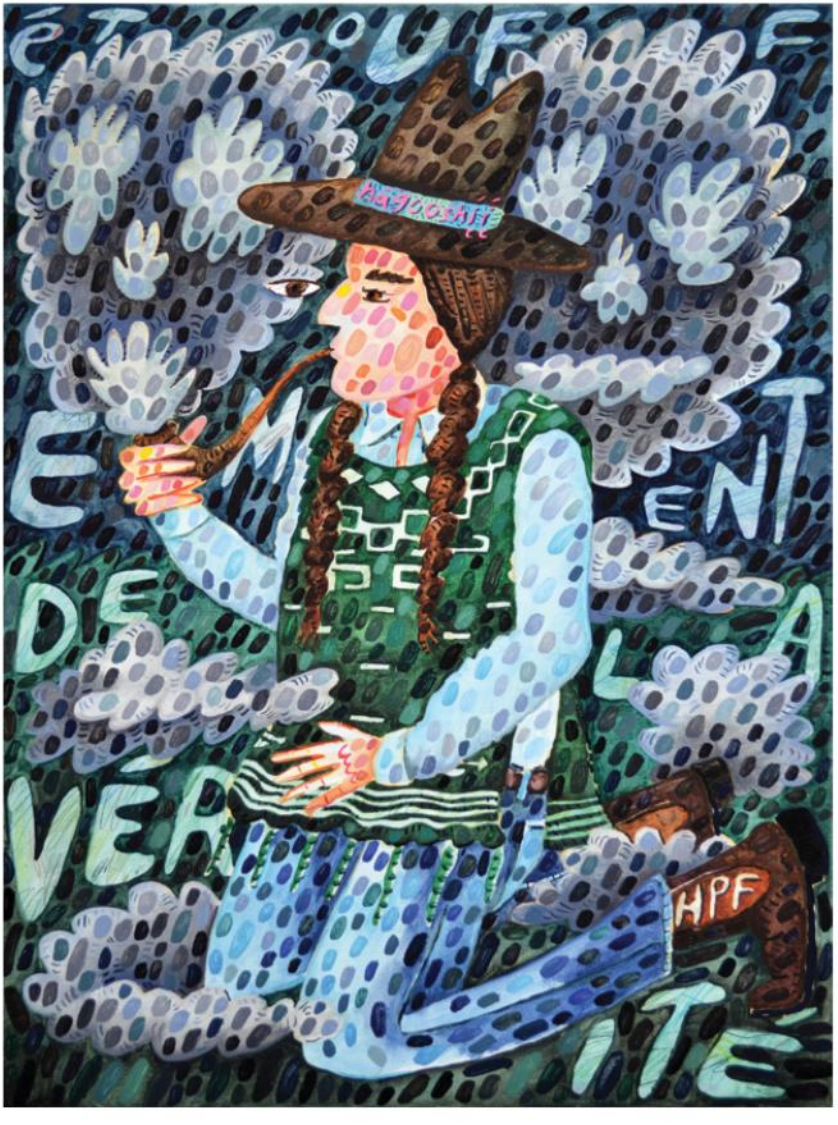
My portrait paintings feature zoomed-in, twisted iterations of weightlifters caught in the moment of extreme strain while performing Olympic-style events: the Snatch and the Clean and Jerk. The Snatch involves lifting a barbell overhead from the ground in one continuous move. The Clean and Jerk consists of two movements, lifting the bar from floor to shoulders and then overhead. Painted with glossy sign enamel, my hard-edge, high-contrast, multilayered, distorted images are a cathartic response to the current political nightmare we find ourselves in. They act as a call to action. Heavy lifting required by all.





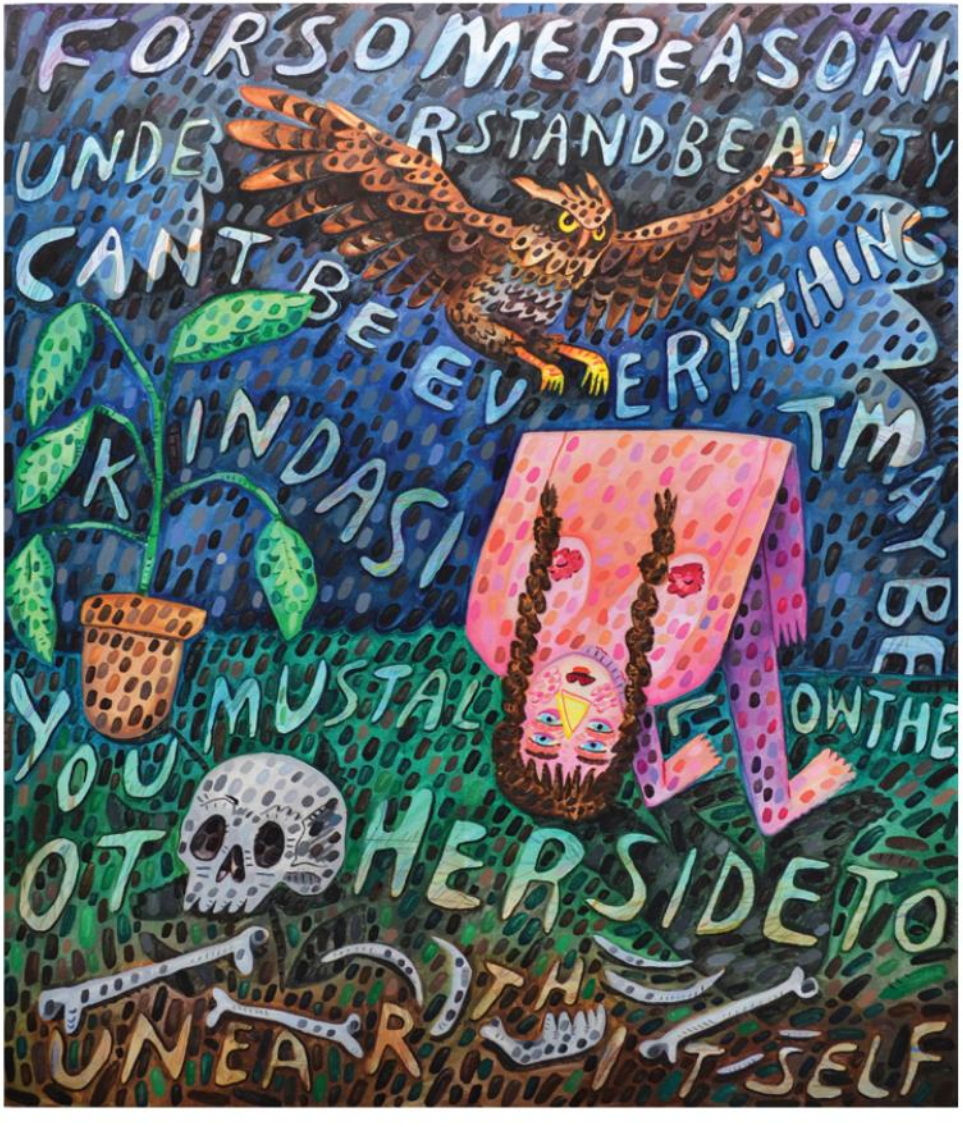
Howard Fonda

Untitled (confusing the present with the past/les premiers seront les deniers) | oil and colored pencil on canvas, 72 x 58 inches



Howard Fonda

Untitled (étouffement de la vérité/hágooshįį) | oil and colored pencil on canvas, 48 x 36 inches



Howard Fonda

Untitled (for some reason i understand beauty can't be everything - kind as it may be, you must allow the other side to unearth itself) |
oil and colored pencil on canvas, 70 x 60 inches

Howard Fonda

Portland, OR
www.howardfonda.com / @fondahoward

b. Syracuse, NY

Education

2001 MFA, School of the Art Institute of Chicago, Chicago, IL
1998 BS, Nazareth College of Rochester, Rochester, NY
1997-98 Sorbonne, Paris, France
1993-95 School of Visual Arts, New York, NY

Solo Exhibitions

2016 *Thoughts from a Stolen Land*, The Dot, London, England
2014 *Everything and Nothing*, Mixed Greens, New York, NY
Howard Fonda: Howard Fonda, Mixed Greens, New York, NY
2010 *Squonk's Tears,* Mixed Greens, New York, NY
2009 *Between Thought and Feeling*, Roots and Culture, Chicago, IL

Group Exhibitions

2017 *Geranium*, Stems Gallery, Brussels, Belgium
American Genre: Contemporary Painting, ICA at Maine College of Art, Portland, ME
Water & Dreams, Chicken Coop Contemporary, Portland, OR/The Green Gallery, Milwaukee, WI
2016 *What Is the Message: The Brilliant Influence of Deborah Boardman, a Collective Survey,* Heaven, Chicago, IL
Portland 2016 Biennial, Disjecta, Portland, OR
#8: Robert Davis and Howard Fonda, EDDYSROOM, Brooklyn, NY
2015 *I Can't Wait to Get off Work*, Bannerette, Brooklyn, NY

Thoughts on Painting

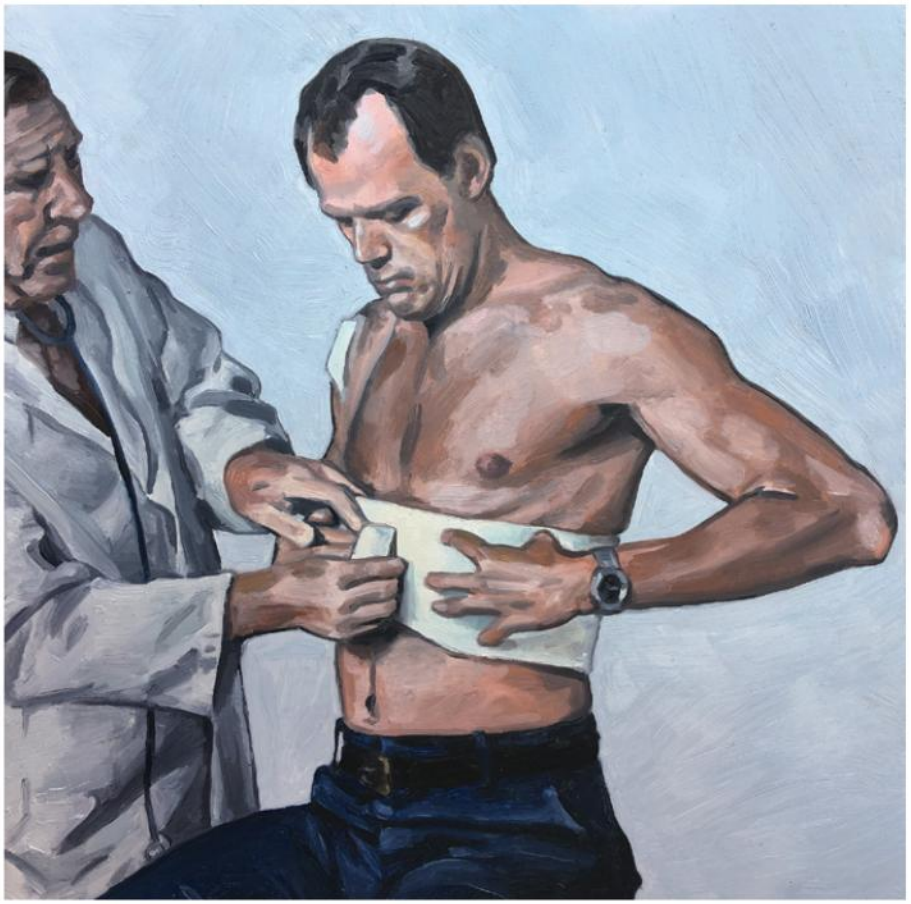
I see painting as a philosophical sanctuary and spiritual outpost.
Painting is a vehicle of contradiction adept at conveying the hubris of, and understanding of, existence.
Painting is poetic and transcendent.
I find painting an articulate means of exposing a range of emotion, both rational and irrational. Both rational and irrational experience defines existence.
Genre and form are choices like any other, used to articulate a cultural perspective and historical context.
Craft, form, and content are equivalents.
Painting relies on truth and beauty.
Judgment, itself, can be good or bad. Both "good" and "bad" can be good or bad or both. Judgment has less to do with art than one expects. Consideration and empathy are more useful.
Content is form. Form is content.
Art is everything and nothing. Everything is everything and nothing. Nothing is everything and nothing.
Knowledge is not wisdom. Wisdom is more important than knowledge.
Creating meaning and finding meaning are two different things. I am primarily interested in finding meaning.





Robert Fontenot

Untitled (from the series Action/Adventure Dreams) | oil on panel, 5.5 x 6 inches



Robert Fontenot

Untitled (from the series Action/Adventure Dreams | oil on panel, 5.25 x 5.125 inches



Robert Fontenot

Untitled (from the series Action/Adventure Dreams) | oil on panel, 5.5 x 8 inches

Robert Fontenot

Los Angeles, CA
robert@robertfontenot.com / www.robertfontenot.com / @robertfontenot

b. 1976 Mobile, AL

Education

1998 BFA, Rhode Island School of Design, Providence, RI

Solo Exhibitions

2014 *I Think We're Alone Now*, Weingart Gallery, Occidental College, Los Angeles, CA

2011 *The Place This Is*, Salt Lake Arts Center, Salt Lake City, UT

Group Exhibitions

2014 *Fail-Safe: Discomfort Close to Home*, Craft Alliance, St. Louis, MO

2012 *Baker's Dozen 4*, Torrance Art Museum, Torrance, CA

2008 *Against the Grain*, Los Angeles Contemporary Exhibitions, Los Angeles, CA

Publications

2017 *Critical Practice: Artists, Museums, Ethics,* Routledge Press
Inside the Lost Museum: Curating, Past and Present, Harvard University Press

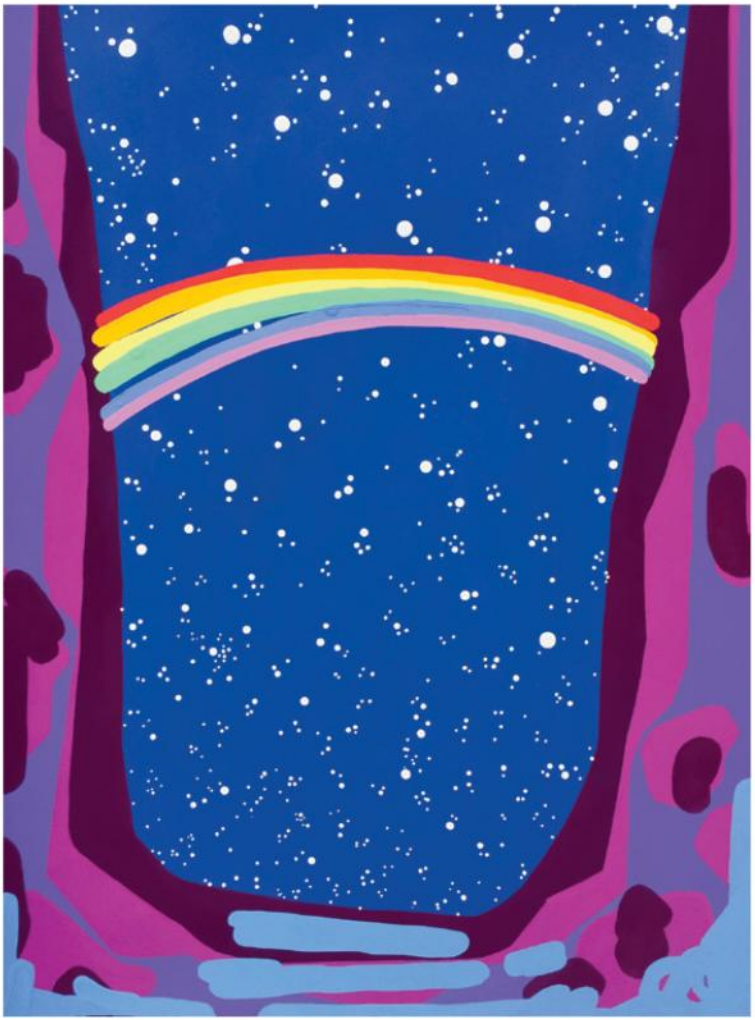
2011 "Art preview: Utah's distinctive places rise via bread-dough icons." *Salt Lake Tribune*, March 25

2010 "De-Accessories: The Recycle LACMA Project," *FiberArts*, April-May

2009 "Forget Ashes to Ashes: In L.A., It's Art To Art," *Weekend Edition*, October 11
"An Artist Transforms a Museums Leftovers," *Wall Street Journal*, September 4
"A Slight at the Museum," *Studio 360*, September 4
"Recycling a Museum's 'Trash" Back Into Art," *PBS Newshour BEAT*, August 12
"Robert Fontenot on Recycling LACMA," *ArtInfo*, August 6
"Raiding and Recycling the Collection," *Unframed*, July 23

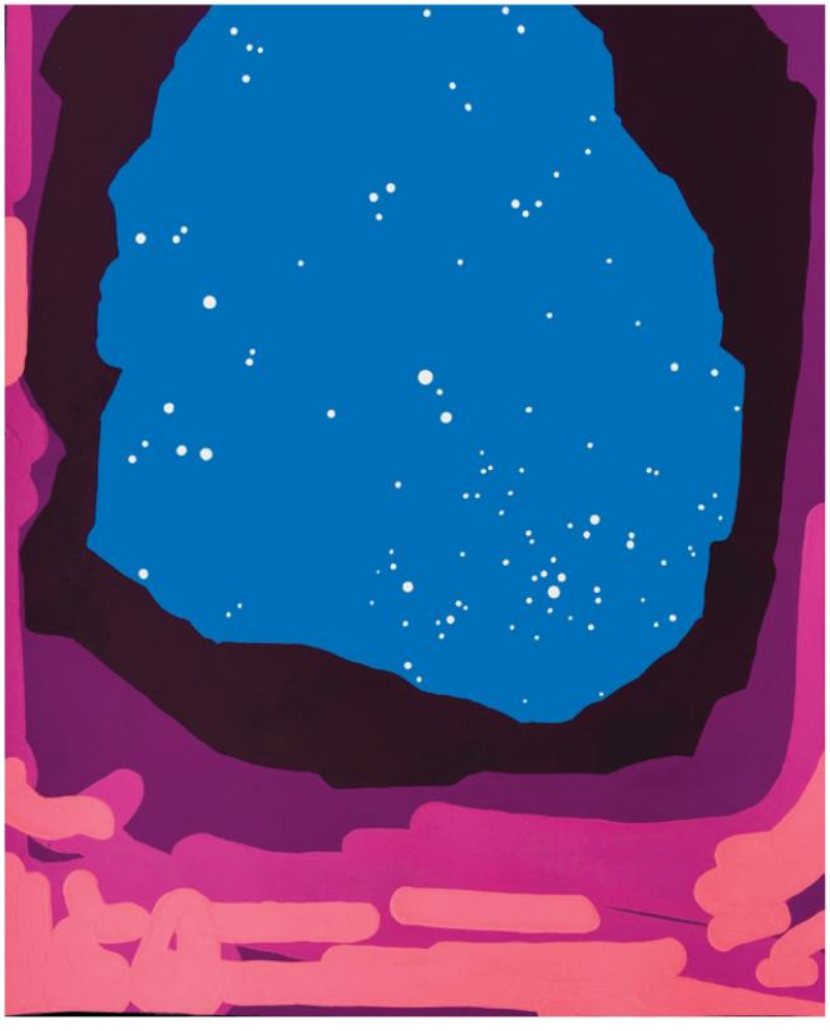
I work in a variety of media, including oil painting, bread-dough sculpting, hand embroidery, appliqué, and other forms of needlework, while exploring themes of intimacy, victimhood, civic and cultural responsibility, history and mythology. *Action/ Adventure Dreams* is an ongoing series of small oil paintings that draw on images from popular culture to elucidate the fragile connections formed between men. The images isolate moments of congruence to pinpoint the actions that bond desire with danger, blending the overwhelming need for kinship with the harsh realities engendered by intimacy, masculinity, and a propensity for self-harm. But in a hot way.





Sara Frantz

Desire Cave 2 | gouache on paper, 12 x 9 inches



Sara Frantz

Desire Cave 4 | gouache on paper, 10 x 8 inches



Sara Frantz

Desire Cave 21 | gouache on paper, 9 x 8 inches

Sara Frantz

Los Angeles, CA
713.393.7319 (David Shelton Gallery)
sarajfrantz@gmail.com / www.sarafrantz.com / @sarajfrantz

b. 1981 Wheaton, IL

Education

2007 MFA, University of Texas at Austin, Austin, TX
2003 BS, University of Wisconsin-Madison, Madison, WI

Residencies

2017 Cow House Studios, Enniscorthy, Ireland
2013 Vermont Studio Center, Johnson, VT
2008 NES Artist Residency, Skagaströnd, Iceland

Professional Experience

2014- Assistant Professor, California Polytechnic State University, San Luis Obispo, CA

Solo Exhibitions

2016 *Vacancy*, Sala Diaz, San Antonio, TX
2015 *East of Middle*, H.J. Miossi Art Gallery, San Luis Obispo, CA
The Pleasure Seekers, David Shelton Gallery, Houston, TX
Between Borderlands, Women & Their Work, Austin, TX (catalogue)

Group Exhibitions

2017 *Polarities of Banality*, Muriel Guépin Gallery, New York, NY
2016 *3rd Annual DRAWN*, MANIFEST, Cincinnati, OH

Awards

2012 Graham Weston Award for Visual Art, San Antonio Artists Foundation

Publication

2017 *11th International Drawing Annual,* MANIFEST

Collection

Diane and Sandy Besser Collection

Represented by

David Shelton Gallery, Houston, TX
Muriel Guépin Gallery, New York, NY

After the 2016 presidential election, I sat outside my studio staring at the night sky, feeling my hope thwarted by outside forces—malign stars. I listened to the audiobook version of Cormac McCarthy's *Children of God* and considered how technology simultaneously extends and amputates senses, fragmenting experiences. I thought about '70s abstraction, Dorothea Rockburne and Robert Ryman, and about making analog versions of digitally inspired paintings.

Out of time and dislocated from the original space, my latest series of paintings explore the barriers that create more imagined than real distance between two points of view. From the perspective of being inside a cave, the viewer looks up or out to starry skies, unable to touch what the stars may bring. Scenes of hope and want, but also powerlessness, depicted in flat color and faux digital paint marks. Alien and grand in its bareness, the result balances restraint with excess, or at least tempers anxious over-embellishment with order.





Brett Goodroad

Aleen | oil on canvas, 38 x 46 inches



Brett Goodroad

Carving Tree | oil on canvas, 23 x 30.75 inches



Brett Goodroad

Burt or On the Mountain One Line Grown | oil on canvas, 52.75 x 78.5 inches

Brett Goodroad

San Francisco, CA
415.296.9661 (Gregory Lind Gallery)
www.brettgoodroad.net / @brettgoodroad

b. 1979 Kearney, NB

Residency

2006 Vermont Studion Center, Johnson, VT

Solo Exhibitions

2017 *The Sick Painter*, 3320 18th St., San Francisco, CA
Lasso, Right Window Gallery, San Francisco, CA
2015 *A Mended Prism*, Gregory Lind Gallery, San Francisco, CA
2013 *What Imaginist Knew*, Luggage Store Gallery, San Francisco, CA

Group Exhibitions

2017 *Lil Swim*, Luggage Store Gallery, San Francisco, CA
2016 *Left Coast*, Luggage Store Gallery, San Francisco, CA
2014 *The Intuitionists*, The Drawing Center, New York, NY

Awards

2012 Tournesol Award, Headlands Center for the Arts
2009 Millay Colony for the Arts

Publication

2017 "Greasy Side Down," www.openspace.sfmoma.org

Collection

Berkeley Art Museum and Pacific Film Archive

Represented by

Gregory Lind Gallery, San Francisco, CA

I tell stories. Often they are a way of communicating what is permeating my imagination. It is a type of escapism but also a way of seeing what is important to me.

Like most intuition-absorbed practitioners, I see knowing and description as complicated and subjective. That said, the works that move me most are representational: Constable, Watteau, Chardin are in some way my thin line.

Abstraction feels like a troubled cousin. It's a tenuous relationship. Abstraction is the beginning, in the caves. And much more attuned to intuition. So, it is the punk home.





Rives Granade

Linda Flora | oil and paper on canvas, 108 x 78 inches



Rives Granade

Moomat Ahiko | oil on canvas, 108 x 78 inches



Rives Granade

blue stroke | oil on canvas, 96 x 66 inches

Rives Granade

Los Angeles, CA
www.rivesgranade.com / @hand_granade

b. 1979 Mobile, AL

Education

2008 MFA, San Francisco Art Institute, San Francisco, CA
2002 BA, Washington & Lee University, Lexington, VA

Solo Exhibition

2015 *Red Poem*, Ochi Projects, Los Angeles, CA

Group Exhibitions

2017 *Squig Alert*, Cordessa Fine Art, Los Angeles, CA
Art Athina, with Ochi Projects, Athens, Greece
2016 *Please Have Enough Acid in the Dish*, M+B, Los Angeles, CA
Flat Foldability, Harmony Murphy Gallery, Los Angeles, CA
2015 *Here There Be Tigers*, Gallery Lara, Tokyo, Japan
2014 *Myself Is Another*, The Underground Museum, Los Angeles, CA

My work is a weave of symbols, marks, and colors heavily influenced by digital tropes. In my paintings, I try to create something that hovers between a picture and a sign—it simultaneously invades the space of the viewer and provides a space for the viewer to enter. An icon. I have always been attracted to the artifice of cartoons, computer renderings, asemic writing, motion graphics, dark comics, sci-fi graffiti, and psychedelic graphic design. I approach painting as an autonomous realm where information can become aesthetic and generate meaning that is deep but not explicit.





Casey Gray

Trompe l'oeil with California Soul | aerosol acrylic on panel, 30 x 24 inches



Casey Gray

Golden Field Notes | aerosol acrylic, molding paste, and acrylic on panel, 30 x 24 inches



Casey Gray

The Pursuit of Happiness | aerosol acrylic, aerosol enamel, glitter, molding paste, and acrylic on panel, 72 x 96 inches

Casey Gray

San Francisco, CA
408.396.9937
casey@caseygray.com / www.caseygray.com / @caseygraySF

b. 1983 Palo Alto, CA

Education

2010 MFA, San Francisco Art Institute, San Francisco, CA
2006 BA, San Diego State University, San Diego, CA

Solo Exhibitions

2017 *Appetite for Life*, Ampersand Gallery, Portland, OR
Double Knotted, Hashimoto Contemporary, San Francisco, CA
2016 *Paper Trail*, Legion, San Francisco, CA
2015 *Wave Pool*, Park Life Gallery, San Francisco, CA
2014 *Of Land & Sea*, Circuit 12 Contemporary, Dallas, TX
2013 *Tropic*, White Walls, San Francisco, CA

Group Exhibitions

2017 *Californicon*, Direktorenhaus Museum, Berlin, Germany
2016 *Abundant Plains*, Casey Gray + Clark Goolsby, Circuit 12 Contemporary, Dallas, TX
Thick as Paper Thin, Brilliant Champions, Brooklyn, NY
2015 *Tomorrow*, Hashimoto Contemporary, San Francisco, CA
Group Show, Left Field Gallery, San Luis Obispo, CA
2014 *Mini Mansion*, Guerrero Gallery, San Francisco, CA
5 Year Anniversary, Ever Gold Gallery, San Francisco, CA
2013 *Milestone #1*, Circuit 12 Contemporary, Dallas, TX

In the Internet age of cultural production, collections of mass-produced objects can often stand in for genuine individuality. I'm interested in how people process, manage, and organize the visual overload of contemporary life. My work explores our relationship to common objects, and their ability to create identity in an era when it is no longer necessary to commit information to memory, where notions of individuality and ownership are nebulous. Through a filter informed by past experience and a hopeful albeit dystopic future, I compose disparate source material into complex still-life arrangements inspired by personal and universal anecdotes and narratives. These arrangements allow for personality to emerge through the curation and placement of objects, their intended uses and symbolism becoming malleable by their relationship to others. The environments I construct are meant to intrigue and confound viewers, while simultaneously offering a moment of reconciliation and clarity.





Megan Hanley

Necropolis 6: Grave 2 | ink, ash, and charcoal on paper, 95 x 55 inches



Megan Hanley

Necropolis 6: Grave 3 | charcoal on paper, 95 x 55 inches



Megan Hanley

Necropolis 6: Grave 1 | ink, ash, and charcoal on paper, 95 x 55 inches

Megan Hanley

Portland, OR
meganhanley.studio@gmail.com / www.meganhanley.com / @meganhanley.studio

b. 1986 Hartford, CT

Education

2017 MFA, Portland State University, Portland, OR
2008 BFA, School of the Museum of Fine Arts, Boston, MA

Residencies

2016 Wide Open Studios Residency, Portland, OR
Sanisera Archaeology Institute, Menorca, Spain

Professional Experience

2017 Instructor, Pacific Northwest College of Art, Portland, OR

Solo Exhibitions

2017 *PDX Window Project*, PDX Contemporary Gallery, Portland, OR
Eternal Becoming, Autzen Gallery, Portland State University, Portland, OR

Group Exhibitions

2017 *22nd Annual Recent Graduates Exhibit*, Blackfish Gallery, Portland, OR
2016 *Of No Essential Consequence*, Autzen Gallery, Portland State University, Portland, OR
Continuous Lattice, Wallace and Grace Hayden Gallery, University of Oregon, Eugene, OR
2015 *Drawn Together: Contemporary Drawing in the Pacific Northwest*, Nightingale Gallery, Eastern Oregon University, La Grande, OR
2011 *30 Under 30*, Gallery 263, Cambridge, MA

Awards

2017 Andries Deinum Prize for Visionaries and Provocateurs, Portland State University
Presidential Award for Academic Achievement: Master's Level, Portland State University
2016 Mary Ausplund Tooze Scholar Travel Award, Portland State University

In the summer of 2016, I received a Mary Ausplund Tooze Scholar Travel Award to participate in a three-week dig with the Sanisera Archaeology Institute in Menorca, Spain. While unearthing a necropolis of approximately 1,500-year-old Roman tombs, I was inspired to create a series of life-size ink and charcoal drawings depicting the vitality of the shrubs, grasses, and flowers reclaiming the graves post-excavation. The *Necropolis 6* series signifies the cyclical nature of life, the fact that through death the body transitions from one that consumes to one that provides nourishment. In this process, the matter of the body merges with that of nonhuman organisms, dispelling the hierarchy of dominance developed by Western man. My goal is to generate art that continues a dialogue with posthumanist theory and explores how acts of entombment and excavation affect the land and embody the interconnected relationship we humans have with the environment.





Andrea Joyce Heimer

During summers the August sun baking the asphalt and our skin was our only proof that we were, in fact, temporary creatures |

acrylic on panel, 18 x 18 inches



Andrea Joyce Heimer

The failed panty raid of 1993 | acrylic on panel, 24 x 30 inches



Andrea Joyce Heimer

We are connected by what we do not understand | acrylic on panel, 24 x 36 inches

Andrea Joyce Heimer

Ferndale, WA
212.375.8043 (Nicelle Beachene Gallery)
www.andrea-joyce.com / @andreaheimer

b. 1981 Great Falls, MT

Residencies

2014 idrawalot Collective Artist Residency, Berlin, Germany

Solo Exhibitions

2017 *Storied*, Nicelle Beauchene Gallery, New York, NY
Hometown, A Jealous Person, New York, NY

Group Exhibitions

2017 *15th Istanbul Biennial*, Istanbul, Turkey
Get Outta That Spaceship and Fight Like a Man, Franklin Parrasch Gallery, New York, NY
NADA Miami Beach, Nicelle Beauchene Gallery, New York, NY

Awards

2015 5790projects Award
2013 Finalist, Neddy Artist Award in Painting; Cornish College of the Arts

Publications

2017 Review, *New York Times,* June 15
"Sisterhood," exh. essay, www.cargocollective.com
Review, *Art in America,* April 25
2016 *Solar' Paintings from Hopper to the New Generations,* Milan-Udine
Andrea Joyce Heimer, Linda Hodges Gallery, exh. cat.

Represented by

Nicelle Beachene Gallery, New York, NY

The focus of my work is narrative painting. I am an adult adoptee whose records are sealed, meaning I have no access to my own biographical, birth, and heritage information. It's from this perspective that I make my work, autobiographical mythologies combining what I know about myself with what I don't—in a sense, creating and recording my own history. My work draws inspiration from other narrative-based forms of art, including ancient Greek black- and red-figure vases, medieval illuminated manuscripts, and the pictographic Native art of my home state of Montana. The concept behind each painting begins as a written story, with visuals following. Above all my work exposes painful and embarrassing realities in a flatly matter-of-fact visual manner, as a means of acceptance through serenity.





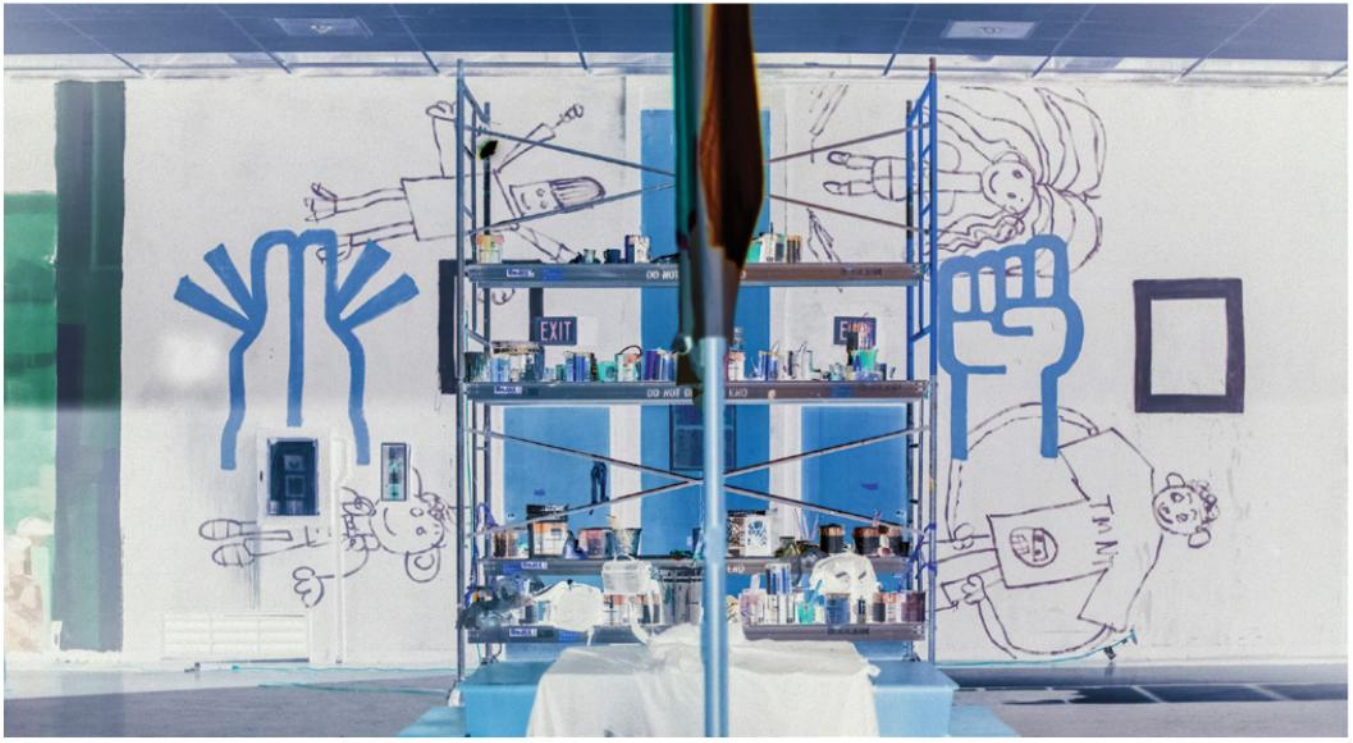
Christopher Paul Jordan

Untitled Five | acrylic on drywall, 240 x 240 inches



Christopher Paul Jordan

Untitled Four | acrylic on drywall, 240 x 300 inches



Christopher Paul Jordan

The Prayer of Power | mediated reality latex painting/installation, latex on drywall, scaffolding, staircase, and paint containers, 240 x 500 x 600 inches

Christopher Paul Jordan

Tacoma, WA
jordan.p.chris@gmail.com / www.chrispauljordan.com / @chrisssjordan

b. 1990 Tacoma, WA

Education

2014 University of the West Indies at St. Augustine, St. Augustine, Trinidad and Tobago
2011-14 Pacific Lutheran University, Tacoma, WA

Residency

2018 Invitational Artist in Residence, Museum of Glass, Tacoma, WA

Solo Exhibition

2017 *Latent Home*, Kittredge Gallery, University of Puget Sound, Tacoma, WA

Group Exhibitions

2017 *#COLORED2017*, Breaker Gallery, Tacoma, WA
2016 *Out of Sight*, King Street Station, Seattle, WA
Northwest Art Now, Tacoma Art Museum, Tacoma, WA

Awards

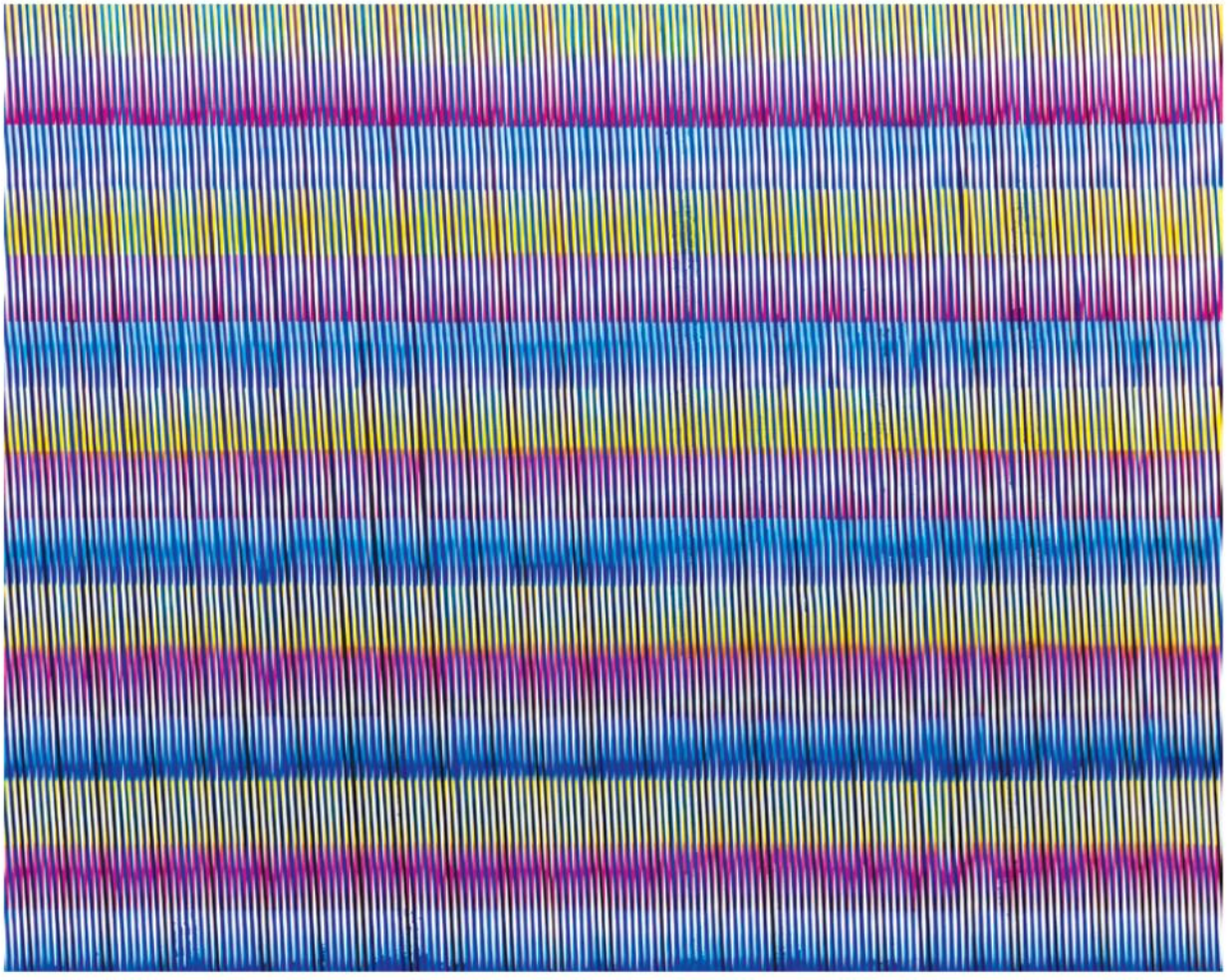
2017 Neddy Artist Award, Cornish College of the Arts
Olympic Sculpture Park Summer Commission, Seattle Art Museum
Jon Imber Painting Fellowship, Vermont Studio Center
2016 Artist of the Year, *City Arts Magazine*
2015 Foundation of Art Award, Greater Tacoma Community Foundation
GAP Award, Artist Trust

Publications

2017 "The Tacoma artist who is reframing how we see Black bodies," *Crosscut*, August 1
2016 "Considering What Art Can (and Can't) Do in a Survey of Northwest Artists," *Hyperallergic*, August 29
"A History of Erasing Black Artists and Bodies from the AIDS Conversation," *Hyperallergic,* December 31

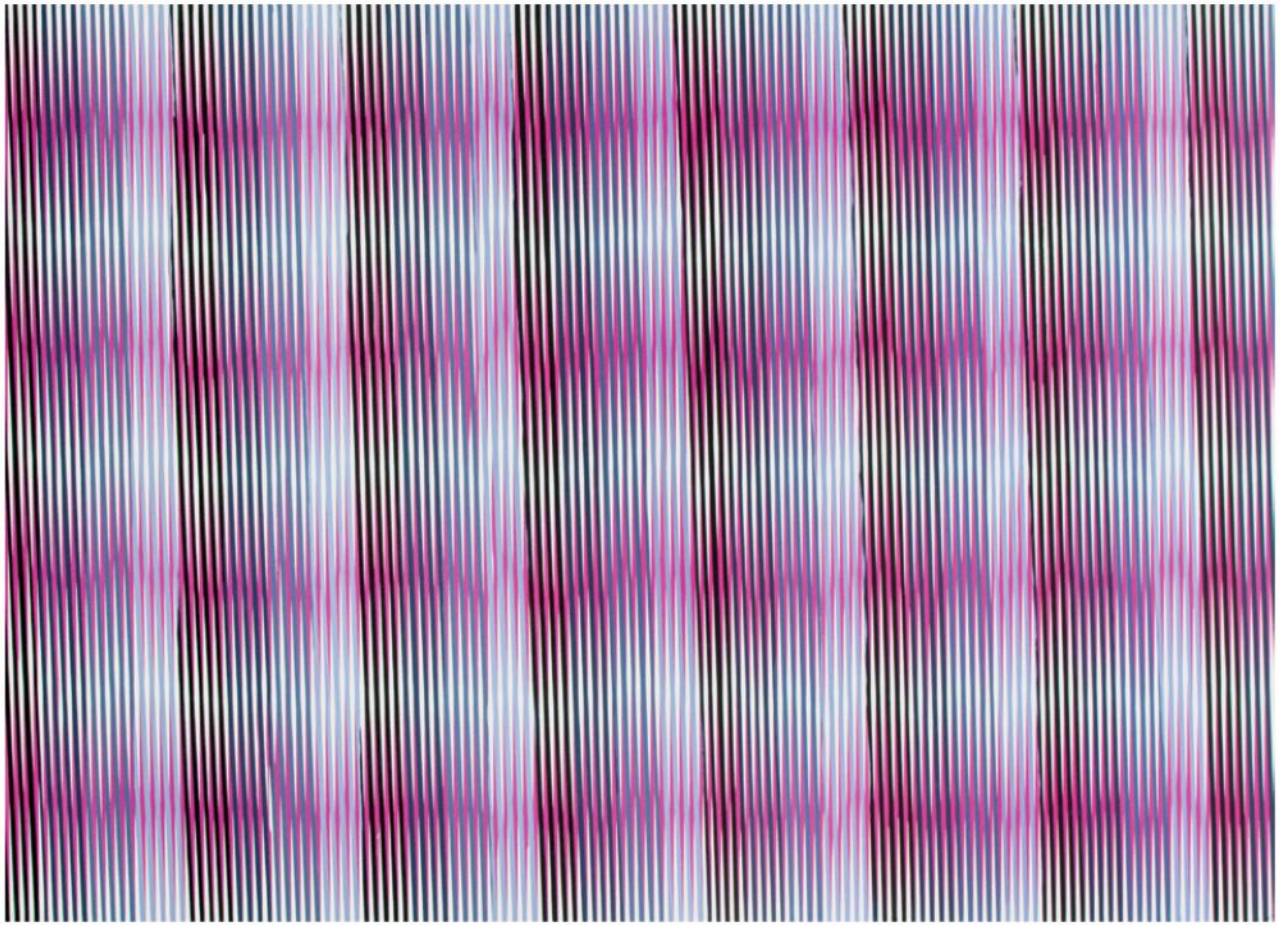
Using large-scale murals, I impersonate the photojournalist—cautiously mediating the viewer's grasp of reality as I separate narrative imagery from its context. I'm interested in media infrastructure and its role in shaping what is knowable. Along the surface of my paintings, distortions and compression artifacts exploit observers' preoccupation with the human figure. Methods of digital intercession enable me to relocate the fourth wall; using smartphone accessibility features, for example, to create double-paintings, where the mobile camera becomes the portal into "natural likeness." At the hands of the user, virtual and physical space end up folded together, and suddenly we are all in the frame.





Rebecca Kaufman

CMYK (Theta Waves) | acrylic on canvas, 67 x 84 inches



Rebecca Kaufman

Immaterial Girl | acrylic on canvas, 48 x 67 inches



Rebecca Kaufman

End of Line | acrylic on canvas, 67 x 84 inches

Rebecca Kaufman

Oakland, CA
r@rebeccakaufmanartist.com / www.rebeccakaufmanartist.com

b.1988 Knoxville, TN

Education

2017 MFA, San Francisco Art Institute, San Francisco, CA
2012 BFA, University of Tennessee, Knoxville, TN

Solo Exhibitions

2017 *San Francisco Art Institute MFA Final Exhibition*, The Old Mint, San Francisco, CA

Group Exhibitions

2017 *East Meets West / West Meets East*, Archivi della Misericordia, Venice, Italy
The Original Disruptor, SFAI Gala Courtyard Exhibition, San Francisco, CA
SF Skate Club Fundraiser and Auction, Luggage Store Gallery, San Francisco, CA
Alternative Dementia, Diego Rivera Gallery, San Francisco, CA
2016 *Murphy & Cadogan Contemporary Art Awards Exhibition*, SOMArts Cultural Center, San Francisco, CA

Awards

2017 Outstanding Graduate Student Award, San Francisco Art Institute
2016 Edwin Anthony & Adalaine Bourdeaux Cadogan Scholarship
2015 MFA Fellowship, San Francisco Art Institute
2010 Dorothy Dile Materials Grant, University of Tennessee

Publication

2017 *MFA Now: Archive Project, Root Division,* exh. cat.

Collections

Lenore Pereira and Rich Niles
Todd Hosfelt
Frank and Guillermo Leonardo

A vast majority of people now prefer text messages to real-life interactions, indicating the extent to which social and personal disassociation is the new normal in a visual world where images on screens have become more compelling than objects in the real world. The slow, methodical process of painting exists in stark contrast to our rapid image consumption rates. In collaboration with analog video synthesis technology, I generate glitched images to explore optical anomalies through traditional painting. My paintings reflect the dissociative realities and the somatic experience of the screen and its ability to launch us into a hypnotic trance.

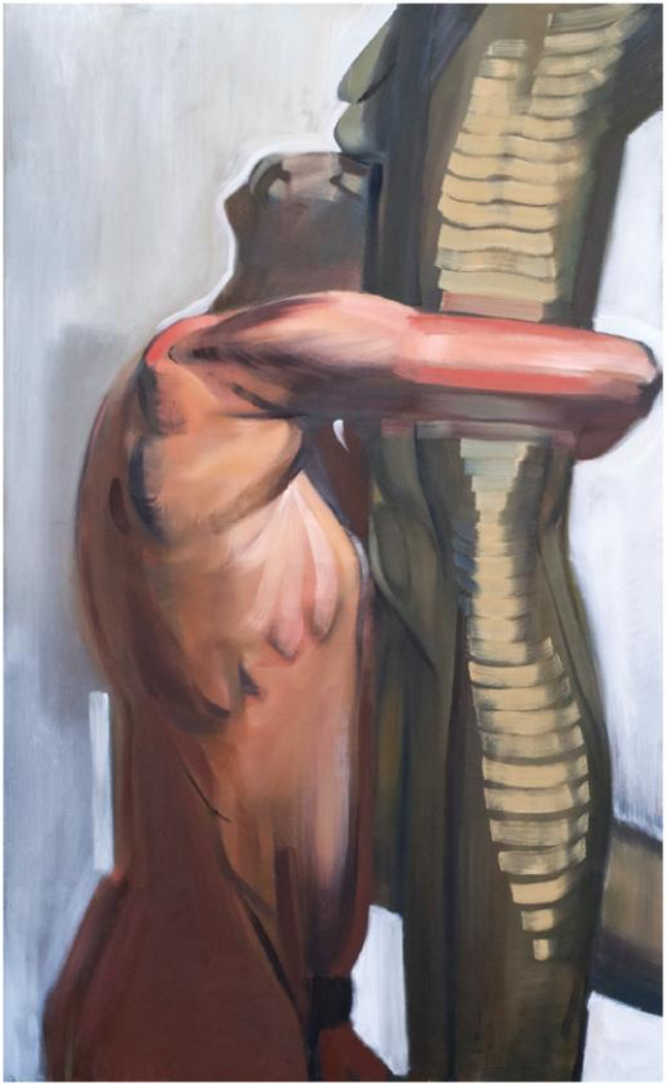
My work also reflects the modernist concept of the active-versus-passive viewer. Painting often lends itself to a passive viewing experience. I disrupt passivity by using repetition and color to produce a powerful visual encounter that both repels and hypnotizes without consent. Experienced viscerally, the work demands a continued engagement between the eyes and the body, much like the addictive technologies we rely on today.





Miles Lewis

Head Missing Crown, Hands Missing Mountains | oil on panel, 20 x 16 inches



Miles Lewis

Man Hugs a Statue's Leg | oil on canvas, 48 x 30 inches



Miles Lewis

Gay Uncle Touches Pregnant Belly | ink, acrylic, and crayon on unstretched canvas, 80 x 55 inches

Miles Lewis

Los Angeles, CA
miles.h.lewis@gmail.com / www.mileslewisstudio.com / @mileslewisart

b. 1989 Los Angeles, CA

Education

2013 BA, California State University Northridge, Northridge, CA

Residency

2015 Camera Obscura Teaching and Exhibition Residency, Santa Monica, CA

Professional Experience

2009- Director, Valley Art Workshop, Community Art Education

Solo Exhibition

2013 *Miles Lewis*, Printmaker, Berlin, Germany

Group Exhibitions

2017 *When Line Becomes Form*, Brand Library and Gallery, Glendale, CA
Crossing Boundaries: Engendering LGBTQ Identities, Ave. 50 Studio, Highland Park, CA
2014 *Layers of Identity*, Jerusalem Print Workshop, Jerusalem, Israel
Bodies, WWWever, Los Angeles, CA

To me, unusual points of contact are the granular make-up of change, progress, humor, and diversity. Unoriginally, I think that this ability to create tactile metaphors represents the special purpose of drawing and painting. I'm currently sorting that out through the human, a kind of black-and-pink meditation on simple contact, the body, and queer sexuality. In any case, I find this way of making pictures to be the most useful and developmental way for me to record and communicate unifying thoughts.





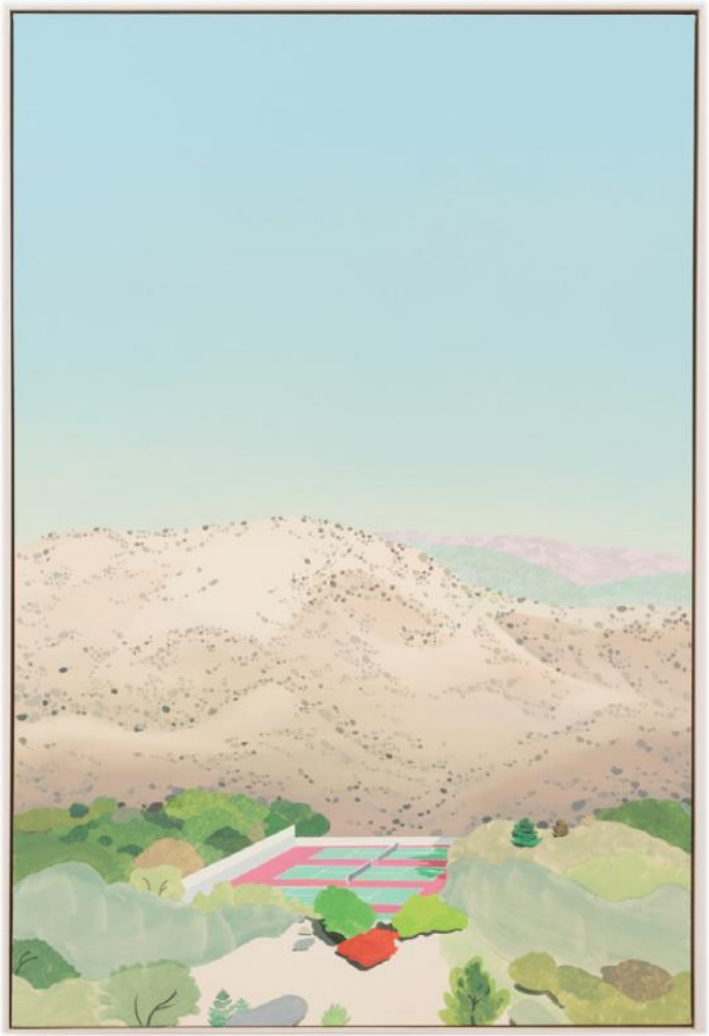
Jake Longstreth

Carbon Canyon 18 | oil on muslin in artist frame, 61 x 41 inches



Jake Longstreth

Carbon Canyon 20 | oil on muslin in artist frame, 61 x 41 inches



Jake Longstreth

Carbon Canyon 17 | oil on muslin in artist frame, 61 x 41 inches

Jake Longstreth

Los Angeles, CA
323.378.6842 (ltd los angeles)
www.jakelongstreth.com / @streth

b. 1977 Amenia, NY

Education

2005 MFA, California College of the Arts, San Francisco, CA
1999 BA, Lewis and Clark College, Portland, OR

Residencies

2007 Artist in Residence, Kimmel Harding Nelson Center for the Arts, Nebraska City, NE

Solo Exhibitions

2017 *Pasture and Parking Lots: Outtakes and other Rarities, 2003-2016*, Crisp-Ellert Museum, Flagler College, St. Augustine, FL
2016 *Carbon Canyon*, ltd los angeles, Los Angeles, CA
Pairs, w/ Andy Woll, Monte Vista Projects, Los Angeles, CA
2015 *Free Range*, Monya Rowe Gallery, New York, NY
Free Range, Gregory Lind Gallery, San Francisco, CA
2014 *Jake Longstreth*, TRUDI Gallery, Los Angeles, CA
Jake Longstreth and Sean McFarland, Ever Gold Gallery, San Francisco, CA

Group Exhibitions

2017 *apocalypse summer*, ltd los angeles, Los Angeles, CA
2016 *forward*, ltd los angeles, Los Angeles, CA
2015 *Full of Peril and Weirdness: Painting as a Universalism*, Beijing, China
Three Day Weekend, Blum & Poe, Los Angeles, CA

Award

2008 Pollock-Krasner Foundation Grant

Collection

Whitney Museum of American Art Library

Represented by

ltd los angeles, Los Angeles, CA

These landscape paintings draw on the topography of Southern California, where I live. They frequently depict the hazy and piercing light that is characteristic of the LA area. Often I will include a parking lot, a tennis court, or some other architectural feature in the landscape. The subject matter of these works is not just the parking lot but the social and natural conditions in which that parking lot exists. I'm exploring a feral, muted sense of the pastoral adjacent to a more fabricated world. Or, as the author D. J. Waldie reminds us in *Holy Land: A Suburban Memoir*, "The grid is the plan above the Earth. It is a compass of possibilities."





Grace Lynne

Weary of the Ways | oil paint and collage, 10 x 10 inches



Grace Lynne

Pink Serenade | oil paint and collage, 14 x 11 inches



Grace Lynne

Zaddy | acrylic and mixed media, 11 x 13 inches

Grace Lynne

Los Angeles, CA
310.291.8960
bygracelynne@yahoo.com / www.bygracelynne.com / @bygracelynne

b. 1992 Los Angeles, CA

Education

2017 BFA, ArtCenter College of Design, Pasadena, CA

Group Exhibitions

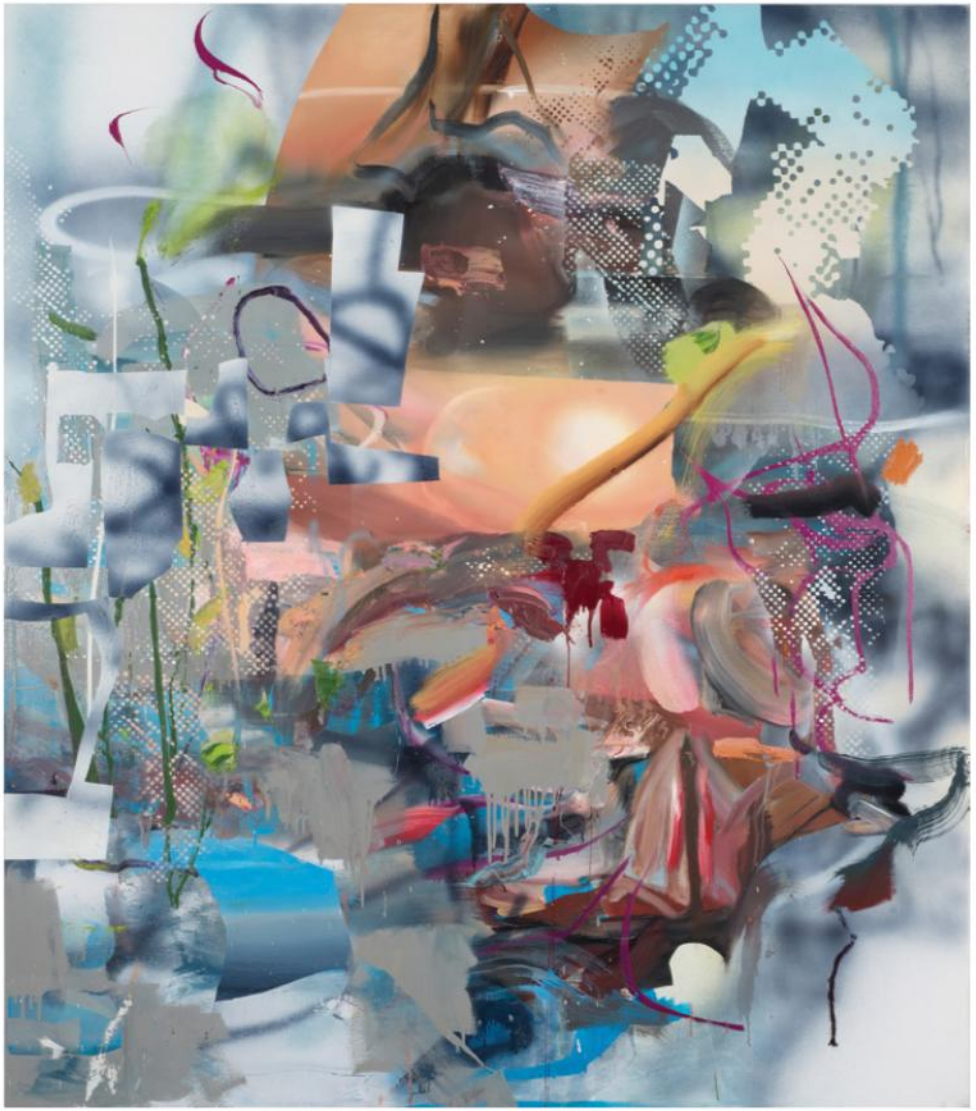
2017 *Feminine*, Hive Gallery, Los Angeles, CA
Strange Noise on the Rooftop, New Image Art, West Hollywood, CA
Re-Imagine Justice, Community Coalition, Los Angeles, CA
2015-17 ArtCenter College of Design Student Gallery, Pasadena, CA
2016 *Artists for LA Exhibition*, ArtShare LA, Los Angeles, CA

Publications

2016-17 *American Illustration*
2015 *Fields Magazine,* #5

My work is primarily centered on my relationship with myself as a Black woman, and the vulnerability that that entails. The majority of my art is done in oil paint due to its ability to layer and texture. Creating work that progresses society and affects the cultural landscape at large is important to me. My current body of work is centered on the Black female American experience and the West African diaspora. Vulnerability is a topic I like to express in my work, and the heaviness that comes from feeling as though you have to carry the world on your shoulders as a woman. Creating art that gives my audience a fresh outlook on complex subjects is what I strive for. My goal is to tackle complexity in a subtle and fresh way that invites people into controversial conversations. I will always consider myself to be an art student willing to learn, expand, and grow as I gain more experiences in this lifetime.





Michael Mancari

Searching for Annas | oil on canvas, 69 x 59.5 inches



Michael Mancari

Skate Park | oil and enamel on canvas, 60 x 77 inches



Michael Mancari

Inside Woman | oil on canvas, 72.5 x 52 inches

Michael Mancari

Los Angeles, CA
michael@mmancari.com / www.mmancari.com / @mgmancari

b. 1970 Ann Arbor, MI

Education

1998 MFA, Yale University School of Art, New Haven, CT
1993 BFA, Maryland Institute College of Art, Baltimore, MD

Residencies

2008 Terra Foundation Fellowship Residency, Giverny, France

Solo Exhibitions

2017 *Motherboard*, CB1 Gallery, Los Angeles, CA

Group Exhibitions

2017 *Hot Time, Summer in the City*, CB1 Gallery, Los Angeles, CA
2016 *New Haven*, CB1 Gallery, Los Angeles, CA
Faculty Group Exhibition, St. Johns University, Queens, NY
2013 The New Show School, New York, NY
2011 *Single Fare 2*, Sloan Gallery, New York, NY
Grey Matter, The Painting Center, New York, NY
2010 *International Sculpture Competition*, The Rogue Space, New York, NY
2008 *A Passion for Pixels,* Islip Museum, East Islip, NY
Fellowship Open Studio Exhibition, Musée d'Art Américan, Giverny, France
An Impulse to Order: Michael Mancari and Rachel Wren, Susan B. Hilles Gallery, New Haven, CT

Represented by

CB1 Gallery, Los Angeles, CA

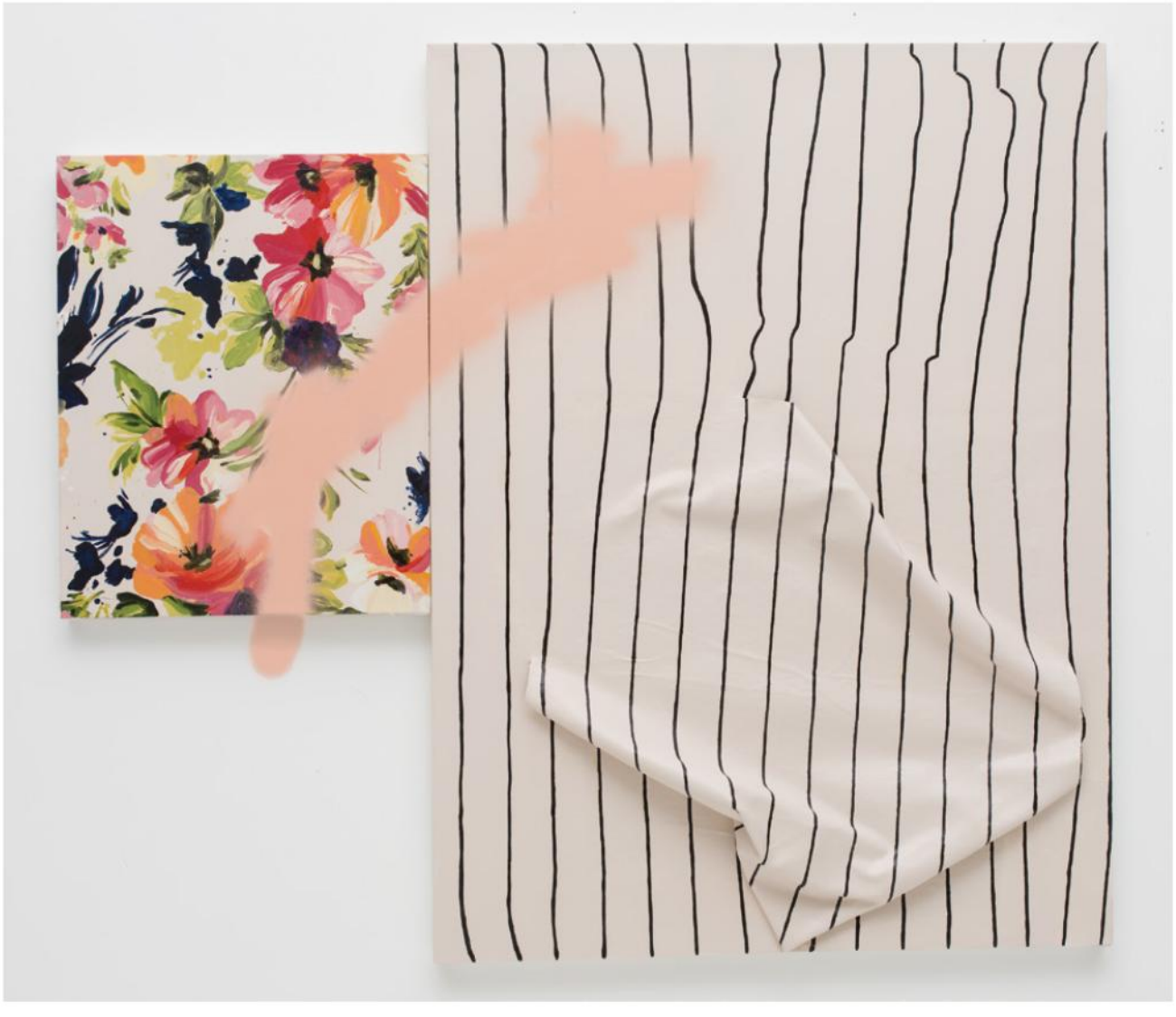
I consider my work to be an excavation of society, humanity, and "thinginess," to use critical theorist Bill Brown's term. I'm not interested in a coffee cup, rather the stain that is left behind. It reveals a past, a present, and an event. The context of this event is explored through a series of "jump cuts." A jump cut is like cutting a hole in a magazine. It reveals another strange, but often beautiful, image unrelated to the image above it. The interaction between the two layers creates a dialogue between natural objects and artificial realms.





Sarah Mikenis

Loaded | oil on canvas, 46 x 60 inches



Sarah Mikenis

How to Mix Stripes and Florals This Spring | oil, spray paint, and acrylic on canvas, 60 x 69 inches



Sarah Mikenis

Soft Directions | oil, spray paint, canvas, and carpet, 96 x 50 inches

Sarah Mikenis

Los Angeles, CA
sarah.mikenis@gmail.com / www.sarahmikenis.com / @sarahmikenis

b. 1986 Portland, OR

Education

2016 MFA, University of Oregon, Eugene, OR
2015 Skowhegan School of Painting and Sculpture, Skowhegan, ME
2009 Post-Baccalaureate Certificate, School of the Museum of Fine Arts, Boston, MA
2008 BA, Lehigh University, Bethlehem, PA

Residency

2011 Vermont Studio Center, Johnson, VT

Professional Experience

2017 Adjunct Instructor, University of Oregon, Eugene, OR
2016 Visiting Assistant Professor, Lehigh University, Bethlehem, PA

Solo Exhibitions

2015 *Failure Isn't the End*, Ditch Projects, Eugene, OR
2013 *Haunted by These American Dreams,* Jupiter Hotel Gallery, Portland, OR

Group Exhibitions

2016 *Shout, Tree,* FJORD Gallery, Philadelphia, PA
Graduate Student Exhibition, Disjecta, Portland, OR
2015 *Inside/Outside Works from the Skowhegan Archives*, Waterville City Gallery, Waterville, ME
Everything We Ever Wanted, Nationale, Portland, OR

Awards

2015 Gamblin Paint Award, University of Oregon
2014 Carlene Ho Award for Excellence in the Arts, University of Oregon

Could a painting turn its back on you before you turn your back on it?

Slumping, hunching, wiggling, and wrinkled, my paintings masquerade as bodies, maintaining their own agency. Amorphous structures contort under the weight of the world—bending forms or sagging canvases buckle and fold, unable to remain upright against the wall. Serious, mocking, frivolous, and optimistic, they are both nervous and content in their ambiguity. Oscillating enthusiastically between artworks and everyday objects, my works operate simultaneously as paintings and pairs of pants, pillowcases, couch cushions, or tile floors—they are unresolved, fluctuating in their disposition.





Paige Jiyoung Moon

Goodbye for now | acrylic on wood panel, 10 x 10 inches



Paige Jiyoung Moon

With my beach | acrylic on wood panel, 12 x 12 inches



Paige Jiyoung Moon

Palm Springs 2016 | acrylic on canvas, 11 x 14 inches

Paige Jiyoung Moon

Glendale, CA
my6687@gmail.com / www.paigemoon.com / @moonpaige

b. 1984 Seoul, South Korea

Group Exhibitions

2016 *Bad Dads*, Spoke Art, New York, NY
Lord of the Thrones, Spoke Art, San Francisco, CA
Moment in Color, Flower Pepper Gallery, Pasadena, CA
2015 *An Open Diary*, Flower Pepper Gallery, Pasadena, CA
2014 *Ling Ly, D.W. Marino, Paige Jiyoung Moon, Joanne Seohyun Nam*, La Luz De Jesus Gallery, Los Angeles, CA
Twice-Told Tales, Flower Pepper Gallery, Pasadena, CA
2013 *Society of Illustrators 55*, Museum of American Illustration at the Society of Illustrators, New York, NY
Bad Dads, Spoke Art, San Francisco, CA
2012 *One-Year Anniversary Art Show,* Flower Pepper Gallery, Pasadena, CA
2011 Society of Illustrators, Los Angeles, CA
49th Annual Illustration West Exhibition, Nucleus Gallery, Alhambra, CA

Publications

2015 *New American Paintings*, #121
2013 *New American Paintings*, #109

My work is based on my daily adventures, whether alone or with a cast of old and new friends. I aim to compile recollections of memories and create memorials to those experiences. I would like viewers to explore and enjoy, as if they were looking at an open diary.





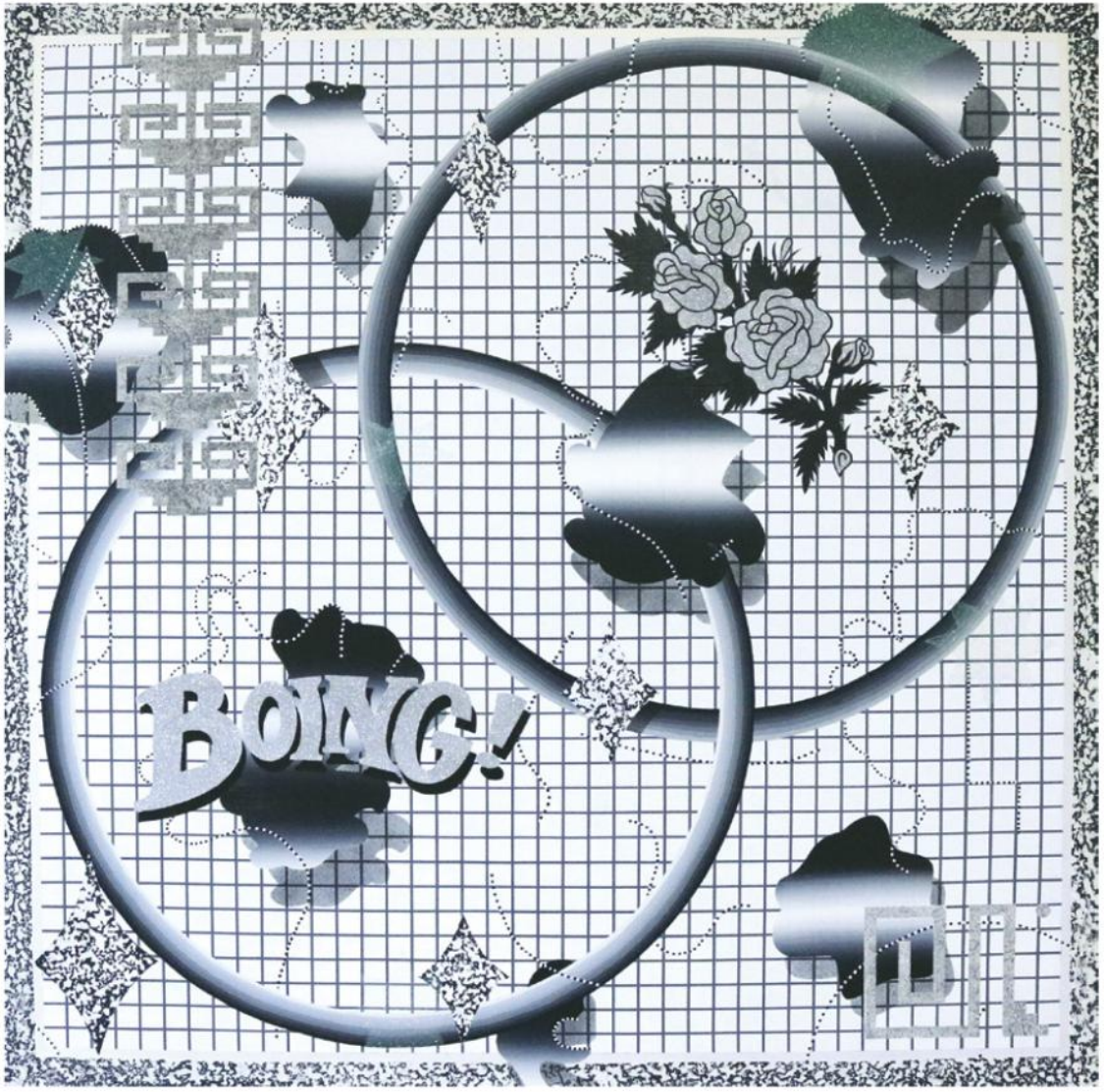
Jaime Muñoz

Boing! | acrylic, glitter, and texture paste on panel, 60 x 48 inches



Jaime Muñoz

Conflict | acrylic, glitter, and texture paste on panel, 60 x 48 inches



Jaime Muñoz

Hobo Code | acrylic, glitter, sand, and texture paste, 48 x 48 inches

Jaime Muñoz

Pomona, CA
909.685.6086
j.munozstudio@gmail.com / www.jaimemunoz1.com / @flan_jm

b. 1987 Los Angeles, CA

Education

2016 BA, University of California, Los Angeles, CA

Solo Exhibitions

2016 *Systems,* Space Gallery, Claremont, CA
Eyes on The Watchtower, UCLA Little Gallery, Los Angeles, CA
2014 *Forever Young*, YOUth Fairfax, Los Angeles, CA

Group Exhibitions

2017 *Moods*, SOLA Art Gallery, Los Angeles, CA
Drinkin Smoken West Coastin, Think Tank Gallery, Los Angeles, CA
Cuerpos, Voces Gallery, Los Angeles, CA
How to Read El Pato Pascual: Disney's Latin America and Latin America's, MAK Center for Art and Architecture, Schindler House, West Hollywood, Luckman Fine Arts Complex, Cal Arts, Los Angeles, CA
2016 *Undergraduate Juried Exhibition*, New White Gallery, Los Angeles, CA
Senior Discount, New White Gallery, UCLA, Los Angeles, CA
Amexicano, Mexic-Arte Museum, Austin, TX
2015 *Undergraduate Scholarship Award Exhibition,* New White Gallery, Los Angeles, CA
2012 *Make Art Make Friends*, Think Tank Gallery, Los Angeles, CA
Venice Artwalk Auctions, Track 16 Gallery, Culver City, CA
2011 *Student Invitational*, Wignall Museum of Contemporary Art, Chaffey College, Rancho Cucamonga, CA

Publication

2017 *Artforum*, September
" 'How to Read El Pato Pascual: Latin America's Dialogue with Disney,' " *KCET Artbound,* September
"Ríndete Los Ángeles, llegó el arte latinoamericano," *Clarín,* September 19

Through painting, sculpture, and drawing I construct complex structures whose aesthetic is informed by the process I use. My paintings build the illusion of dimensionality while eradicating optical vibrations through grid patterns and symbols distributed across the picture plane. The iconography that I appropriate in my work often comes from popular culture iconography that is rooted in aggressive advertising and tattoo graphics. Recently, I have also been interested in Mesoamerican architecture and visual communication systems that exist within gang and hobo culture.

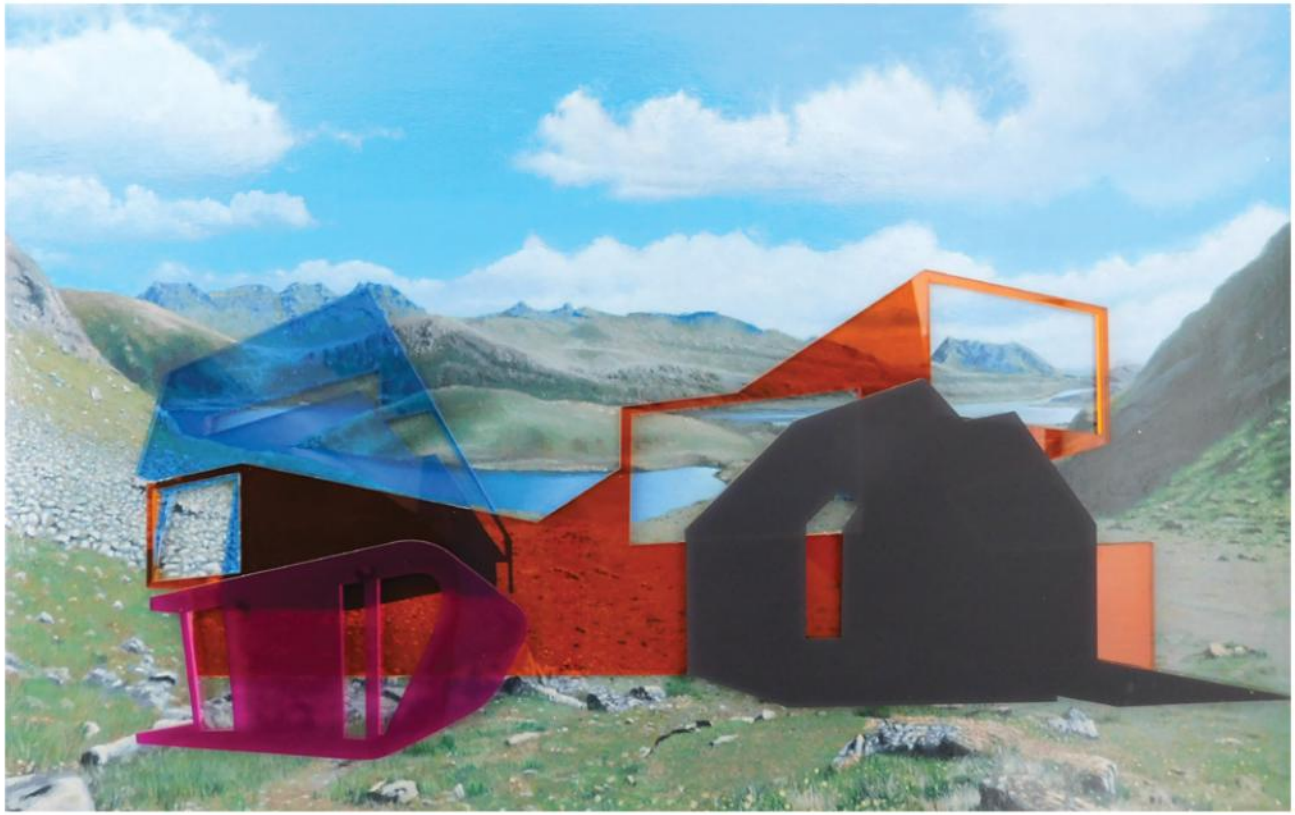
Muñoz





Paul Paiement

Nexus—Palm Desert, California | acrylic on plywood panel with plexiglass, 11 x 14 inches



Paul Paiement

Nexus—Oslo, Norway | acrylic on plywood panel with plexiglass, 18 x 24 inches



Paul Paiement

Nexus—Red Rock Canyon, Nevada | acrylic on plywood panel with plexiglass, 60 x 84 inches

Paul Paiement

Long Beach, CA
860.592.0353 (Eckert Fine Art)
paul@paulpaiement.com / www.paulpaiement.com / @paulpaiement

b. 1966 Minneapolis, MN

Education

1995 MFA, University of Southern California, Los Angeles, CA
1992 BFA, Minneapolis College of Art and Design, Minneapolis, MN

Solo Exhibitions

2017 *Cabinet of Curiosities*, Allegretti Fine Art, Gualdo Tadino, Italy
2015 *Una Moderna Wunderkammer*, Florence Dance Center, Florence, Italy
2014 *A Modern Wunderkamer*, Gallery Demon's Mouth, Oslo, Norway
Una Moderna Wunderkammer, Atahotel, Milan, Italy
2009 *Hybrids CS1,* Marx & Zavattero, San Francisco, CA
2005 *Hybrids 1.0 - 3.5*, Laguna Art Museum, Laguna Beach, CA

Group Exhibitions

2017 *Explorations of Audubon: The Paintings of Larry Rivers and Others*, 101/Exhibit, West Hollywood, CA
2016 *Art Innsbruck*, Fine Art Allegretti, Innsbruck, Austria
AC/CA, Oslo National Academy of the Arts, Oslo, Norway
2014 *Animal House*, 03 Gallery, Oxford Castle, Oxford, England

Collections

J.P. Morgan Chase & Company
Creative Artists Agency (CAA)
Tools as Art: The Hechinger Collection,
International Arts & Artists
Wellington Management Company

Represented by

Eckert Fine Art, Kent, CT
Fine Art Allegretti, Gualdo Tadino, Italy
Artbank, Beijing, Shanxi, China

It's an exciting time to be alive. We live in a period that is reminiscent of the Romantic era. Our fast-paced, controlled, ordered, synthetic, technologically driven culture has created a deep desire to reconnect with the vast and ever-changing natural world. Like Henry David Thoreau in *Walden*, we seek a slower, more deliberate life. Though seemingly separate from nature, we are, in fact, nature. My paintings hybridize the inorganic or "manmade" synthetic elements of culture (in the form of architecture) with the organic elements of the natural world. I attempt to reconcile these binaries through the visual languages of linear/atmospheric perspective, representation/abstraction, and the technique of layering. The landscapes I choose to paint lack any specific identity or location. I use atmospheric perspective to create a naturalistic scene that is vast and infinite. The airbrushed plexiglass overlays are flattened architectural drawings. Though flat, they are drawn in perspective and create a geometric abstraction that contrasts with the detailed representation in the landscape. A hybrid is the result of a comingling of nature and machine.





Yulia Pinkusevich

Untitled | acrylic and chalk on wall, 96 x 912 inches



Yulia Pinkusevich

The Great Temple of Fallen Civilization | charcoal, ink, tape, and climbing holds on wall, 204 x 480 inches



Yulia Pinkusevich

Silencing the Cacophony | acrylic, spray paint, oil, vinyl, marker on linen, grommets, rope, burlap, and sand from Coney Island, 69 x 161 inches

Yulia Pinkusevich

Oakland, CA
pink.yulia@gmail.com / www.yuliapink.com / @yuliapink

b. 1982 Kharkov, Ukraine

Education

2012 MFA, Stanford University, Stanford, CA
2006 BFA, Rutgers University, New Brunswick, NJ

Residencies

2015-16 Autodesk Pier 9, San Francisco, CA
2014 Facebook HQ, Menlo Park, CA
Recolog, San Francisco, CA
2013 Cite Des Arts International, Paris, France
2012-13 Graduate Fellowship, Headlands Cité Internationale des Arts, Sausalito, CA

Solo Exhibitions

2017 *Stones Unturned,* Black Crown Gallery, Oakland, CA
2016 *The Recollections of Stones Unturned,* Kent Fine Art, New York, NY
2015 *Thresholds: Interactive installation with 33 doors,* Alter Space, San Francisco, CA
2014 *The Glory of a Tool Is Seldom Judged by Its Handle*, Recology, San Francisco, CA

Group Exhibitions

2016 *Reality Check*, Ukrainian Institute of Modern Art, Chicago, IL
2015 *Ukrainian Diaspora: Women Artists 1908-2015,* Ukrainian Museum, New York, NY

Publication

2016 "How Freedom Shaped Ukrainian Art, at Home and Abroad," *Creators Project /VICE*, August

Collections

Stanford University
Facebook HQ
Google

Represented by

Kent Fine Art, New York, NY

As a multidisciplinary artist working primarily in drawing, painting, and sculpture, I create large-scale installations and process-based objects that reimagine the contemporary landscape and its relationships to time. My recent works draw on my experiences as a woman, a refugee, and an immigrant, embracing the visual language of protest and resistance while contemplating the aesthetics of war and the architecture of displacement.





Mark Posey

Hopeless Romantic | acrylic, oil, and spray paint, 42 x 35 inches



Mark Posey

Art Show | acrylic, oil, and spray paint, 52 x 42 inches



Mark Posey

Standing Table | wood, acrylic, oil, and spray paint, 46 x 62 x 43 inches

Mark Posey

Los Angeles, CA
markposey22@gmail.com / www.markposeyart.com / @markhposey

b. 1985 Chicago, IL

Education

2012 MFA, Academy of Art University, San Francisco, CA
2010 BA, University of California, Berkeley, CA

Solo Exhibitions

2016 *Bless the Mess*, Craig Krull Gallery, Los Angeles, CA
2014 Broadfoot & Broadfoot, New York, NY

Group Exhibitions

2017 *Fake News*, Carl E. Smith Gallery, Los Angeles, CA
White on White, Craig Krull Gallery, Los Angeles, CA
2016 *Copenhagen Art Fair*, Wolfsen Galerie, Aalborg, Denmark
Visions, Gallery COA, Montreal, Canada
2015 *Tokyo Art Fair Ultra*, Hive Gallery, Los Angeles, CA

Awards

2017 Dave Bown Projects, 14th annual competition
Winner, 2017 Juried Showcase, *Artslant Magazine*
2012 Winner, Spring Show, Academy of Art University

Publications

2016 *Looking at Painting Magazine*
Featured artist, *Maake Magazine*
2014 *Z/N Magazine,* #8

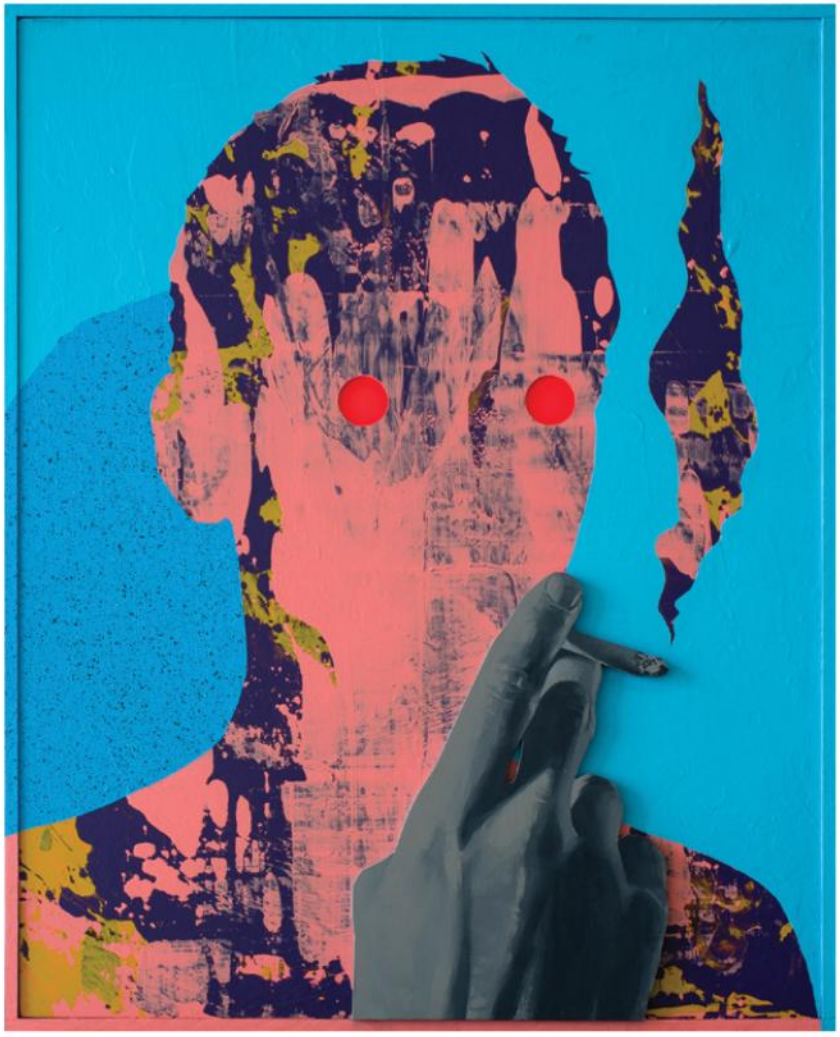
I paint everyday objects that have seemingly human qualities, often incorporating the imperfections and unique characteristics that help shape personality. The subjects in my work recur from painting to painting and often contain nuanced differences, giving them a sentimental history that reveals nostalgia and varying identity. The surfaces of my paintings are made by pouring fluid acrylics and spraying various homemade spray paints. The use of fluid acrylic makes my process part strategic and part reactionary, and often leads to unintended outcomes.





Michael Reeder

False Confessions | oil, acrylic, and spray paint on panel, 14 x 11 inches



Michael Reeder

The Moment It All Made Sense | acrylic and spray paint on panel, 20.5 x 16.5 inches



Michael Reeder

Frail Heaven | oil, acrylic, and spray paint on panel, 48 x 60 inches

Michael Reeder

Los Angeles, CA
michaelreeder6@gmail.com / www.michael-reeder.com / @reederone

b. 1982 Dallas, TX

Education

2007 BFA, School of Visual Arts, New York, NY

Residency

2016 Red Bull House of Art, Detroit, MI

Solo Exhibitions

2017 *Me, Myself, and Delirium*, Cordesa Fine Art. Los Angeles, CA
2015 *Alias*, Svper Ordinary Gallery. Denver, CO

Group Exhibitions

2017 *SWANK*, Thinkspace Gallery, Los Angeles, CA
Uncontainable, National Institute of Urban Art, Gainesville, FL
FLOURISH, Mesa Contemporary Arts Museum, Mesa, AZ
Spectators, Athen B. Gallery, Oakland, CA
2016 *AQUA Art Miami*, CASS Contemporary, Miami, FL
One Year Anniversary Group Exhibition, Athen B. Gallery. Oakland, CA
NEXUS, Brand Library & Art Center, Glendale, CA
Plenty, Athen B. Gallery, Oakland, CA

Publications

2017 *Hi-Fructose,* #44
No Cure Magazine, #14
ArtMaze Magazine, #1

Collection

National Institute of Urban Art

Represented by

Thinkspace Gallery, Los Angeles, CA
Athen B. Gallery, Oakland, CA
Jonathan LeVine Projects, Jersey City, NJ

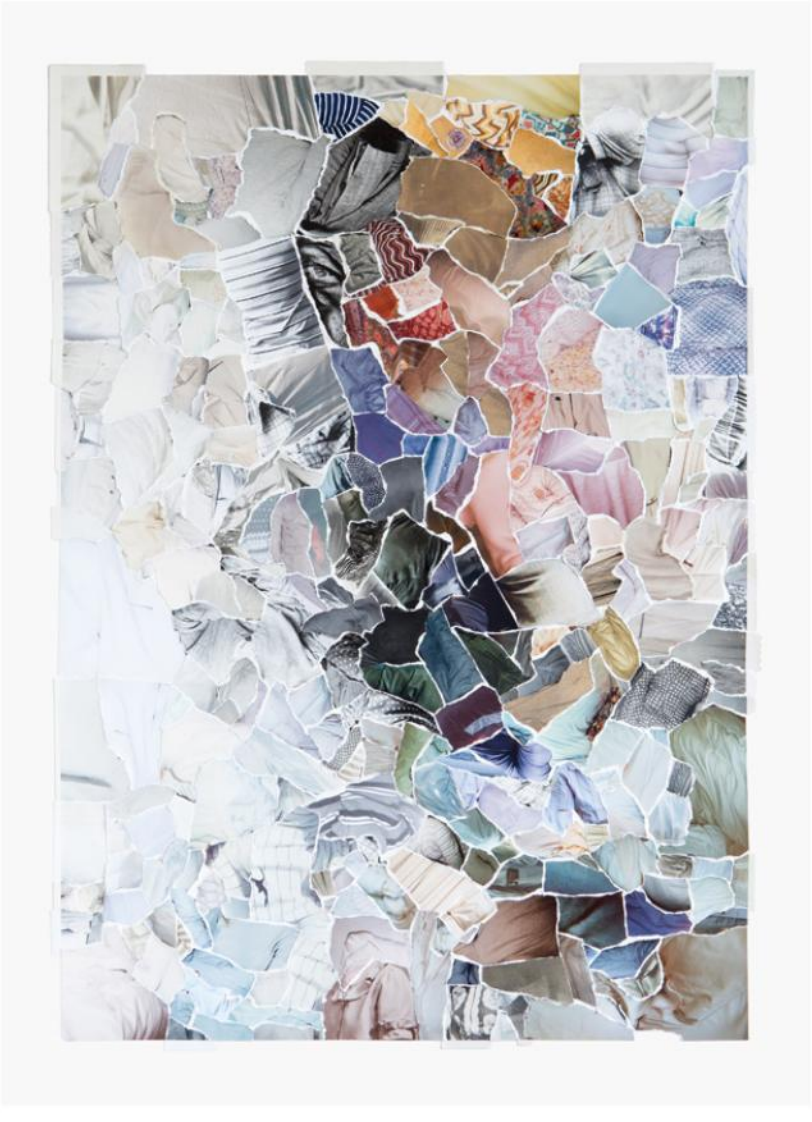
Centered on portraiture, my work seeks to make a direct connection with the audience. This connection encourages viewers to bring their own perceptions, imagination, and vision to light alongside mine. Throughout my work, realism is mixed with flat graphic space, and themes or motifs of identity, the mask, and ego are loosely implied. The convergence of infinite space and the figure highlights the realm of contemplation located between the conscious and the subconscious mind. In my most recent series of works, I utilize a more dimensional method to push the collage-like look and feel of my imagery. In doing so, I place emphasis on how one's identity is merely a blend of different elements, backgrounds, and experiences. These elements ultimately come together in harmony to create the individualized self.





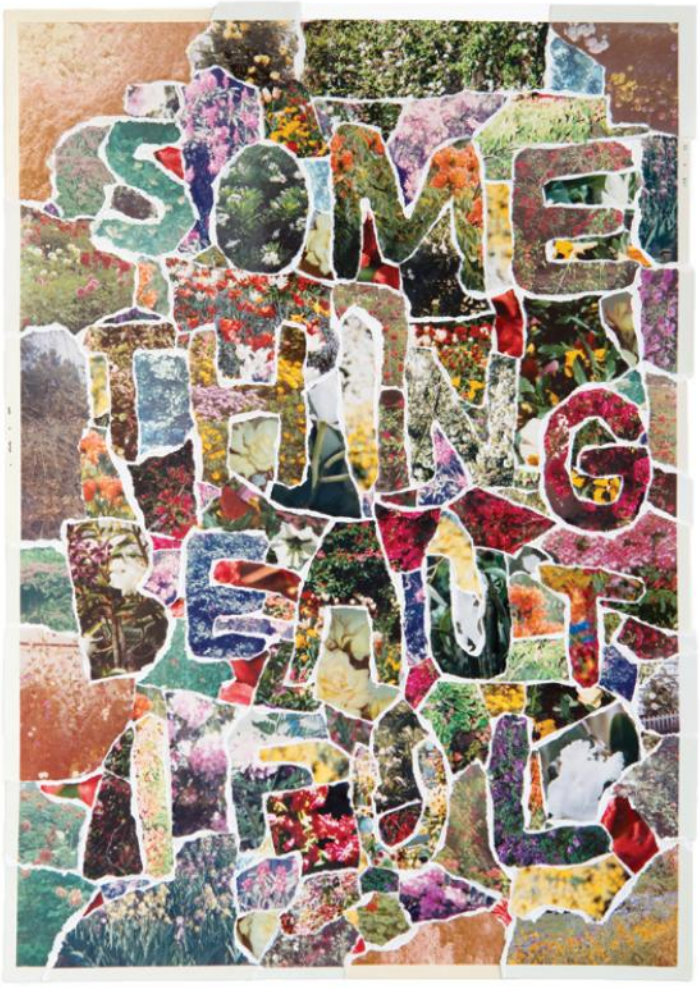
Joe Rudko

Studio Backdrop | torn found photographs on paper, 15 x 11 inches



Joe Rudko

Quilt (Color) | torn found photographs on paper, 30 x 22 inches



Joe Rudko

Something Beautiful | torn found photographs on paper, 15 x 11 inches

Joe Rudko

Seattle, WA
503.222.0063 (PDX Contemporary Art)
joe.rudko@gmail.com / www.joerudko.com / @joerudko

b. 1990 Everett, WA

Education

2013 BFA, Western Washington University, Bellingham, WA

Residency

2016 Vermont Studio Center, Johnson, VT

Solo Exhibitions

2017 *Basic Techniques of Photography*, Greg Kucera Gallery, Seattle, WA
2016 *Album*, PDX Contemporary Art, Portland, OR
2015 *Broken Image*, Roq La Rue Gallery, Seattle, WA
Picturesque, PDX Contemporary Art, Portland, OR

Group Exhibitions

2017 *Future Isms*, Glassbox Gallery, Seattle, WA
2016 *Photography and Contemporary Experience,* Portland Art Museum, Portland, OR
The Photograph, G. Gibson Gallery, Seattle, WA
Out of Sight, King Street Station, Seattle, WA
2015 *Punctum*, Photographic Center NW, Seattle, WA
BOGO, Davidson Contemporary, New York, NY
Bellingham National, Whatcom Museum of Art, Bellingham, WA

Awards

2016 Future List Award, *City Arts Magazine*
Clowes Fellowship, Vermont Studio Center

Collection

Portland Art Museum

Represented by

PDX Contemporary Art, Portland, OR
Greg Kucera Gallery, Seattle, WA

My work addresses photography's continuously expanding role as a tool to communicate ideas, feelings, and truths, and the medium's tendency to shift shape in how it is defined and understood. Using collage, drawing, and sculpture, all under the guise of something inherently "photographic," I manipulate, obscure, and otherwise distort found photographs, cutting and tearing them to reveal their limitations as representations of reality. This disruption breaks apart the illusion of the image, exposing the photograph's vulnerability as a physical object and its increasingly malleable visual representations. Because of their aging and anonymity, these antiquated snapshots have the ability to engage with anonymous personal narratives and the fragmented way we assign value and meaning to their past.





Chad Sines

Boyle Heights | sculptural installation, 144 x 180 inches



Chad Sines

We Didn't Land on Plymouth Rock | mixed media painting on wood, 120 x 96 inches



Chad Sines

Hercules and the Fantastic Four | acrylic on paper, 24 x 48 inches

Chad Sines

Los Angeles, CA
859.457.1180
chadsines@yahoo.com / cha-sines-uanv.squarespace.com

b. 1974 Columbus, OH

Education

2017 MFA, University of Southern California, Los Angeles, CA
2015 BFA, University of Kentucky, Lexington, KY
2010 The Ohio State University, Columbus, OH

Group Exhibitions

2017 University of Southern California, Los Angeles, CA
So Cal MFA, The Millard Sheets Art Center, Pomona, CA
Outsider or Insider? Art!, Mansfield Art Center, Mansfield, OH
2016 University of Southern California, Los Angeles, CA
2014 *Art for Life*, Columbus Museum of Art, Columbus, OH
2013 *Homeostasis Lab*, The Wrong: New Digital Art Biennale, Sao Paulo, Brazil
Evolving Revolving 12, Ann Tower Gallery, Lexington, KY
2012 Riffe Center, Columbus, OH
Installation Nation, Primary Colors, Indianapolis, IN
2011 Open Studios, University of Kentucky, Lexington, KY
2010 *Visualizing the Experiences of War*, Urban Arts Space, Center City Gallery, Columbus, OH
2009 *Venice Biennale,* Venice, Italy

In much of my work, I investigate the complex ways social environments shape us, often referencing issues within a community context with an eye to social and urban sustainability. My works are environmental interventions that consist of materials scavenged from the street and reconstructed in sculptural installations that evoke the impromptu networks that emerge within a city. Addressing issues of economy, material use, and value, my process confronts decision-making with acknowledgment of the nature of each material. Adopting a subject less for its form than as a kind of strategy, I decompose it and selectively reassemble and isolate its parts as disparate materials to articulate a precise formal language that speaks to our collective experiences and the complex interactions therein.





Dirk Staschke

Flux #1 | ceramic and epoxy, 23 x 21 x 7 inches



Dirk Staschke

Fold #2 | ceramic, 22 x 18 x 8 inches



Dirk Staschke

The Stucture of an Image | ceramic and scrap wood, 34 x 26 x 5 inches

Dirk Staschke

Portland, OR
206.652.5855 (Winston Wachter Fine Art)
www.artdirk.com / @dirk_staschke

b. 1971 Huntsville, AL

Education

1998 MFA, Alfred University, Alfred, NY

Solo Exhibitions

2017 *Perfection of Happenstance*, Winston Wachter Fine Art, Seattle, WA
2016 *Nature Morte*, American Museum of Ceramic Art, Pomona, CA
2015 *Executing Merit*, Winston Wachter Fine Art, Seattle, WA
2012 *Falling Feels a Lot Like Flying*, Bellevue Arts Museum, Bellevue, WA

Group Exhibition

2017 *C'est le bouquet,* Fondation d'entreprise Bernardaud, Limoges, France

Awards

2017 2nd place, Production Grant, Virginia A. Groot Foundation
2011 Production Grant, Canada Council for the Arts
2010 1st place, Award of Excellence, Bellevue Arts Museum Biennial

Collections

Smithsonian American Art Museum
Icheon World Ceramic Center
Portland Art Museum
Museum of Fine Arts, Houston
American Museum of Ceramic Art
Fuller Craft Museum
Birmingham Museum of Art

Represented by

Winston Wachter Fine Art, Seattle, WA

I explore a space between sculpture and painting that neither medium can occupy alone. Look behind a "real" painting and the illusion of space it creates is lost. My work gives that space tangible form. The knowable gives way to the mystery of an embodied illusion. Representation is only a departure point for examining skill and craft.

My latest investigations have taken me directly to painting. The notion of futility is key in the vanitas tradition. I translate that futility into an artistic gesture by rendering what is representational and static in the fluid medium of glaze, knowing that what is painstakingly depicted will change beyond my control during firing. It captures a fleeting moment reminiscent of the temporal nature of life. Ironically, history has shown fired ceramic to be among the most permanent materials in existence.

Invoking the impermanent in the enduring medium of ceramic is a hopeful act. In some small way, futility gives way to optimism.





Frank J. Stockton

Untitled (Gutter 02) | oil and string on 11 canvases, nail, and napkin, 36 x 36 inches



Frank J. Stockton

Untitled (Gutter 01) | oil and nail on 12 canvases, 36 x 36 inches



Frank J. Stockton

Terrible Infant | oil on canvas, 77 x 60 inches

Frank J. Stockton

Los Angeles, CA
fstockton@gmail.com / www.frankstockton.com / @fjstockton

b. 1980 Santa Ana, CA

Education

2015 MFA, University of California, Los Angeles, CA
2005 BFA, Art Center College of Design, Pasadena, CA

Residency

2015 Skowhegan School of Painting & Sculpture, Skowhegan, ME

Solo Exhibitions

2018 Denk Gallery, Los Angeles, CA
2016 *True Believers*, Samuel Freeman Gallery, Culver City, CA

Group Exhibitions

2017 *American Genre: Contemporary Painting*, Institute of Contemporary Art at Maine College of Art, Portland, ME
2016 *Faculty Exhibition*, Quad Gallery, Riverside City College, Riverside, CA
2015 *Inside/Outside: Works from the Skowhegan Archives*, Common Street Arts, Waterville, ME
UCLA MFA Thesis Exhibition #2, UCLA New Wight Gallery, Los Angeles, CA
UCLA Department of Art MFA 2015 Preview Exhibition, UCLA New Wight Gallery, Los Angeles, CA
2014 *Top Coat*, The Pit, Glendale, CA
The Status of Portraiture, Autonomie Projects, Los Angeles, CA

Awards

2014-15 Graduate Fellowship, University of California, Los Angeles
2013-14 Lorser Feitelson & Helen Lundberg Feitelson Arts Foundation Award

Publications

2017 *New American Paintings,* #129
Cover, *West Branch*, #85

The imagery I begin with typically confesses to a rite of passage, sexual awakening, or some other coming-of-age tale.

I call some of the recent work "gutter" paintings, which is a reference to the the gap between cells in a comic strip. These larger pieces are constructions of many small canvases clustered into a grid formation that may suggest a spatial, narrative, or symbolic meaning to the viewer.

Another group of paintings begins with similar source imagery, but differs from the "gutter" paintings in that the images are progressively superimposed on a single canvas.





Sarah Thibault

Teresa | oil and spray paint on canvas, 45 x 54 inches



Sarah Thibault

Reading in the Dark | oil on canvas, 45 x 54 inches



Sarah Thibault

Shelley | oil on canvas, 14 x 11 inches

Sarah Thibault

San Francisco, CA
sarah.thibault@gmail.com / www.sarahthibault.com / @sarah_thibault

b. Hopkins, MN

Residencies

2016- 1240 Studios, Minnesota Street Project, San Francisco, CA

Solo Exhibitions

2016 *Sun Salutations,* Scrawl Center for Drawing, San Francisco, CA
2015 *Staycation*, Mark Wolfe Contemporary, San Francisco, CA
2012 *Coming Up Roses,* Mark Wolfe Contemporary, San Francisco, CA

Group Exhibitions

2017 *Night Moves*, Interface Gallery, Oakland, CA
For Shelley, Simuvac Projects, New York, NY
RELAY, CTRL+SHFT Collective, Oakland, CA
Apollo on Earth, H I L D E, Los Angeles, CA
Mind Control, Alter Space, San Francisco, CA
2016 *There's No Such Thing as a Free Hand, Part II,* Egyptian Art & Antiques, Los Angeles, CA
There's No Such Thing as a Free Hand, Part I, Tmoro Projects, Santa Clara, CA
The Understudy, Et Al Gallery, San Francisco, CA
After Pop Life, Minnesota Street Project, San Francisco, CA
2014 *Something Completely Different,* City Limits Gallery, Oakland, CA
2012 *Moxie*, Steve Turner Contemporary, Los Angeles, CA
2009 *ART in Embassies*, American Embassy, Montevideo, Uruguay

My paintings are inspired by Instagram selfies, historical odalisques and chiaroscuro paintings, Romanticism, and the cool glow of an LED screen. Through these works I have tried to imagine a space where the subjects—women who spend their days dealing with stress at work, caretaking at home, and micro-aggressions on the street—can take a moment to themselves. These female characters stay up late, smoke, watch TV on their laptops in bed, and read on their phones at 4am when they have insomnia. They are absorbed in their inner lives, uninterrupted by the gaze of the viewer.





Cate White

Rory and His Mother and His Z | acrylic, house paint, spray paint, and glitter on canvas, 60 x 80 inches



Cate White

Reckoning | acrylic, house paint, spray paint, glitter, and collage on canvas, 45 x 65 inches



Cate White

Me and Rory in a Cliff Dwelling | acrylic, house paint, spray paint, glitter, dimensional paint, and mica on canvas, 72 x 60 inches

Cate White

Oakland, CA
cwhite@mcn.org / www.catewhite.com / @catewhite

b. 1971 Ukiah, CA

Residencies

2017 Atlantic Center for the Arts Master Artist Residency, New Smyrna, FL
2015 Roswell Artist-in-Residence, Roswell, NM

Solo Exhibitions

2017 *Hello Cruel World*, Guerrero Gallery, San Francisco, CA
Heroes for Ghosts, Fourth Wall Gallery, Oakland, CA
2016 *Around the Corner,* video screening, Oakland Museum of Contemporary Art, Oakland, CA
The Keys to the City, Roswell Museum and Art Center, Roswell, NM
2015 *Both on Earth*, Luggage Store Gallery, San Francisco, CA
2014 *To Live Outside the Law You Must Be Honest*, ProArts Gallery, Oakland, CA

Group Exhibitions

2016 *She Moonage Daydream*, CULT | aimee friberg exhibitions, San Francisco, CA
2015 *SWIM1*, New Image Art, Los Angeles, CA
Urban Flux at SPRING/BREAK Art Show, New York, NY
2014 *Reconnaissance*, Headlands Center for the Arts, Sausalito, CA

Award

2015 Tournesol Award, Headlands Center for the Arts

Publications

2017 "Countering the Cultural Trance of Normal," *Juxtapoz Magazine,* July
2016 "Cate White: The Keys to the City," *The Magazine*, December/January, p.53
2015 "Cate White an Outsider No Longer," *San Francisco Chronicle*, October 14

Having spent my formative years in the backwoods culture of guns, 4x4s, and meth in Northern California, I find familiar comfort on societal and psychic margins. The span of my intimate relationships across many social groups has made clear to me the inadequacy of discourses that remain confined to any one demographic. I am interested in how underrepresented perspectives made visible complicate established narratives around fundamental themes: gender, race, class, beauty, power, value, and morality.

I use the democratic language of emotion, the figure, narrative, comedy, and self-exposure to handle a range of subjects: existential reckoning, emotional outbursts, art-historical revisions, satires of media ideals, personal narratives, portraits of friends and of archetypal characters.

My painting process combines premeditation and improvisation so I can communicate what I've come to know while allowing for my perceptions to be altered by chance, mystery, and unconscious knowledge. I trust in the act of painting and the public conversations that arise in response to it, to illuminate the invisible forces at work—both inner and outer—that construct identity and culture.



Editor's Selections >



The following section is presented in alphabetical order.
Biographical information has been edited.
Prices for available work may be found on p176.



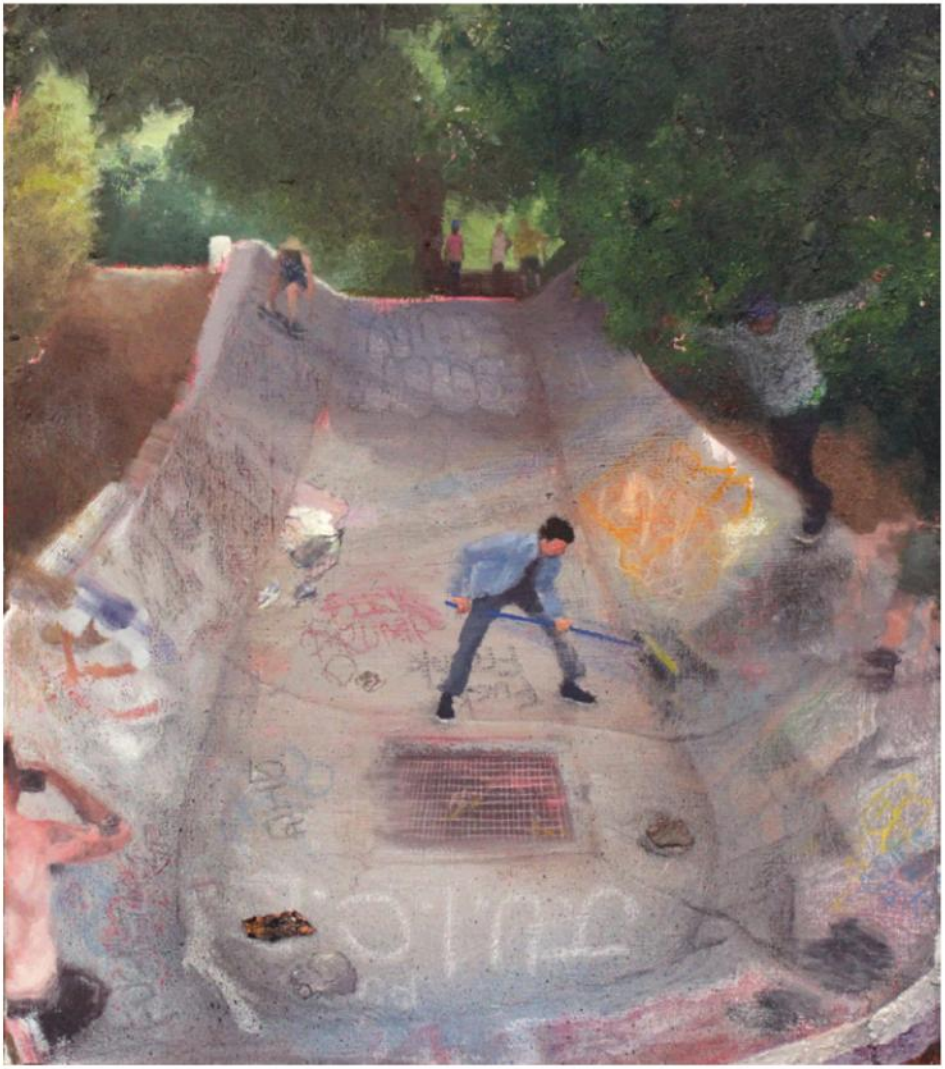
Michael Alvarez

Gnarmageddon (Ode to J-Kwon) | oil, spray paint, and graphite on panel, 60 x 72 inches



Michael Alvarez

Take a Hike | oil, spray paint, and graphite on panel, 80 x 97 inches



Michael Alvarez

Ditch Party | oil, spray paint, and graphite on canvas, 18 x 16 inches

Michael Alvarez

Los Angeles, CA
626.379.8564
mailto@michaelalvarezart.com / www.michaelalvarezart.com / @__michaelalvarez__

b. 1983 Los Angeles, CA

Education

2007 Art Center College of Design, Pasadena, CA

Professional Experience

2012- ArtworxLA, Los Angeles, CA

Solo Exhibition

2016 *Sorealism*, MaRS, Los Angeles, CA

Group Exhibitions

2017 *Dark Progressivism: The Built Environment*, Lancaster Museum of Art and History, Lancaster, CA
SUR: bienniel, Cerritos College Art Gallery, Cerritos, CA
Friends Do Not Fear, New Image Art Gallery, West Hollywood, CA
2015 *All Types of Characters*, Joshua Liner Gallery, New York, NY
2014 *This Is Not a Self Portrait: Reflections on Erasure, Solidarity and Belonging,* Cal State University Northridge Art Galleries, Northridge, CA

Publications

2015 *Juxtapoz*
2013 *Studio Visit*, vol. 22
2011 *Thrasher Magazine*

Collection

Cheech Marin Collection

Human beings fascinate me: our interactions with each other, our histories, and our environment. As a painter, I observe and analyze the world around me. My paintings document a collection of experiences within a contemporary urban reality that I would like to share with the viewer. Some are personal experiences. Some are based on stories. Some are a collection of visual artifacts. All are based on what I sense and see. The subject matter is simultaneously dysfunctional and celebratory; formally, I use detail and distortion to give added nuance to the content of the paintings.





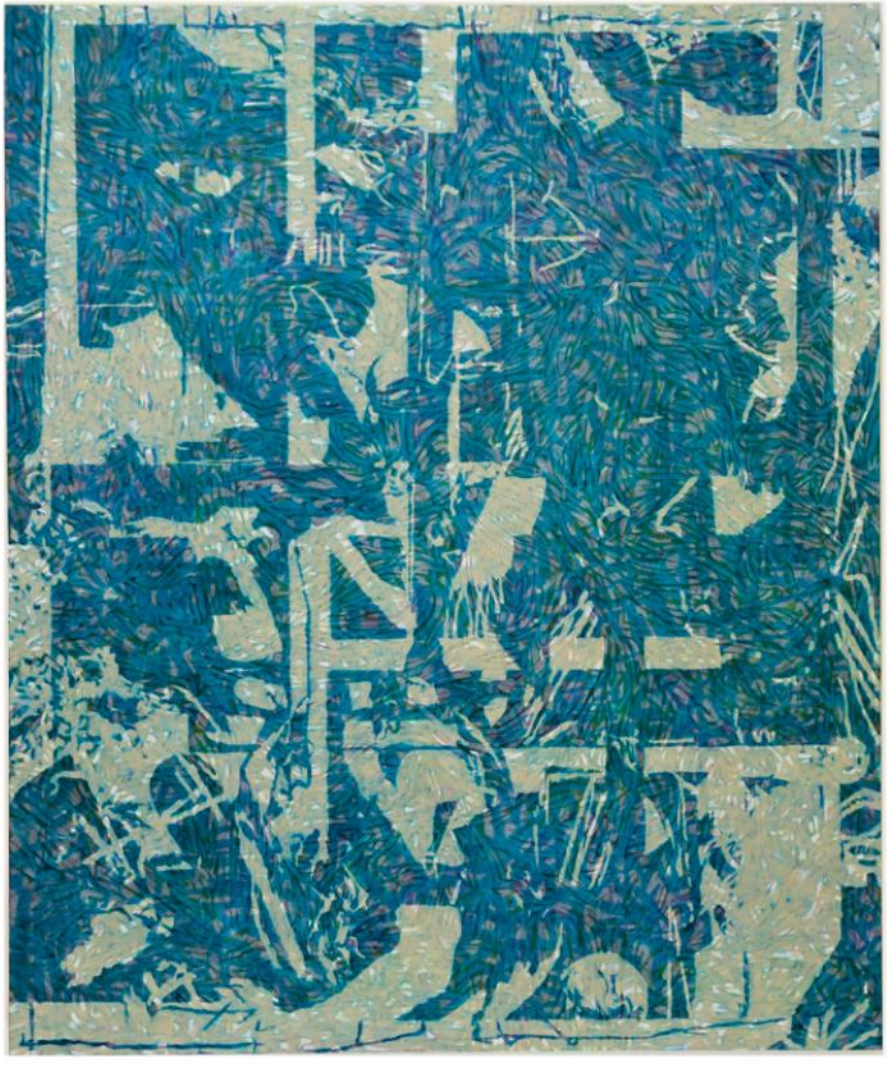
Jonathan Apgar

Corrupting true | oil on canvas, 79 x 69 inches



Jonathan Apgar

Existing non-conforming | oil on canvas, 79 x 69 inches



Jonathan Apgar

Almost nothing, but more than enough | oil on canvas, 60 x 50 inches

Jonathan Apgar

Pomona, CA
jonathan.apgar@gmail.com / www.jonathanapgar.com / @jonathanapgar

b. 1977 San Diego, CA

Education

2013 MFA, University of California, Los Angeles, CA
2009 BFA, California State University, Long Beach, CA

Solo Exhibition

2013 *The Unfruitful Land*, ACME., Los Angeles, CA

Group Exhibitions

2017 *Amplify Compassion*, 356 S. Mission, Los Angeles, CA
2016 *You Will Never Be Younger Than You Are Today*, PLUG projects, Kansas City, MO
Out of Body, Launch LA, Los Angeles, CA
Concrete Matter and Liquefied Horizons, Garboushian Gallery, Los Angeles, CA
2015 *Angels with Dirty Faces*, HilgerBROTKunsthalle, Vienna, Austria
2014 *Dreaming Wildly // Fighting to Win*, The Underground Museum, Los Angeles, CA
Paradise Sauna, TSA LA, Los Angeles CA
20 Years of ACME., ACME., Los Angeles, CA
Another Cats Show, 356 S. Mission, Los Angeles, CA
The Knowing Field, PØST, Los Angeles, CA
(en)Gendered (in)Equity: The Gallery Tally Poster Project, For Your Art, Los Angeles, CA
2012 *Seven Young Los Angeles Painters I Like*, George Lawson Gallery, Culver City, CA
To Live and Paint in LA, Torrance Art Museum, Torrance, CA

I imagine these paintings as artifacts sent back from an unknown future where the oppositional forces of the present moment—dread and upheaval, resistance and perseverance—have unfurled into an eerily familiar yet totally unrecognizable world.

The compositions accumulate from pieces of my own drawings and photographs, through which I search for evocative forms, the suggestion of figuration, and the feeling of mystery.





Ross Caliendo

Diamond Head and the Prairie | spray paint, acrylic paint, Flashe, oil pastel, colored pencil, and oil paint on raw canvas with air-dry clay snake frame, 43 x 39 inches



Ross Caliendo

A Hot Desert and a Cool Breeze | acrylic paint, oil pastel, and oil paint on raw canvas with air-dry clay snake frame, 43 x 39 inches



Ross Caliendo

A Classic Portrait of Good and Evil | colored pencil, acrylic paint, spray paint, and plastic jewelry on raw canvas with air-dry clay snake frame, 42 x 39 inches

Ross Caliendo

Los Angeles, CA
323.378.6842 (ltd los angeles)
rosscaliendo@gmail.com / @rosscaliendo

b. 1988 Pittsburgh, PA

Represented by
ltd los angeles, Los Angeles, CA

I have found that a painting only sits right when I choose to do the vulnerable rather than the expected thing. I like to explore the space where my impulses lead me down an unexpected path. The paintings seem to talk back when I end up surprising myself. Anytime I think I know what I'm doing, or have something figured out, the thing ends up playing a joke on me. I work on multiple canvases at once, using many materials and methods to explore different motifs. I settle on one motif at a time to use as an anchor within a single body of work, and from there explore many possibilities. Within that single framework, another motif will emerge that I will elaborate on or act on in direct opposition in the next body of work.





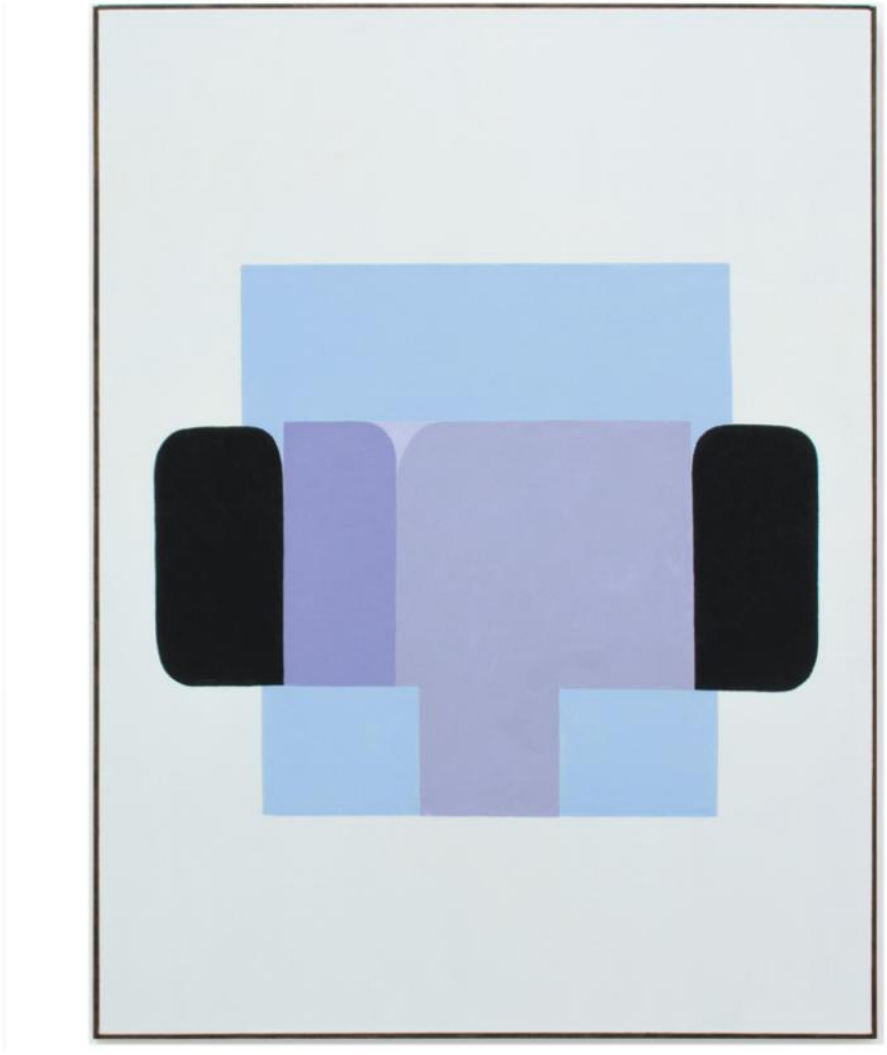
Tony Larson

The Darkest Cloud | Flashe and acrylic on canvas with artist's frame, 72 x 60 inches



Tony Larson

Caste Cloud | Flashe and acrylic on canvas with artist's frame, 72 x 60 inches



Tony Larson

Head In The Cloud | Flashe and acrylic on canvas with artist's frame, 54 x 42 inches

Tony Larson

San Diego, CA
tony@tonylarsonstudio.com / www.tonylarsonstudio.com / @tonylarsonstudio

b. 1968 Honolulu, HI

Education

2017 MFA, Claremont Graduate University, Claremont, CA
2014 BFA, California Institute of the Arts, Valencia, CA

Solo Exhibitions

2017 *Tony Larson: MFA Thesis Exhibition*, East Gallery, Claremont Graduate University, Claremont, CA

Group Exhibitions

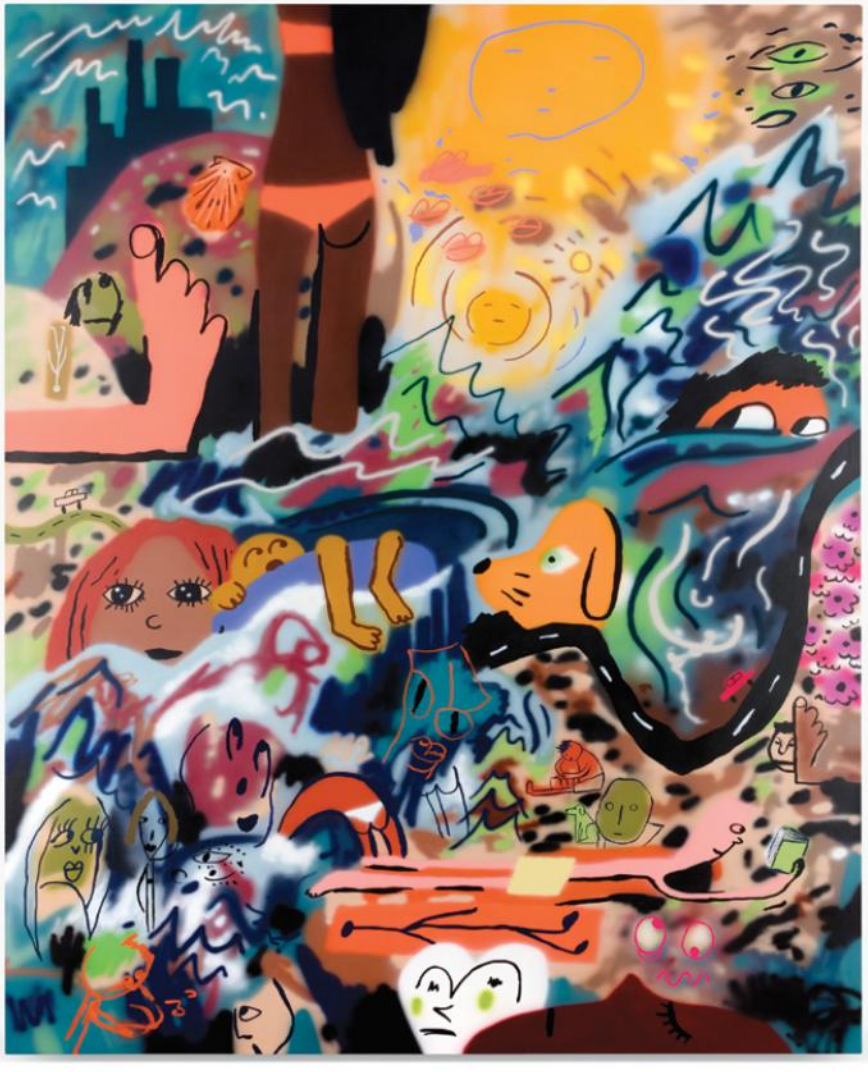
2017 *Green Light,* Graduating MFA Group Show, Peggy Phelps Gallery, Claremont Graduate University, Claremont, CA
soft.core, pop-up group show, Los Angeles, June 10th
2016 *Compression,* 2nd Year MFA Group Show, East Gallery, Claremont Graduate University, Claremont, CA
2015 *Squaring the Circle,* 1st Year MFA Group Show, East Gallery, Claremont Graduate University, Claremont, CA

Award

2017 Karl and Beverly Benjamin Fellowship in Art, Claremont Graduate University

I am interested in altering the modes of communication to which I am subjugated. My work is about exploring a dialogue between the ever-burgeoning digital feed and traditional representations of communication, symbology, and identity. I zoom in on familiar, banal, or commonly overlooked elements found in ubiquitous digital streams of visual information, take these fragments apart and mash them back together into new structures. New possibilities are then discovered. Additionally, I refer to a vast, visual library of forms and symbols I have created through a contemplative daily drawing practice. I will introduce drawn fragments to new structural possibilities by experimenting with scale, material, and the proportional relationships between drawing, digitization, and painting.





Joshua Nathanson

Grunge Beach | acrylic on canvas, 84 x 61 inches



Joshua Nathanson

Terminal Advance | acrylic on canvas, 74 x 54 inches



Joshua Nathanson

Red Ant | acrylic on canvas, 84 x 61 inches

Joshua Nathanson

Los Angeles, CA
310.426.8040 (Various Small Fires)
www.joshuanathanson.com / @joshua.nathanson

b. 1976 Washington, DC

Education

2006 MFA, Art Center College of Design, Pasadena, CA
2000 BFA, School of Visual Arts, New York, NY

Solo Exhibitions

2016 *Forthcoming*, Downs & Ross, New York, NY
Make Memories with the Bunny, Kaikai Kiki, Tokyo, Japan
Froth, Luce Gallery, Turin, Italy
2015 *Labor Day,* Various Small Fires, Los Angeles, CA

Group Exhibitions

2017 *Eternal Youth,* Museum of Contemporary Art Chicago, Chicago, IL
The Grove: Joshua Nathanson, Ditte Gantriis and Juan Antonio Olivares, Hester, New York, NY
Electronic Superhighway, Whitechapel Gallery, London, England
Takashi Murakami's Superflat Collection: From Shōhaku and Rosanjin to Anselm Kiefer, Yokohama Art Museum, Yokohama, Japan
2015 *I Know You Got Soul*, ARNDT, Gillman Barracks, Singapore
2014 *Another Cats Show*, 356 Mission, Los Angeles, CA
2011 *The Fake: Forgery and Its Place in Art*, LA>< ART, Los Angeles, CA

Collections

Yuz Museum, Shanghai
Museum of Contemporary Art Chicago
Los Angeles County Museum of Art

Represented by

Various Small Fires, Los Angeles, CA

My paintings begin as plein air drawings I make in public sites of leisure and ritual, such as malls, beaches, and cemeteries. I exaggerate the figures and landscapes I see and supplement them with imagined, often humorous forms to convey the frenzied and saturated experience of aesthetic reception in our present moment. Evoking the illuminated space of the now omnipresent screen, my paintings insist on a playful freneticism as well as a flat and graphic quality that acknowledges the role of digital technologies and media in the production and conception of my imagery. However, my work remains heavily influenced by nineteenth-century art-historical movements such as impressionism, which explore the relationship of vision and modern experience through painterly representation. My paintings similarly prioritize the act of perception and explore the relationship of movement, color, and light to the emotional and psychical conditions of contemporary life—from anxiety and alienation to equilibrium and transcendence.



Pricing

Prices published here, for the most part, represent the current price for a work established by the artist or his/her gallery. If a work has been sold prior to publication and a price is shown here, it represents the price the work would command if it were available at the time this book is produced (December - January 2018).

Juventino Aranda
p14 NFS p15 NFS p16 $5,000

Katie Barrie
p18 $2,500 p19 $2,500 p20 $2,500

Heimir Björgúlfsson
p22 POR p23 NFS p24 POR

Kelly Bjork
range of prices: $550 - $1,600

Dan Isaac Bortz
p30 $2,500 p31 $2,600 p32 NFS

John Brosio
p34 POR p35 POR p36 POR

Aaron Douglas Estrada
p38 NFS p39 $7,000 p40 $7,000

Chris Finley
p42 $8,200 p43 $8,200 p44 $8,200

Howard Fonda
p46 $9,000 p47 $6,000 p48 $8,600

Robert Fontenot
range of prices: $850 - $2,000

Sara Frantz
p54 $1,500 p55 $1,500 p56 $1,500

Brett Goodroad
p58 $6,500 p59 NFS p60 NFS

Rives Granade
p62 $16,000 p63 $16,000 p64 $12,500

Casey Gray
p66 $3,000 p67 $3,000 p68 $24,000

Megan Hanley
p70 $3,500 p71 $3,500 p72 $3,500

Andrea Joyce Heimer
p74 NFS p75 NFS p76 POR

Christopher Paul Jordan
p78 NFS p79 NFS p80 NFS

Rebecca Kaufman
p82 $5,000 p83 $3,300 p84 $5,000

Miles Lewis
p86 $800 p87 $1,800 p88 $3,000

Jake Longstreth
p90 $12,500 p91 $12,500 p92 NFS

Grace Lynne
range of prices: $700 - $1,300

Michael Mancari
p98 POR p99 POR p100 POR

Sarah Mikenis
p102 $5,000 p103 $6,250 p104 $6,250

Paige Jiyoung Moon
p106 $1,350 p107 $1,600 p108 $2,400

Jaime Muñoz
p110 $3,000 p111 $3,000 p112 $2,000

Paul Paiement
p114 $1,500 p115 $4,500 p116 $19,500

Yulia Pinkusevich
p118 NFS p119 NFS p120 POR

Mark Posey
p122 NFS p123 NFS p124 $10,500

Michael Reeder
p126 NFS p127 NFS p128 NFS

Joe Rudko
range of prices: $1,000 - $3,000

Chad Sines
p134 $10,000 p135 $8,000 p136 $2,500

Dirk Staschke
p138 $5,000 p139 NFS p140 $38,000

Frank J. Stockton
p142 POR p143 POR p144 POR

Sarah Thibault
p146 $3,000 p147 $3,000 p148 $1,200

Cate White
p150 $4,500 p151 $3,500 p152 $4,500

Michael Alvarez
p156 NFS p157 $13,500 p158 NFS

Jonathan Apgar
p160 $7,000 p161 $7,000 p162 $5,000

Ross Caliendo
p164 $5,000 p165 $5,000 p166 $5,000

Tony Larson
p168 $3,000 p169 $3,000 p170 NFS

Joshua Nathanson
p172 NFS p173 NFS p174 NFS



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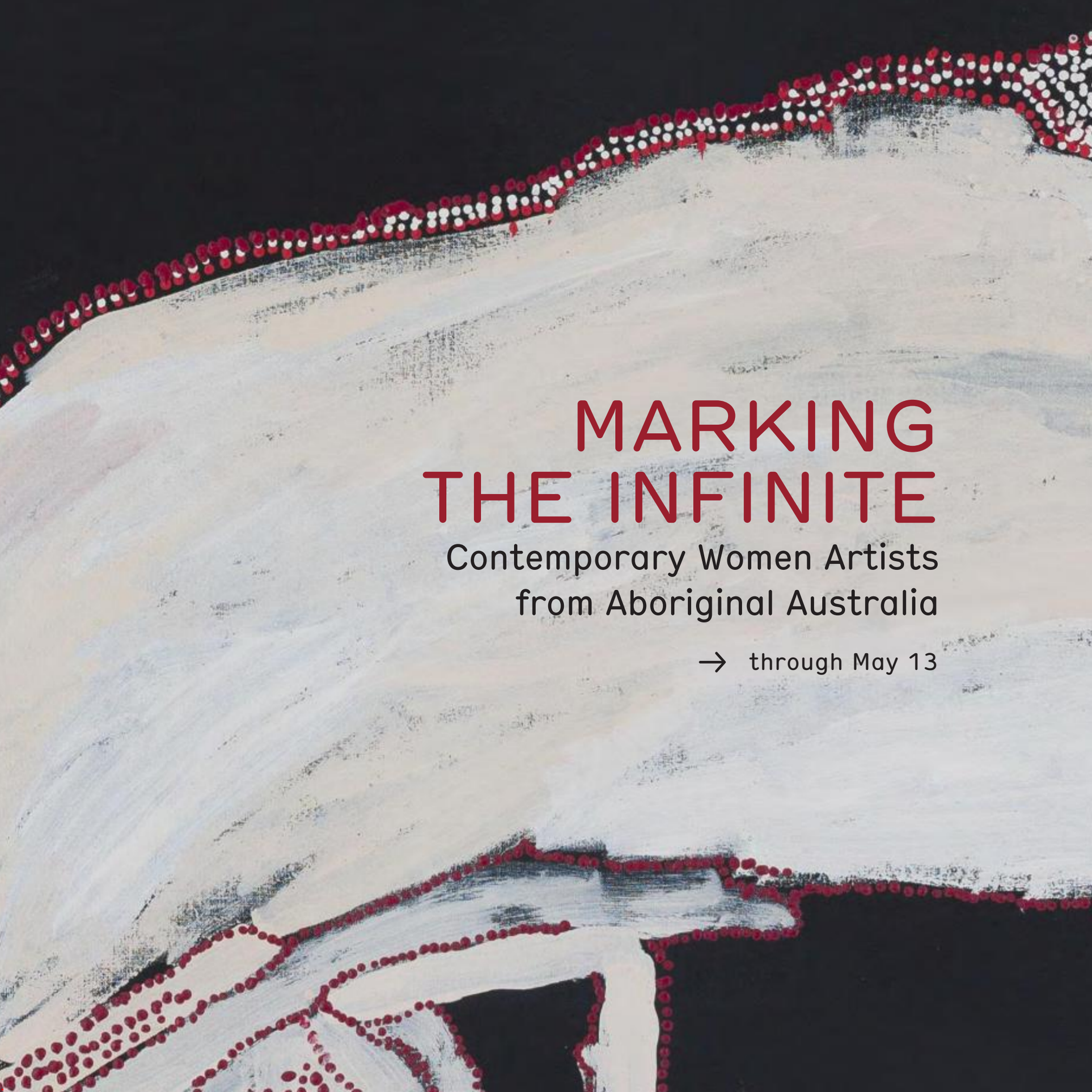
Conversations with Nicole Berry of the Armory Show, and Adeline Ooi of Art Basel in Hong Kong



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IN THEIR OWN WORDS: VIEWS AND INTERVIEWS

Names make news. As our title implies, this magazine has always believed in talking directly to the top modern painters, the top artists, gallerists and more.

Interviews best tell us what motivates them in art. It is true that some artists are reluctant to talk at length, preferring to let their works stand on their own merits without fancy explanations. Even so, the reputation of MODERN PAINTERS puts us in the fortunate position to speak to many creators, some of whom are giving rare insights into their processes. The inspirations that they describe can be many and various.

In the case of the French artist Gérard Garouste, 72, his paintings and sculptures reflect his fascination with religion. His repeated leitmotif of donkeys, he reveals, dates right back to his school days and being forced to wear a donkey dunce hat after coming in the bottom of the class in dictation. Garouste opens up to Tobias Grey here as no less than three shows display his work.

For the artist Jean-Michael Othoniel, works made out of glass and the potential of the transparent material is a driving force. He talks to Aymeric Mantoux about his admiration for poetry too.

Elsewhere the American artist and filmmaker James Benning, conversing with Sarah Moroz, explains how he uses painting, sculpture and found objects to tell a story of how he sees contemporary America. And the Dutch photographer and filmmaker Desirée Dolron talks to Nina Siegal about her starting points, which encompass Old Masters and diverse cultures, from Pakistan to the Philippines.

Following the departure of Benjamin Genocchio, who was director of The Armory Show, we cover the fair in full. Genocchio left amid allegations of sexual harassment. His replacement, Nicole Berry, answers questions from Annie Godfrey Larmon. Barry prefers to look forward to her vision of the future, drawing in more repeat visitors and young galleries.

With Art Basel in Hong Kong on the horizon, its director Adeline Ooi sets the scene in an interview with Tina Xu.

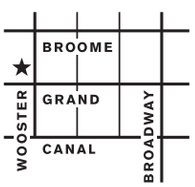
Gallerists play a major role in our coverage and as ever we chat with those who are at the forefront. Kamel Mennour speaks of his three spaces in Paris, and a newly opened one in London. Galleries need to adapt to survive, Mennour tells Franca Toscano. Franca also presents a profile of the gallerist Jack Tilton, who died last year, talking to his widow, artists and friends. They recollect the way in which Tilton's hard work, business drive and risk-taking vision made him one of the most influential gallerists in New York. He championed Douglas Gordon, Marlene Dumas and Richard Tuttle. Whatever the future of Tilton's gallery, it is clear that his legacy is a shift in taste. He was a leading player who also introduced Chinese Contemporary art to Western audiences. As an epitaph, it is one to be proud of.



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Terry Winters *Facts and Fictions*

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Terry Winters, *Untitled* (detail), 2011
Graphite and gouache on paper, 22 1/4 x 30 inches
Courtesy of the artist and Matthew Marks Gallery, New York

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ON THE COVER:
Lu pingyuan "Look, I'm Picasso!" 2017,Oil on Canvas

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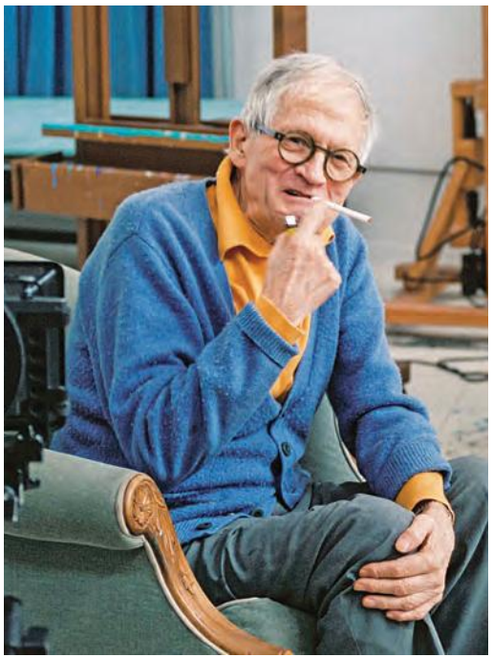


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"Portraits," 2016 by Tacita Dean. 16mm colour film, optical sound, 16 minutes, continuous loop

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LEFT:
Marlene Dumas, "The Painter," 1994, Oil on canvas, 78 ¾ x 39 ½ in Collection The Museum of Modern Art. Jack Tilton gave Dumas her first-ever U.S. solo exhibition in 1994





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Paweł Althamer, *Billy the Goat*, 2018, 17 × 13.5 × 11.5 cm, hand-painted porcelain, series of 25, each unique



Brooklyn Museum

Radical Women: Latin American Art, 1960–1985

On View April 13–July 22

Image: Sylvia Palacios Whitman (born Chile, 1941; lives and works in the United States). *Passing Through*, Sonnabend Gallery, 1977. Documentation of performance; photographer: Babette Mangolte. Photograph (detail). Courtesy of Babette Mangolte. © 1977 Babette Mangolte (all rights of reproduction reserved)

Radical Women: Latin American Art, 1960–1985 is organized by the Hammer Museum, Los Angeles.

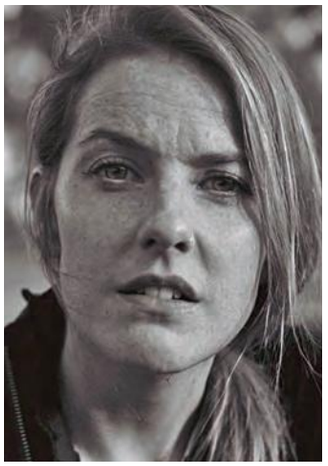
Leadership support for the Brooklyn Museum presentation is provided by the Ford Foundation. Major support is provided by the Starry Night Fund, the Horace W. Goldsmith Foundation, Brooklyn Friends of Radical Women, and Bank of America.

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Tobias Grey

Tobias Grey is an arts writer and critic based in Paris. He writes on art, literature, cinema, television and current affairs for the Financial Times, the Wall Street Journal, The New York Times, American Vogue and Newsweek. He moved to Paris from London over 20 years ago and is married with two children. His first gig as a journalist was to write about the jazz clubs of Paris which was not a bad way to discover the joys of wordsmithery. The visual arts were the next logical step in enlivening his senses. Artists he has interviewed include Baselitz, Soulages, Botero, Adnan, Morellet, Huyghe and Alechinsky.

Nina Siegal

Nina Siegal is an American author and journalist who has been based in Amsterdam for 11 years. She is a regular contributor to The New York Times, and she also writes for The Economist, Bloomberg News, and various art and culture magazines. As an art market reporter for Bloomberg in 2004, Nina traveled for the first time to the Netherlands to cover the TEFAF fair in Maastricht, where she was able to see four Rembrandt portraits at the same time in the Robert Noortman Gallery, and later visited the Rembrandt House in Amsterdam. She became fascinated by Dutch Golden Age painting and in 2006, returned to the Netherlands with a Fulbright grant to write her second novel, "The Anatomy Lesson", about Rembrandt's first large-scale group portrait, "The Anatomy Lesson of Dr. Nicolaes Tulp." She ended up staying in Amsterdam, writing about Dutch art, museums, art crime, authenticity and attribution issues, and European cultural life. She recently married a Dutch man, and they live together in Amsterdam with their three children.

Louisa Elderton

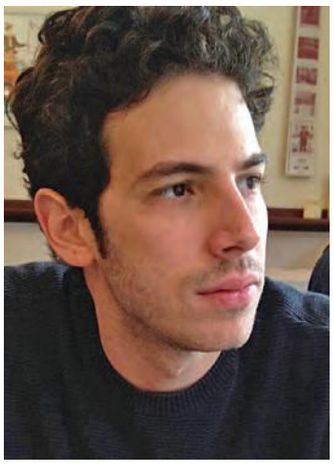
Louisa Elderton is an independent Contemporary arts curator, writer and editor who has contributed to Artforum, Art Review, Frieze, Flash Art, Art Monthly, Elephant Magazine, Apollo, Metropolis M, Monopol, The Burlington Magazine, Vogue China, Berlin Art Link, Artsy, House & Garden, Harpers Bazaar and The White Review. She received a First-Class Bachelor's degree in Art History and English from The University of Sussex and a Master's degree from the Courtauld Institute of Art, where she presented an exhibition about Christian iconography in historical and Contemporary art. After working for the Research department at Tate, she was writer in Residence at Jerwood Visual Arts in London, and has curated solo exhibitions at public and commercial galleries for artists including Lawrence Weiner, Francesco Clemente, Wim Wenders, Yinka Shonibare MBE, Nasan Tur and Rachel Howard. A contributing author to numerous Phaidon publications including "Vitamin P3: New Perspectives in Painting and Universe," she has also produced monographs on Rachel Howard, Tim Noble & Sue Webster and Francesco Clemente. She is Project Editor of Phaidon's book Vitamin C: Clay & Ceramics in Contemporary Art, and is currently working on the next Vitamin book in the series.

Annie Godfrey Larmon

Annie Godfrey Larmon is a writer, editor, and curator based in New York. She is a regular contributor to Artforum, and her writing has also appeared in Bookforum, Frieze, MAY, Spike, Vdrome, and WdW Review. The recipient of a 2016 Creative Capital | Warhol Foundation Arts Writers Grant for short-form writing, she is the editor of publications for the inaugural Okayama Art Summit and a former international reviews editor of Artforum. She is the co-author, with Ken Okiishi and Alise Upitis, of "The Very Quick of the Word" (Sternberg Press, 2014), and she has penned features and catalogue essays on the work of numerous artists, including Okiishi, Korakrit Arunanondchai, Ben Thorp Brown, Alex Da Corte, Loretta Fahrenholz, Marianna Simnett, and Cally Spooner.











Zandie Brockett

Zandie Brockett is a curator, researcher and writer based between Beijing and Los Angeles. She founded the cultural platform, Bactagon Projects, serves as the Editor-in-chief of its bilingual, literary journal, BaJia, and was the Associate Curator of the biennale, the Shanghai Project. Her research seeks to understand the relationship between social practice art and societies that are increasingly transformed by technology and urban life.

Sarah Moroz

Sarah Moroz is a Franco-American journalist and translator; she has been based in Paris for the past decade. She writes about photography, art, fashion, and other cultural topics for The New York Times, the Guardian, New York Magazine, and i-D, amongst other publications. She is the co-author of a forthcoming illustrated guide to Paris, to be published by Rizzoli in spring 2018.

Stephen Heyman

Stephen Heyman writes about culture, travel and design for the New York Times and other fine publications. He was formerly a features editor at T: the New York Times Style Magazine. His weekly column charting international culture "by the numbers" ran in the global edition of The Times from 2013 to 2015. He has also written for AD, Dwell, Esquire, Slate, Town & Country, Travel & Leisure, Vogue.com, W and The Wall Street Journal.

Anya Harrison

Anya Harrison is a writer, curator and consultant based in London who has contributed to Flash Art, The Calvert Journal, GARAGE Magazine, Performa Magazine, Moscow Art Journal and other publications, mostly covering art and film. After completing a Master's degree at the Courtauld Institute of Art, she worked for the Garage Museum of Contemporary Art in Moscow, from where she originally hails, and contributed to the publication "Frozen Dreams: Contemporary Art from Russia." She is co-founder of The New Social, a curatorial platform that organizes film screenings, talks and other projects as a way to re-think today's "New East" (post-Soviet and post-Socialist territories), and is part of the curatorial team for the 13th Baltic Triennial.

Tina Xu

Tina Xu is a writer-filmmaker drawn to stories about the fragmentation and evolution of culture in an interconnected world. She grew up between California and China and is currently based in Beijing and Boston. She is inspired by the ways in which artists serve as prophetic voices in the midst of frenetic change and writes in this issue about four young Contemporary artists in Asia who pierce the conscience of society with new and age-old questions about history, modernity, morality, urbanity and ecology. Formally educated in political theory and international relations, she believes that art can contribute to a more peaceful world by luring viewers toward empathy and contemplation.



Desiree Dolron's "Xteriors II," 2001-2015. C-print, 62 5/8 x 47 1/4 in

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FLOCKING PATTERNS OF STARLINGS AND OTHER SILENCES: THE WORK OF DESIRÉE DOLRON

THE LEGACY OF THE DUTCH GOLDEN AGE SHINES THROUGH HER CONTEMPORARY ART

BY NINA SIEGAL



Desirée Dolron, Peshawar Pakistan, 1997

The influence of the Dutch Old Masters is immediately apparent in the Contemporary art of the photographer and filmmaker Desirée Dolron. Her best known series of photographs, "Xteriors," features luminously pale figures in dark gowns, turning toward the viewer with a plaintive or suprarational gaze.

"Her work is very much rooted in Dutch painting, especially the small Golden Age cabinet paintings by Vermeer and Pieter de Hooch," said Wim Pijbes, former general director of the Rijksmuseum, the Dutch national museum. "The way she treats light and composition is a very Old Master way of looking at interiors, at people, at moments and at atmosphere."

Other bodies of work that make up Dolron's 25-year career — which range from documentary photography in the Philippines and Cuba to short films that meditate on how fear can be expressed through a handful of dust — may less obviously reference the Dutch Golden Age. Yet all of her work seems to capture a sense of stillness and contemplation, and to mediate between states of impermanence and transcendence.

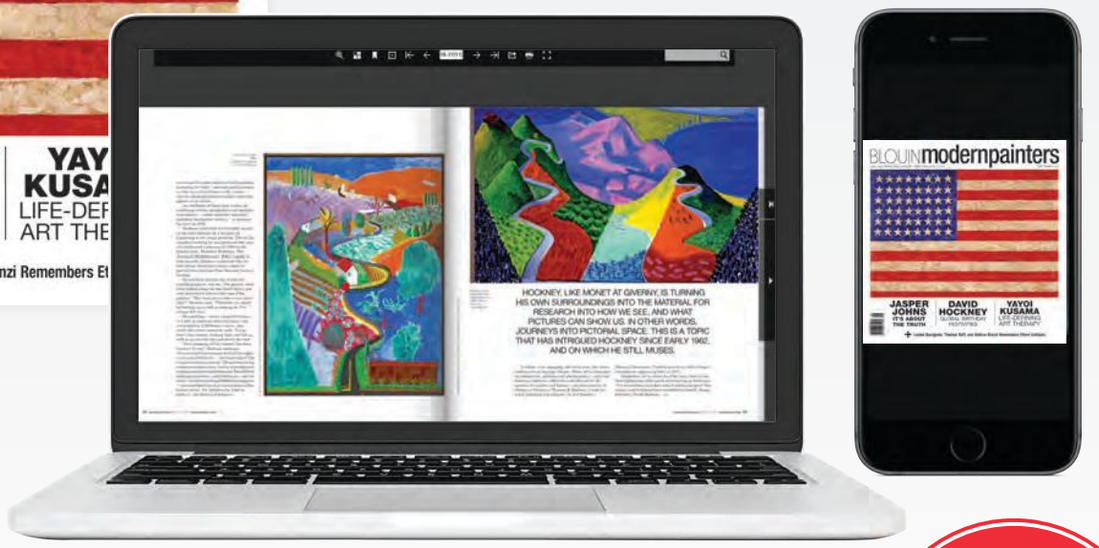
Dolron's work has been exhibited in Europe, most recently with a 2017 large-scale retrospective at the Singer Laren Museum in the Netherlands, and is represented in the collections of several major international museums, such as the Solomon R. Guggenheim Museum in New York, the Museo Nacional Centro de Arte Reina Sofía in Madrid, and the Victoria and Albert Museum, London. An exhibition at the Grimm Gallery in New York, which runs through March 11, is the first solo show of her work in the United States. She will also be showing at Frieze New York in May, and at the Museum Boijmans van Beuningen in Rotterdam and Kunstcentret Silkeborg Bad in Denmark later in the year.

The New York exhibition features only one

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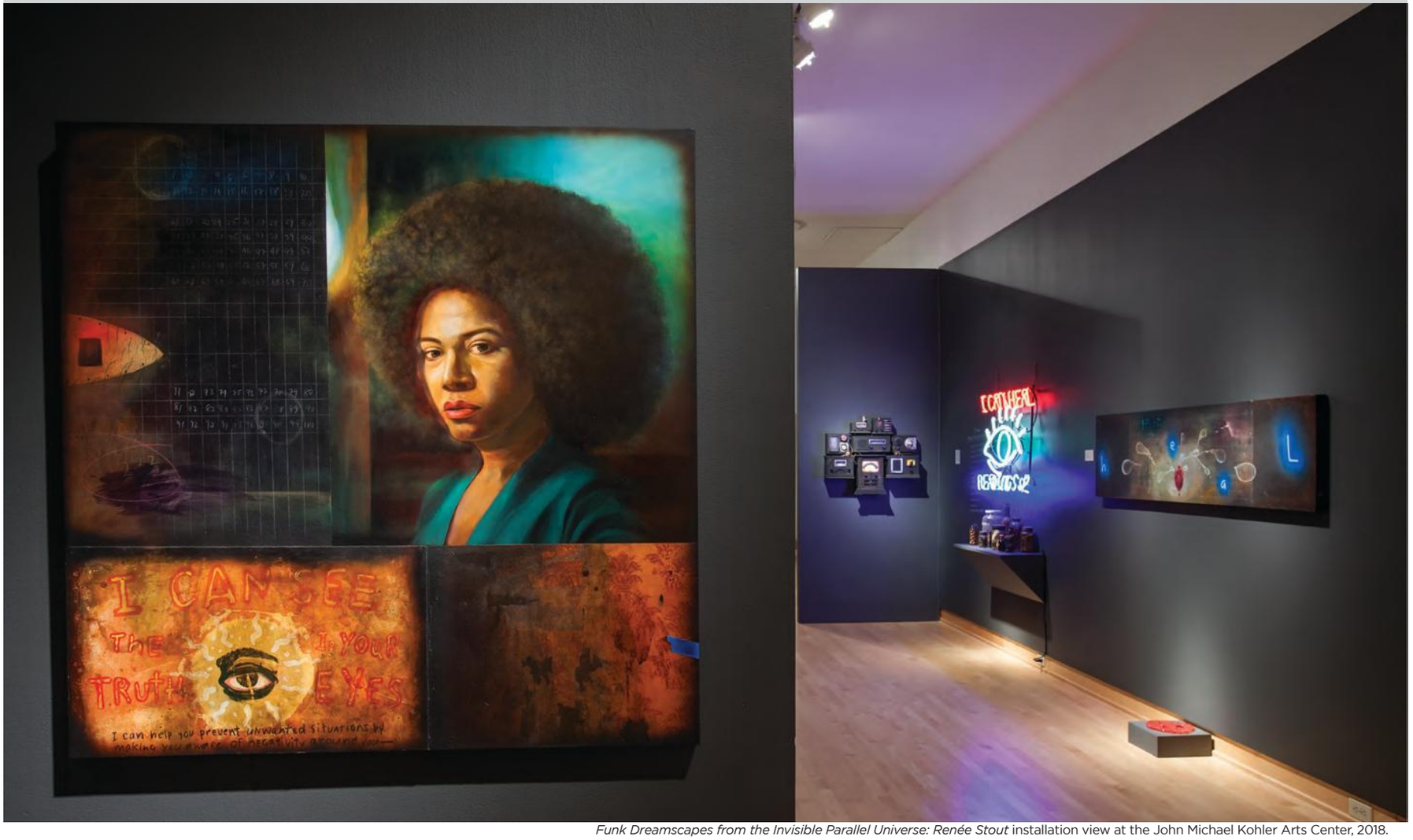


"Xteriors IX,"
2001-2015.
C-Print
66 7/8 x 49 1/4 in

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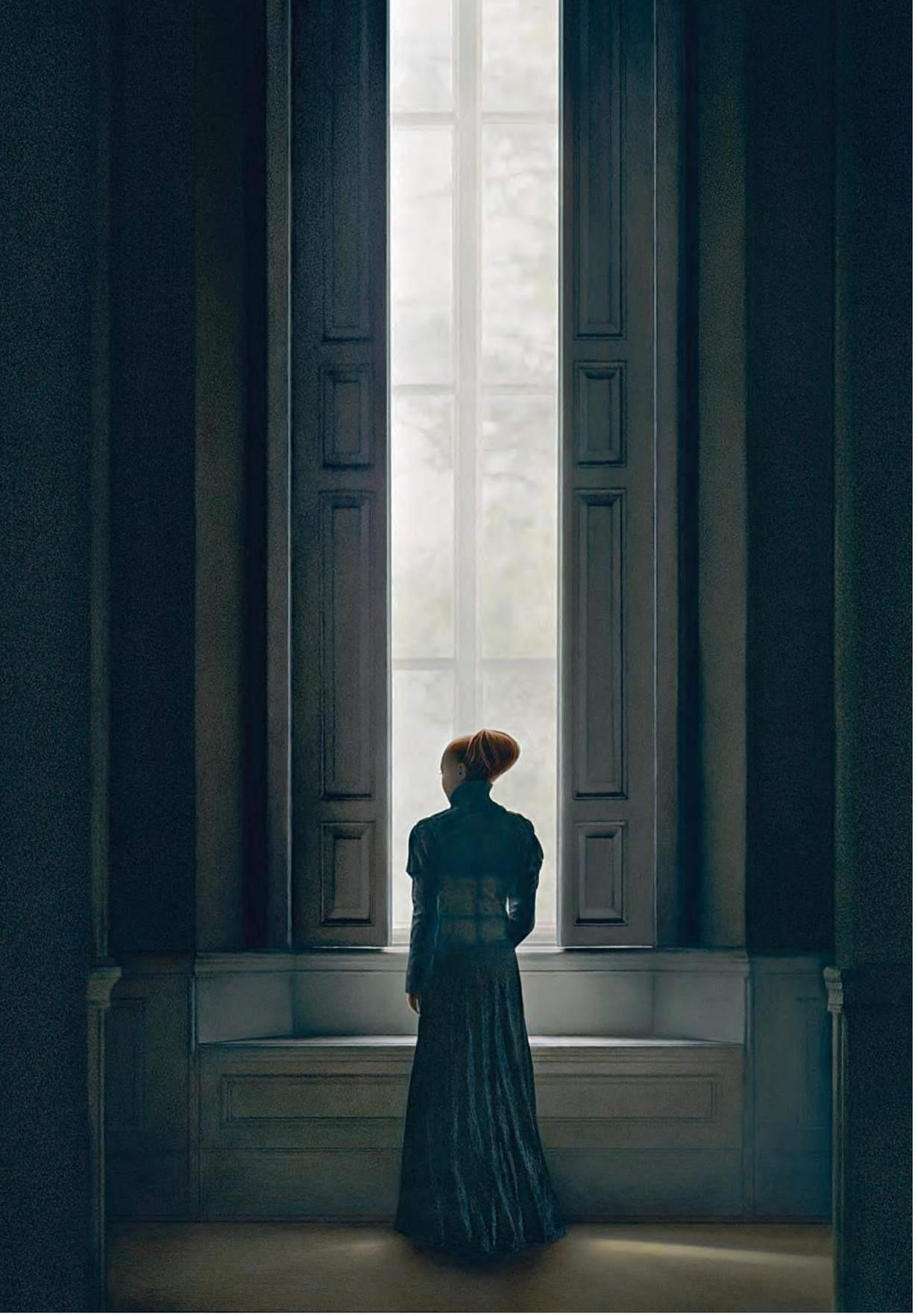
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"Xteriors V," 2001-2015
C-Print, 68 1/8 x 49 1/4 in

work: "Complex Systems," a short, looped film that captures the migratory flocking patterns of starlings. These small birds create beautiful and striking patterns in the sky when they are under attack by predators. Dolron was fascinated by the idea that a single starling keeps track of seven others and changes the flock's direction to keep the collective intact.

"It was something I'd seen as a child in Italy, a huge murmuration, which made an incredible impression on me, and then a couple of years ago I saw it again in England and it was also mind blowing and from there on I just started to do research," she said in an interview. "Found out a lot of things — from the fact that it's a defense mechanism to how starlings are being researched for military drone technology."

Dolron filmed the starlings in England, Italy and the Netherlands, and ultimately decided that her footage looked "too much like a nature documentary," so she tossed it. Instead, she enlisted programmers to help her make a digital version of the flocking pattern. The result is both pensive and poetic — a kind of infinity loop that reflects on both the natural world and technology.

Born and raised in Haarlem, the hometown of Frans Hals (some 375 years earlier) Dolron as a young girl regularly visited the Frans Hals Museum and the Teylers Museum, a wonderkamer of art and natural history. Although these museums clearly had an influence on her aesthetic sensibilities, she took a rather circuitous route to discovering the cultural influences that make her work so steeped in Dutch history.

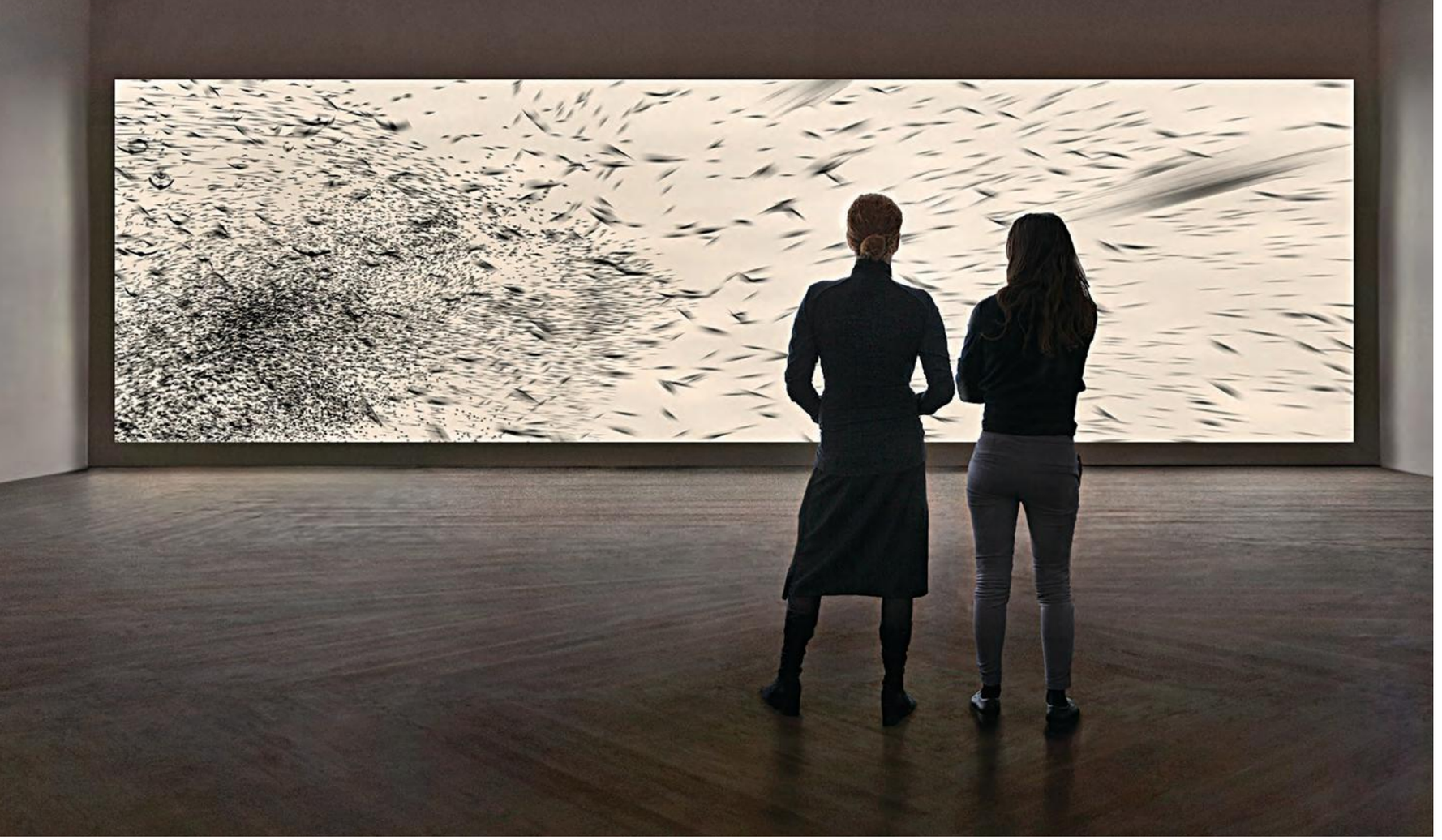
Dolron received her first camera as a gift when she was about 15, and focused her lens on her sisters, capturing them in moments on a nearby beach. A couple of years later, finding school profoundly uninteresting, Dolron dropped out, traveled through Europe and earned some money as a runway model and bartender. She later moved to New York, where she attended the school of visual arts at Cooper Union, and worked as a photographer's assistant.

After that, her wanderlust returned and this

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i need to grow up
and be taken
seriously said the
clown at the urinal

Cary Leibowitz
at invisible-exports
march 23 → may 6
2018



"Complex Systems," 2017. HD video installation, surround sound, 2 min 35 sec in loop. Dolron's film shows a digitally drawn flock of starlings in motion in ever-changing patterns.

time she traveled farther: to India, Malaysia, Pakistan and the Philippines. Between 1991 to 1999, she created her first major photo series, "Exaltation: Images of Religion and Death," which explored ritual acts that bring about both suffering and religious ecstasy in native cultures.

Her grainy, black and white images that reference ethnographic photographs of the 19th century, are violent, frightening and very intimate: flesh pierced through with needles and spears, bloody self-flagellation and self-immolations, close-ups of crucifixion ceremonies, captured with her subjects in trancelike states. To make these pictures, she had to stay with these indigenous cultures for months at a time, so that her subjects would allow her access to these intensely private moments.

It was 10 years before she returned home to the Netherlands. When she did, she decided to begin work on a series of composed images, that were not necessarily studio photography, but which presented a more artful, rather than documentarian, vision. That was the beginning of "Xteriors," a project which would consume her for the next 15 years.

"I had been traveling constantly through all these places, other cultures and basically I'd become quite alienated from my own environment and background," said Dolron. "So for me it was very interesting to change and learn about my own cultural heritage. I also wanted a project that kept me home."

Having recently lost someone who was close to her, she wanted to explore grief. To do so, she felt that she could learn something from her Dutch predecessors who were so adept at capturing human emotion: Vermeer, Hals and Rembrandt.

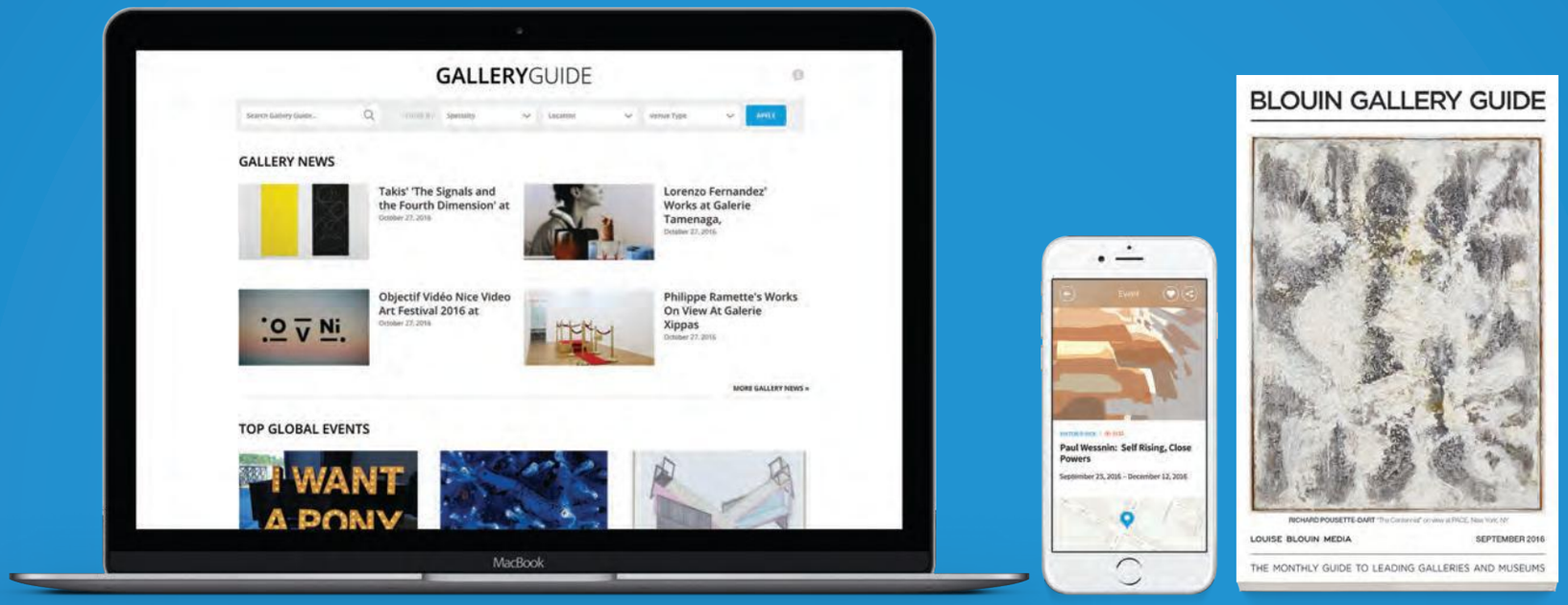
"It became almost like studying the history of art, and getting into the painters that I admired and discovering what kind of solutions they had for working with light on an emotional level," she said.

Dolron worked for a long time to develop a color palette through photography that would have some relationship to the way that Dutch Old Masters painted light.

"The palette is not just dark, it's sinister," said Pijbes, the former Rijksmuseum director. "And this dark background might also reflect the inner world of the subjects. There's something going on and there's always a kind of suspense. On first sight, they give a totally readable image and within a second you understand, oh, it's closed. You can't go inside, you can't intrude into the gaze, into the subject's mind."

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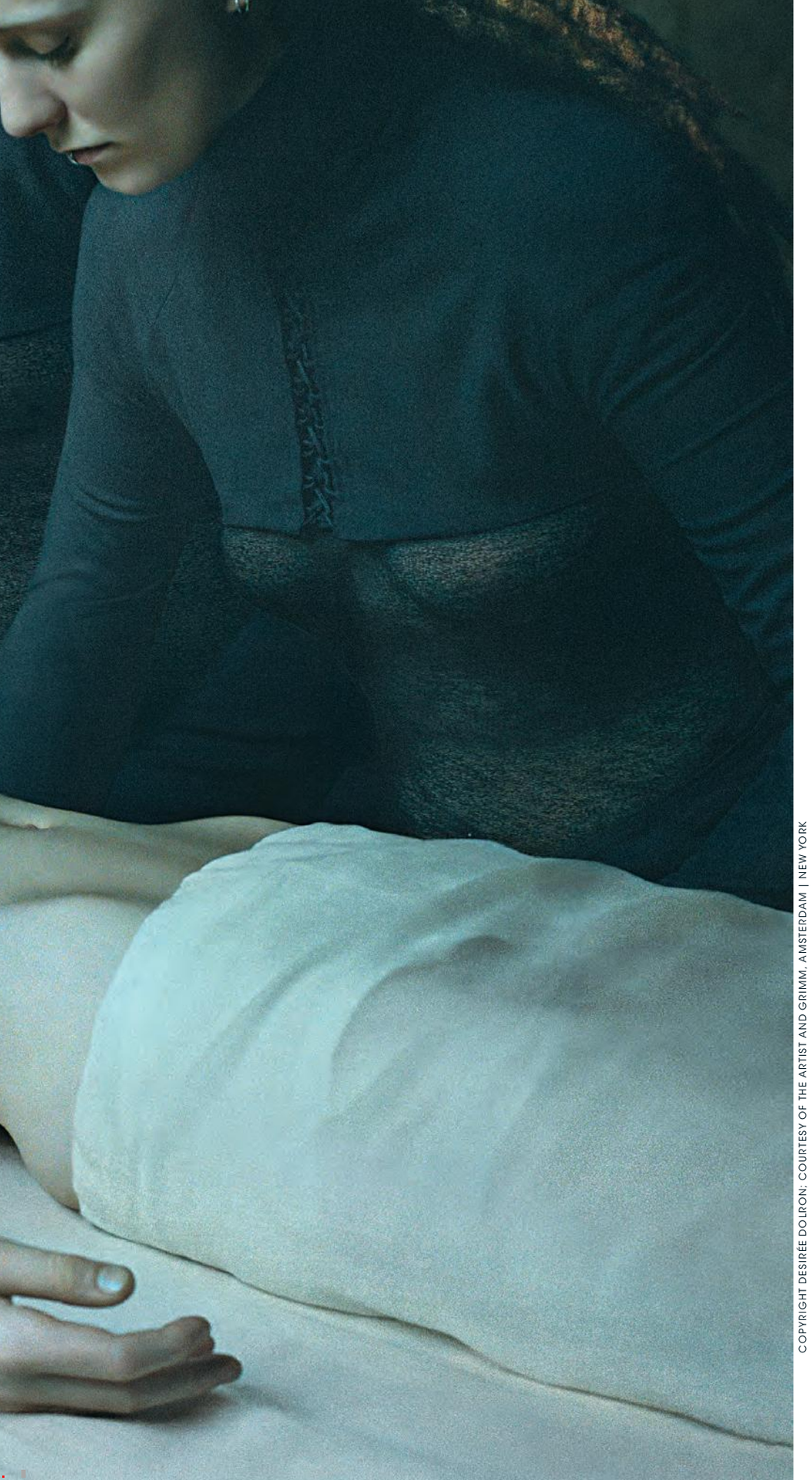
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"Xteriors VIII," 2001-2015
C-print, 45 5/8 x 68 7/8 in

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Jan Rudolph de Lorm, director of the Singer Laren Museum, who curated last year's retrospective of her work, also recognized the direct connection to Dutch art history: "There is a formal technical connection, so the sfumato technique in painting is being transferred into photography by her technique, and like the painters who use sfumato she takes a long, long time with each work. She's extremely precise."

Recently, Dolron has turned her attention to short videos and films. She says she stumbled into the mediums because she had an idea to photograph dust as a reminder of both the primordial and the transitory nature of life, and discovered that she also wanted to capture the movement of dust. In addition to the photographs, she tried using a video camera and zoomed in as close as she could to produce "I will show you fear in a handful of dust," an installation that reflects on the passage of time and impermanence.

Another recent short video installation, "Uncertain TX," 2016, takes a viewer through the dense East Texas bayou where secular cypress trees are strangled by a form of weed that will ultimately kill them. Dolron said she saw an image of the lake that reminded her of a Jacob van Ruisdael painting, and became fascinated by the idea that the lake's flora is simultaneously growing and dying.

Dolron is currently exploring a project that would capture monarch butterflies — symbols of transformation and migration — using virtual reality technologies, while also working on a monograph, to be published in 2020, "Forever Someone Else," that includes other previously unexhibited photographs from her 10 years of traveling.

"What struck me about Desirée is that she's someone who is completely diving into her work, she takes it very seriously both conceptually and technically," said de Lorm. "She is researching the techniques, exploring techniques and always refining it to get deeper into the subject."MP

TETHERED TO THE AMERICAN LANDSCAPE

James Benning, who does not shy away from calling himself obsessive, has always been engaged in addressing the systemic oppression and exclusionary prejudice he has witnessed in American society

BY SARAH MOROZ

A still from James Benning's "Found Fragments (scorched earth, Ash 01, RED CLOUD)," 2016
Three-channel installation (HD video, color/sound) dimensions variable, 75 min, looped



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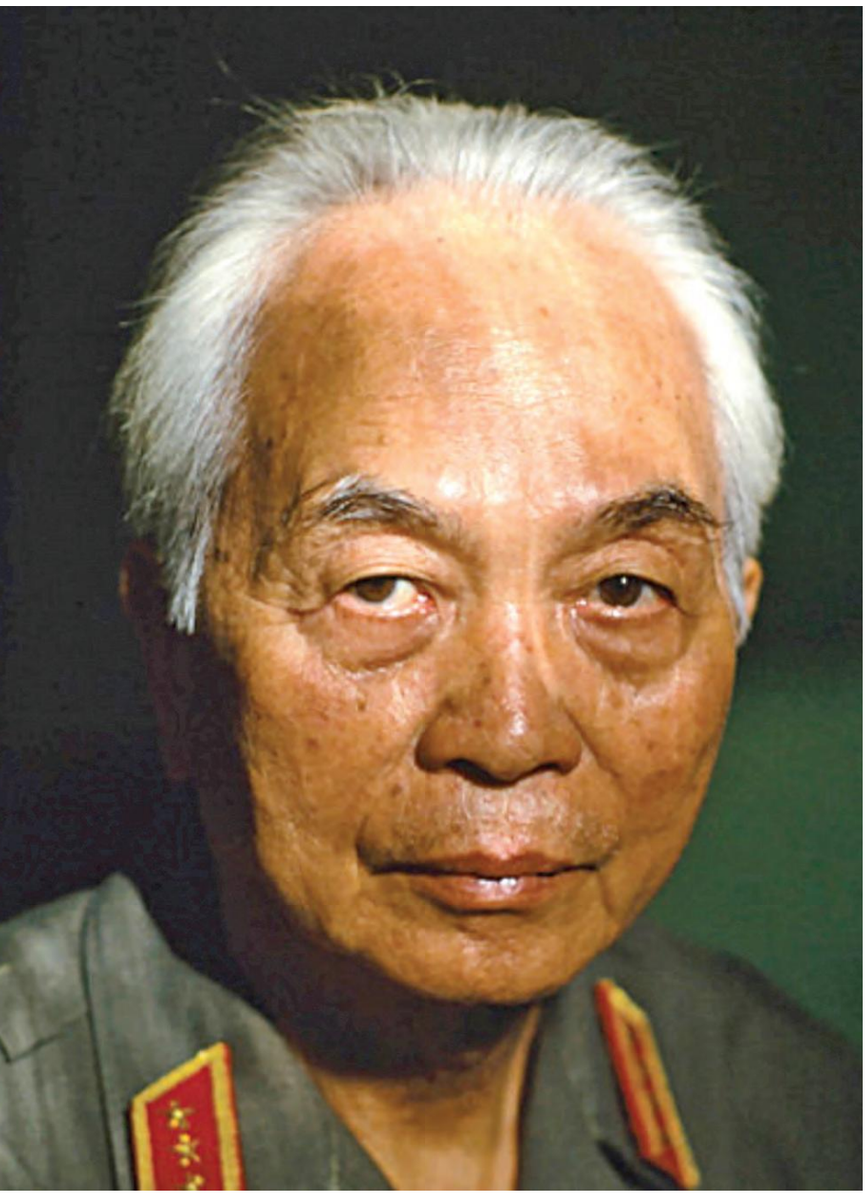


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James Benning's "Found Fragments" (Vallegrande Laundry Room, 1967, In Memory of Benjamin Benally, General Võ Nguyên Giáp)," 2017 Three-channel installation (HD video, color/sound), dimensions variable, 2 min 24 sec looped



A still from James Benning's "Found Fragments, (Vallegrande Laundry Room, 1967, In Memory of Benjamin Benally, General Võ Nguyên Giáp)," 2017. Three-channel installation (HD video, color/sound),dimensions variable, 2 min 24 sec looped

The artist and filmmaker James Benning's latest exhibition, "Found Fragments," at neugerriemschneider in Berlin, interconnects multiple socio-political narratives and their relationship to national accountability. He has depicted this complex thematic web through paintings, sculpture, and found objects (like an aluminum fragment from a crashed B-52 found on the shore at Huu Tiep Lake). Also on view are two film triptychs, one of which juxtaposes the struggles of the Navajo people driven from their land by the US Army in the 1860s; the 'Christmas bombings' of Hanoi during the Vietnam War; and burnt timber from the 2016 wildfire that ravaged the mountains near the artist's home, foretold by years of drought and the intensification of global warning. Titled "Found Fragments (scorched earth, Ash 01, RED CLOUD)," this three-channel piece "speaks loudly to how we are all implicated" in the havoc of today's America, Benning said.

Although he started working on the project in the spring of 2016, Benning said the genesis for "Found Fragments" began after 9/11. Fifteen years ago, "Many were saying the world had changed. I expected this from CNN, NBC, CBS, ABC, and FOX, but I was a bit surprised when many of my friends were saying something similar," he said, countering: "Nothing changed! It's just come back to bite us all in the ass." The critic and theorist Dick Hebdige has described his friend Benning's work as a "historical echo chamber."

"We think of time as linear with a future, present and past — like a film projector. But there is a problem with this model," Benning said. "The present is a point dividing the future from the past." This perspective informs his sense of pace and his approach to representation. "I am very interested in narrative, but not in any traditional sense. I'm most interested in defining problems and then finding solutions. I take my lead from mathematics"— a subject in which Benning got a master's degree — "where the most elegant solutions are

© JAMES BENNING. COURTESY THE ARTIST AND NEUGERRIEMSCHNEIDER, BERLIN.

RISING TO PROMINENCE IN THE LATE 1970s, BENNING HAS PRODUCED AROUND 25 DIFFICULT-TO-CATEGORIZE FILMS IN HIS 40-YEAR CAREER

the simple ones."

Rising to prominence in the late 1970s, Benning — whose work is also included in the current "Outliers and American Vanguard Art" exhibition at the National Gallery of Art in Washington D.C. (through May 13) — has produced around 25 difficult-to-categorize films in his 40-year career. (A 2015 New York Times article described his work as "formally lean and austerely poetic.") His durational frames often use the landscape as a means by which to explore themes of natural conservation, racial marginalization, and political destruction. As Benning once told Artforum, his films are "not about consuming more; they're about seeing and hearing more of what's already around you."

Patience is a key characteristic of his work. Benning credits the development of this skill to growing up in the 1950s and the liberty his parents gave him: "Early adventures made me a good observer." It also helped him counter bouts of extreme anxiety in his late twenties, funneling dedication and focus. "Looking and Listening," a field-based class he taught for several decades at California Institute of the Arts (as well as in Europe, Asia and Latin-America), instructed students in the art of paying attention. Despite seeming antithetical to today's rampant distractibility, Benning recounted a constructive engagement with students: "I accompany them on trips where we practice paying attention. I don't tell them anything. I just do what I do, and they seem to be challenged by it," he said.

His work also deals with a more transversal predicament: "How does class affect the way this work is seen? Or any art is seen?" It's something he's been wrestling with as far back as his own roots, and he regularly asks viewers to re-evaluate themselves, "feeling your loss of privilege, or being embarrassed by it." As he puts it: "Class is the key to everything. Class cuts across gender, race, sexual orientation, and nationality. Understand class, and most problems could be solved."

Born in 1942 in Wisconsin, Benning grew up in a white working-class neighborhood adjacent to Milwaukee's black ghetto. He was surrounded by what he now sees as "an institutional racism that was fueled by government and labor," despite an allegedly progressive context (Socialist mayor, unions-led strikes). He





© JAMES BENNING. COURTESY THE ARTIST AND NEUGERRIEMSCHNEIDER, BERLIN. PHOTO MARCEL PETERSEN





Installation view of James Benning's "Found Fragments," neugerriemschneider, 2018

"I MAKE THE WORK FOR MYSELF, TO HELP BETTER UNDERSTAND THE WORLD I LIVE IN. MY WORK IS VERY OBSESSIVE. AND THROUGH OBSESSION I HOPE TO BECOME A BETTER PERSON"

bought a film camera in 1968 while living in Springfield, Missouri, doing community organizing in poor neighborhoods. In 1970, he taught math at a junior college in upstate New York, before being fired for organizing protests against the Vietnam War. He transitioned to film and received an MFA in 1975. He has always been engaged in addressing the systemic oppression and exclusionary prejudice he has witnessed in American society.

He does not shy away from calling himself obsessive, and cites obsessive artists as extremely influential —"so-called outsiders" like Henry Darger, Jesse Howard, Martín Ramírez, Mose Tolliver, Bill Traylor and Joseph Yoakum. Emily Dickinson has been an influence since his high school days.

In a 2013 interview via the British Film Institute, which helped archive his early body of work, Benning stated: "I experimented, not in the sense of 'experimental films' but real experimentation: what can a camera do with this lens?" The artist, who switched from film to digital video cameras, stated in the same interview: "The equipment can take you in either direction — to the total abstracting of the image or towards a much closer reality." He is not precious about the creative possibilities of maneuvering images: "It's silly to talk about 'complete reality.' It's always your point of view what you leave out and where you point the camera."

Today Benning lives and works in the Sequoia National Forest in Val Verde, California, without phone reception. His work remains tethered to the American landscape, something he has always gravitated to, barring a period of living in Tribeca in New York in the '80s, where he "saw the ugliness of gentrification and art world greed." He infamously built two smaller cabins on his surrounding land, one modeled after Henry David Thoreau's, the other after Ted Kaczynski's, which jointly became the artwork "Two Cabins." The structures reflect polar depictions of social isolation.

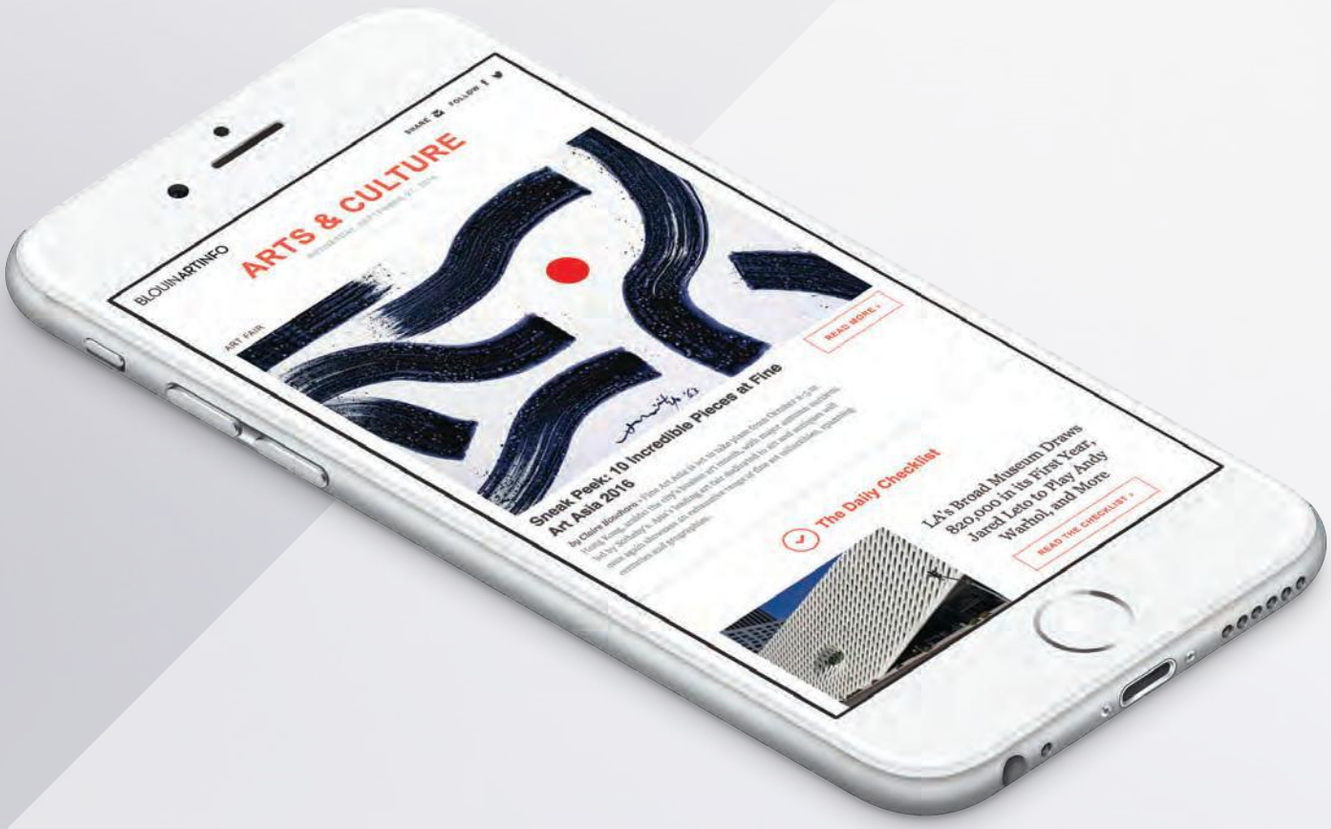
Throughout, the themes in Benning's creations are rousing ones, but there is no overt activism underpinning his practice, he insists. "At this point, my life and work are the same," he said. "I make the work for myself, to help better understand the world I live in. My work is very obsessive. And through obsession I hope to become a better person." Still, he also hopes it might spark something in viewers: "Perhaps others will question who they are. We all have that responsibility." MP

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THE WAY FORWARD



After a tumultuous start as director of the Armory Show, Nicole Berry is leading the New York art fair in new directions, developing programs to engage the community and challenge curatorial leadership

BY ANNIE GODREY LARMON

PHOTOGRAPH BY TEDDY WOLFF. COURTESY OF THE ARMORY SHOW



The Armory Show, 2017

In November 2017, after a year serving as the deputy director of New York's Armory Show, Nicole Berry was promoted to the role of executive director. The reason for her quick advancement is now well-known — the fair's previous director, Benjamin Genocchio, resigned after just two years on the job, when allegations of sexual harassment surfaced. But this is a story she'd rather not dwell on, as her vision for the show is forward-looking and outward-reaching. Before joining the Armory Show, the San Francisco-native spent five years as Expo Chicago's deputy director, a position she came to by way of the Contemporary art department at Sotheby's in London and stints at Nathan A. Bernstein Gallery, Vivian Horan Fine Art, and James Goodman Gallery. Through these experiences, Berry garnered a curatorial muscle that she is flexing with the introduction of a day-long Curatorial Summit helmed by the Museum of Art Chicago curator Naomi Beckwith. In an e-mail interview, MODERN PAINTERS asked Berry about her vision for the fair, her intention to encourage repeat visitors and young galleries to participate, and what she is most looking forward to in this year's edition, which opens on March 8.

When you first joined the Armory Show, you were working to expand Focus and Platform, the curated sections of the fair. Could you speak about your vision for these sections?
Since its establishment in 2010, the Focus section remains one of the most anticipated and celebrated highlights of the Armory Show. In 2017, we successfully launched a new direction for Focus, evolving from a geographically-based section towards a thoughtfully curated presentation that reflects the global nature of the art world. The Focus curator is now charged with



Nicole Berry

PHOTOGRAPH BY TEDDY WOLFF



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A visitor at The Armory Show, 2017

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Sarah Cain's "Now I'm going to tell you everything," 2017

COURTESY OF HONOR FRASER GALLERY, LOS ANGELES

developing an intellectually stimulating theme that, in their view, showcases today's most relevant and compelling artists. As we look towards the future, Focus will continue to be a pillar of the fair, and a place where we can engage new curatorial voices and push forward a critical conversation with artists and galleries.

Platform debuted in 2017 as an opportunity for the fair to engage artists more directly by utilizing the fair's vast space and showcasing works too large for booths. This has been a well-received addition to the Armory Show and allows us to commission site-specific works by some of the world's most important artists. In 2018, Platform will present 15 works that surprise and engage visitors. Moving forward, the vision for Platform will always be guided by veteran curators who have strong relationships with galleries and artists, as well as experience placing large-scale artwork.

You've invited the curators Naomi Beckwith, Jen Mergel, and Gabriel Ritter to helm these programs. What does each bring to the table, and in what ways does the combination of their voices reflect this cultural moment?

The inaugural edition of the Curatorial Leadership Summit will address cultural appropriation, censorship and representation, how curators can navigate these new challenges, and what it means for their institutions. Naomi was an obvious choice for the Summit, as she is incredibly engaged in the curatorial community, creates exhibitions that challenge viewers to be critical thinkers, and can intelligently speak to the issues at



Mariah Robertson's "062," 2017
C-print

The inaugural edition of the Curatorial Leadership Summit will address cultural appropriation, censorship and representation, how curators can navigate these new challenges, and what it means for their institutions

hand. When I established the Curatorial Leadership Summit, I envisioned it as a platform where relevant issues can be addressed among colleagues in a closed-door setting to allow for open and safe dialogue. Naomi is the perfect person to lead these conversations because she is not afraid to tackle these important, but often difficult issues.

As the former senior curator for Contemporary Art at the MFA Boston, Jen has extensive experience developing notable site-responsive commissions and performances with artists including Sarah Braman, Liliana Porter and Shinique Smith. With this year's Platform, she has weaved together a dialogue between 15 artists, across generations, mediums and geographies — not an easy task.

Focus allows us to expand our perspectives and engage with galleries that might not otherwise exhibit at the fair. Gabe has been an invaluable asset here — drawing artists from 18 countries, including the Czech Republic, Guatemala, Pakistan, the Philippines, and Iran. Gabe's experience within Asia has brought many new exhibitors to the fair, and we're excited to welcome galleries like Yamamoto Gendai from Tokyo, The Drawing Room from Makati City and Empty Gallery from Hong Kong.

How do you imagine the balance between the commercial activity of the fair and its more discursive and educational programs? What does a fair context do for such programs and conversations, and in what ways do they benefit the fair?

The Armory Show is a powerful commercial environment and a place for serious collecting, and this remains a crucial part of our identity in a crowded fair market. No other fair in New York captures the volume of international and American collectors as the Armory Show, and our galleries benefit from collectors who return twice, sometimes three times to make purchases. We also have a strong relationship with American cultural institutions that attend the fair each year to make purchases for their collections.

At the same time, I understand and value that the Armory Show is more than just a place for transactions. We are, and we must remain committed to creating an environment that fosters and supports dialogue, education and exchange. To have these discussions on a deeper level makes it a richer experience for everyone and reminds us why we are here. This is crucial to remaining a relevant cultural space and to developing new collectors.

This year, you are introducing what you've called a "town square" area. Could you tell us about this addition? Is it responding to something you've felt was missing in previous editions of the fair?

This is the second edition of the Town Square

COURTESY OF VAN DOREN WAXTER, NEW YORK

area on Pier 94, however we are introducing a Town Square on Pier 92 for 2018. These spaces, which are occupied by large-scale artist projects each year, create room for pause in what can be an overwhelming experience. On Pier 92, the new Town Square will divide Focus and Insights. We created this new open space on Pier 92 in order to mirror the layout on Pier 94, thus emphasizing the notion of one unified fair for Modern and Contemporary art, instead of two separate entities.

Could you speak about the ways in which the Armory Show differently supports emerging, mid-level and established galleries? How do you seek to encourage young galleries to participate?

This is an issue that everyone in the art world is focused on — and for good reason. It is important to us, as a major international art fair, to address this issue directly, and to set the course for a fair that supports the entire gallery ecosystem.

To address these challenges, we have lowered the price of participation by 30 percent for the Presents section, dedicated to galleries less than 10 years old. We also introduced our first $10,000 Presents Booth Prize, supported by our lead partner Athena Art Finance, and awarded by an international jury of curators and collectors. Additionally, we have expanded the footprint for Focus, a more affordable area of the fair, nearly doubling the size of this section, and in turn creating many more opportunities for mid-level galleries. Lastly, Platform provides another point of entry for galleries who want to capitalize on the Armory Show's visibility without having a booth.

In these conversations, it's crucial to remember that the function of art fairs is to



Mildred Thompson's "String Theory 6," 1999. Acrylic on canvas

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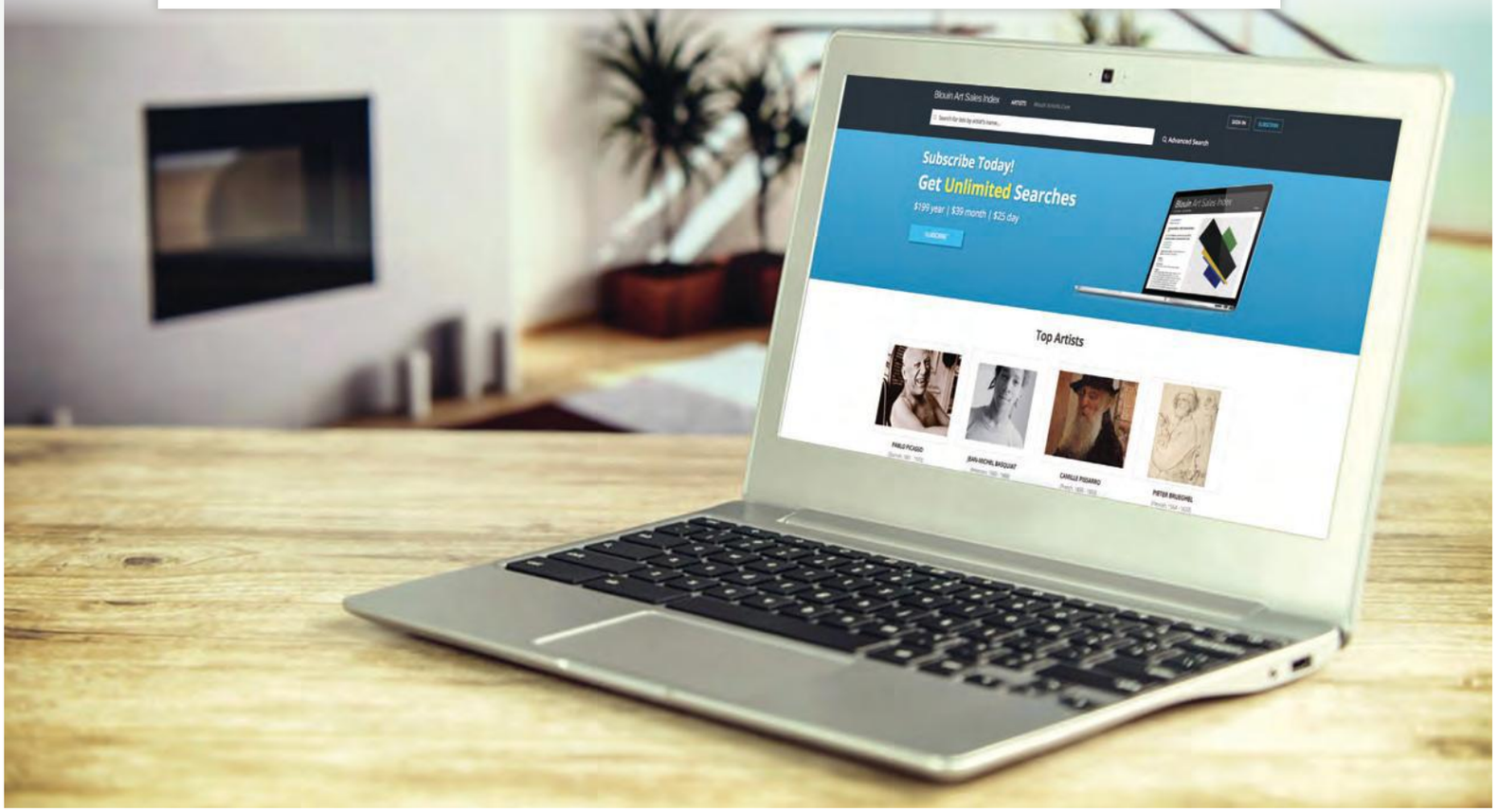
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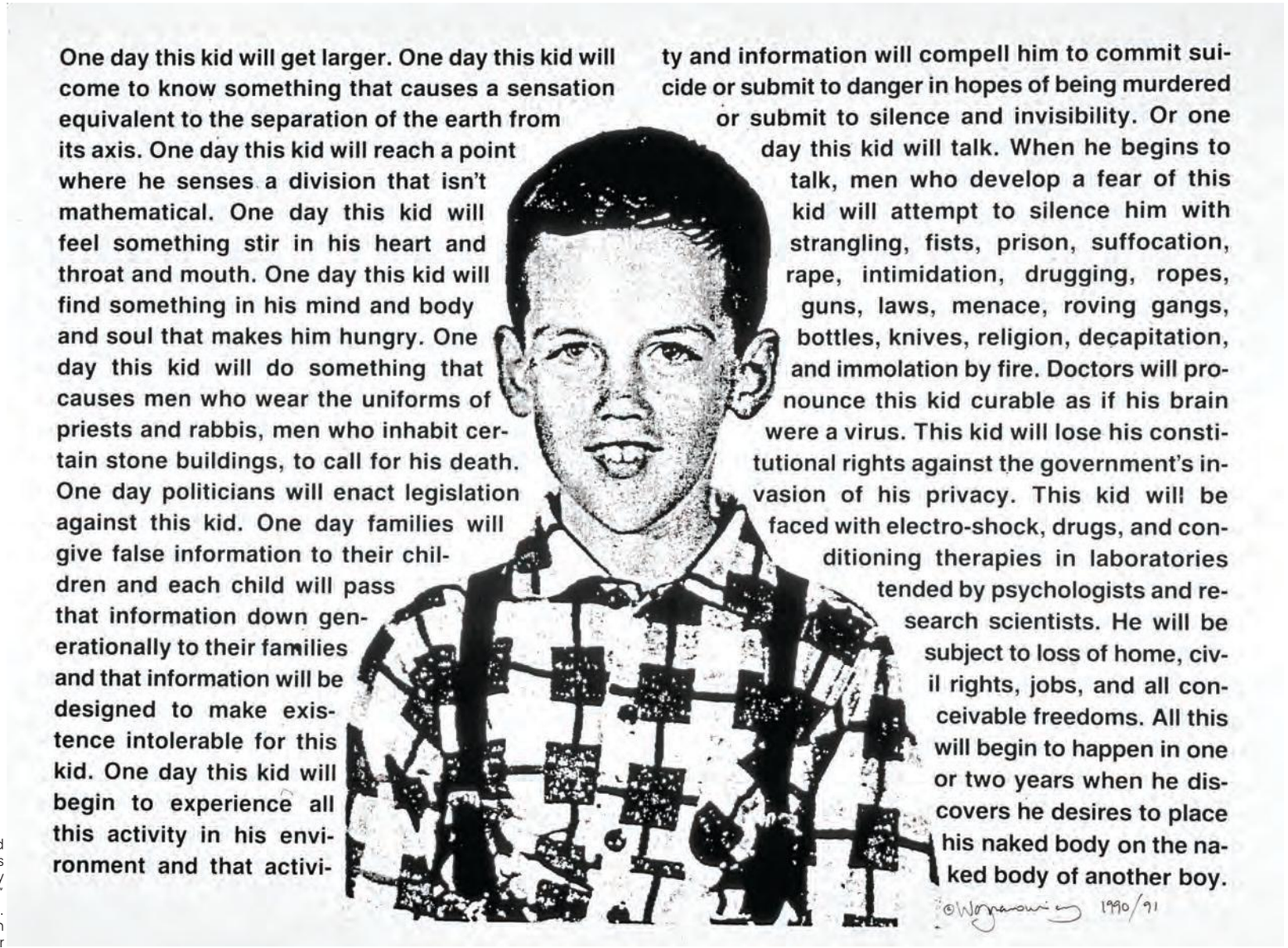


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David Wojnarowicz's "Untitled (One Day This Kid)," 1990-1991/2018 . Serigraph on archival paper

introduce our galleries to new markets and new clients, to serve as an entry point and a place of connection.

Are there any Armory Show projects you are particularly excited about this year? I am very excited that this year, for the first time, the Armory Show will present a large-scale project on the fair's front exterior. JR, known for his politically provocative works that engage industrial spaces, will present a newly commissioned work that is both relevant to the current cultural and political climate, and an example of an artist directly engaging our location in the heart of Manhattan. The fact that people will see it, driving along the West Side Highway and wonder what is going on, in addition to people who are entering the fair, that to me is a powerful point of dialogue. This goes beyond the commercial aspect, it is about how art can impact the community. With a city like New York which has so much public art, this is our way of contributing, even if only for a five-day period.

I am also excited about having Gagosian return to the fair this year with a solo presentation by Nam June Paik, an artist who is both incredibly relevant today, but also perhaps less commonly found in the art fair context.

In addition, I am excited to see Tara Donovan's work specifically created for the Pier 94 Town Square, which I think will be a focal point with its meditative and luminous qualities. Sir Richard Long's 80-foot painting offers a contemplative and reflective space counterbalancing the excitement of the fair. At this year's Armory Show, there is truly something for everyone. MP

COURTESY OF P.P.O.W. GALLERY, NEW YORK

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The Art of Living, Curated by Our Editors

BUILDING BRIDGES, WITHIN AND BEYOND

Given Asia's enormous diversity, there are few occasions when many of its countries can come together under the same roof. Art Basel in Hong Kong is one of those rare moments

BY TINA XU



Lu Pingyuan
"Look, I'm
Picasso!"
1711-1 2017.
Oil on canvas
170 x 125 cm

COURTESY OF THE ARTIST AND MADEIN GALLERY



Ayan Farah's "Kaaha," 2017. Linen, jute, wool, cotton, silk, clay, mud, ash, Indiaink and plant dyes, 170 x 120cm

On a Friday morning in the weeks leading up to Art Basel Hong Kong 2018 (March 27-31), Asia Director Adeline Ooi spoke over the phone with MODERN PAINTERS amidst "running around, living out of a suitcase, and trying to get home before my mother scolds me." Bubbling with as much energy as the region she represents, the Malaysian native shared insights into this year's programming as well as the excitement and challenge of building Art Basel's six-year-old branch in Asia. Following are excerpts from the conversation.

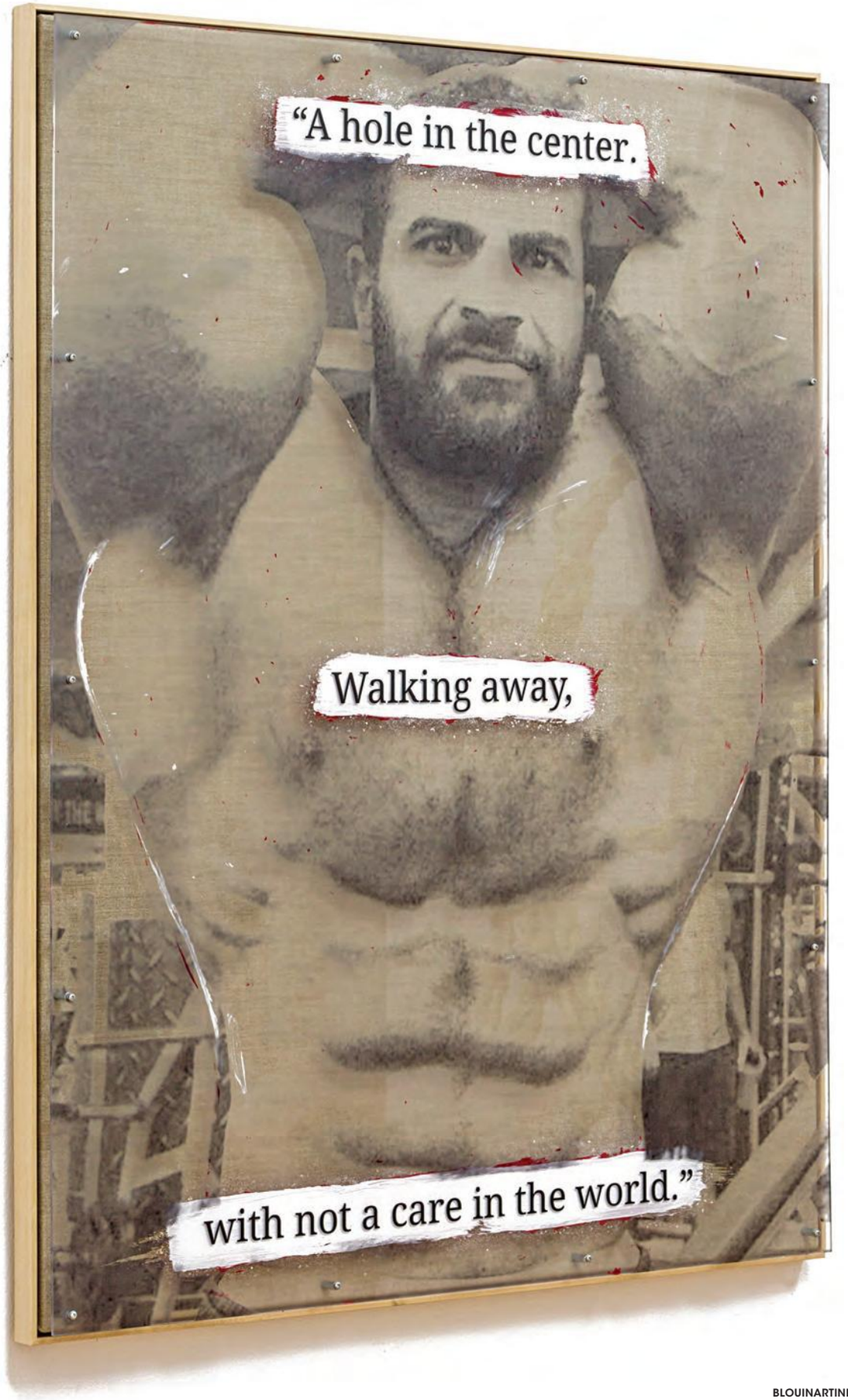
How would you summarize Art Basel's mission in Hong Kong?

I think it's really clear— three things. The broader picture is to bridge East and West. Within Asia, it's also about building bridges between Asian regions, trying to bring Asia closer together. As for our role within Hong Kong itself, it's really about cultivating the audience. Nobody has time anymore these days, and traveling for art is a luxury for many. By bringing the best that Asia and the rest of the world have to offer under the same roof, instead of having to go out to the mountain, I bring the mountain to you.

How does Art Basel fit into this picture

"Five days of the week in March, the whole Asian art world is in the same building — galleries, collectors, museum directors, curators, writers, journalists, everybody"

COURTESY KADEL WILLBORN, DÜSSELDORF



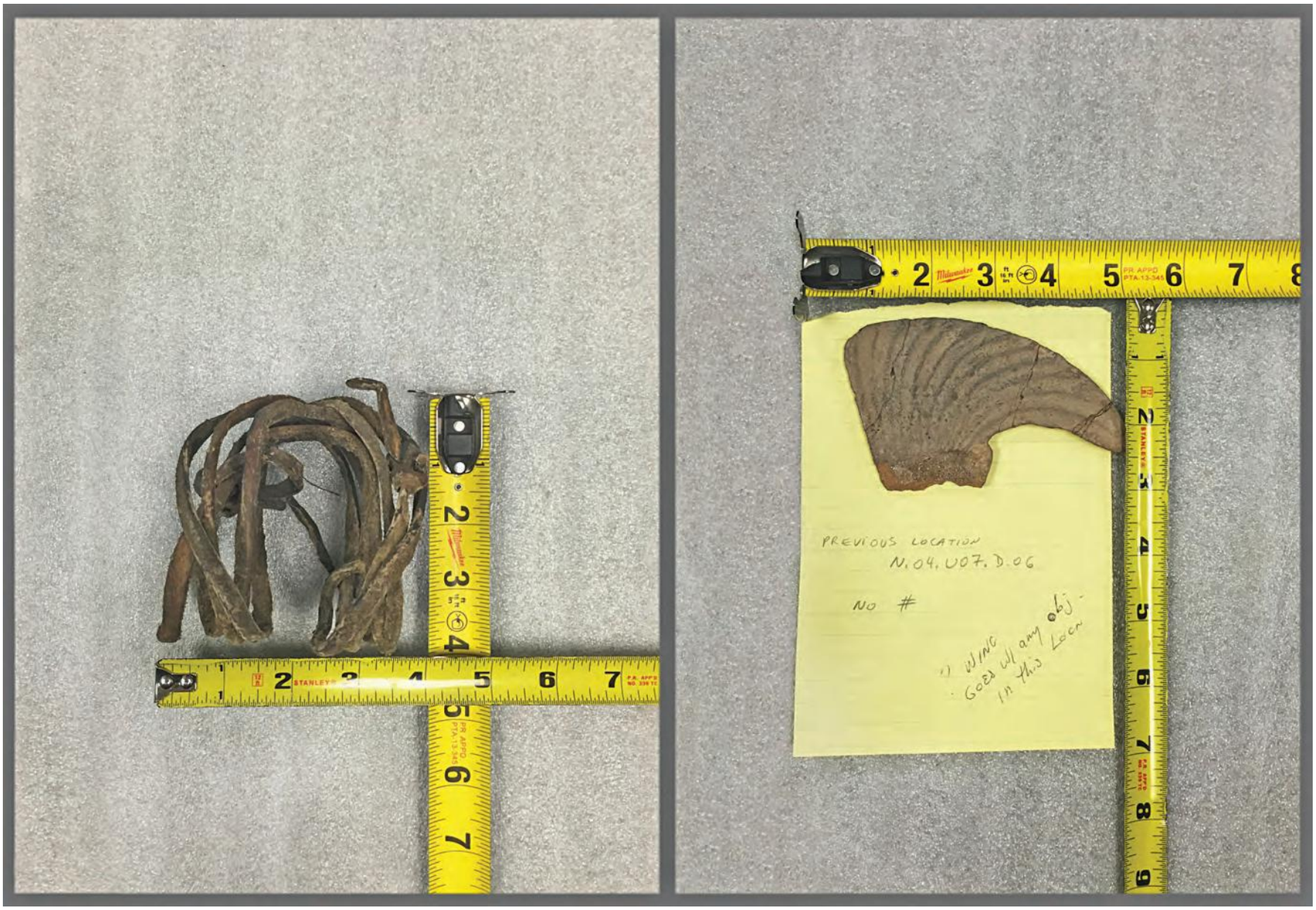
Philipp Timischl's "A hole in the center", 2017. Acrylic paint, glitter and UV-print on acrylicglass mounted on canvas, 120 x 90 cm

COURTESY OF THE ARTIST AND GALERIE EMANUEL LAYR, VIENNA/ROME



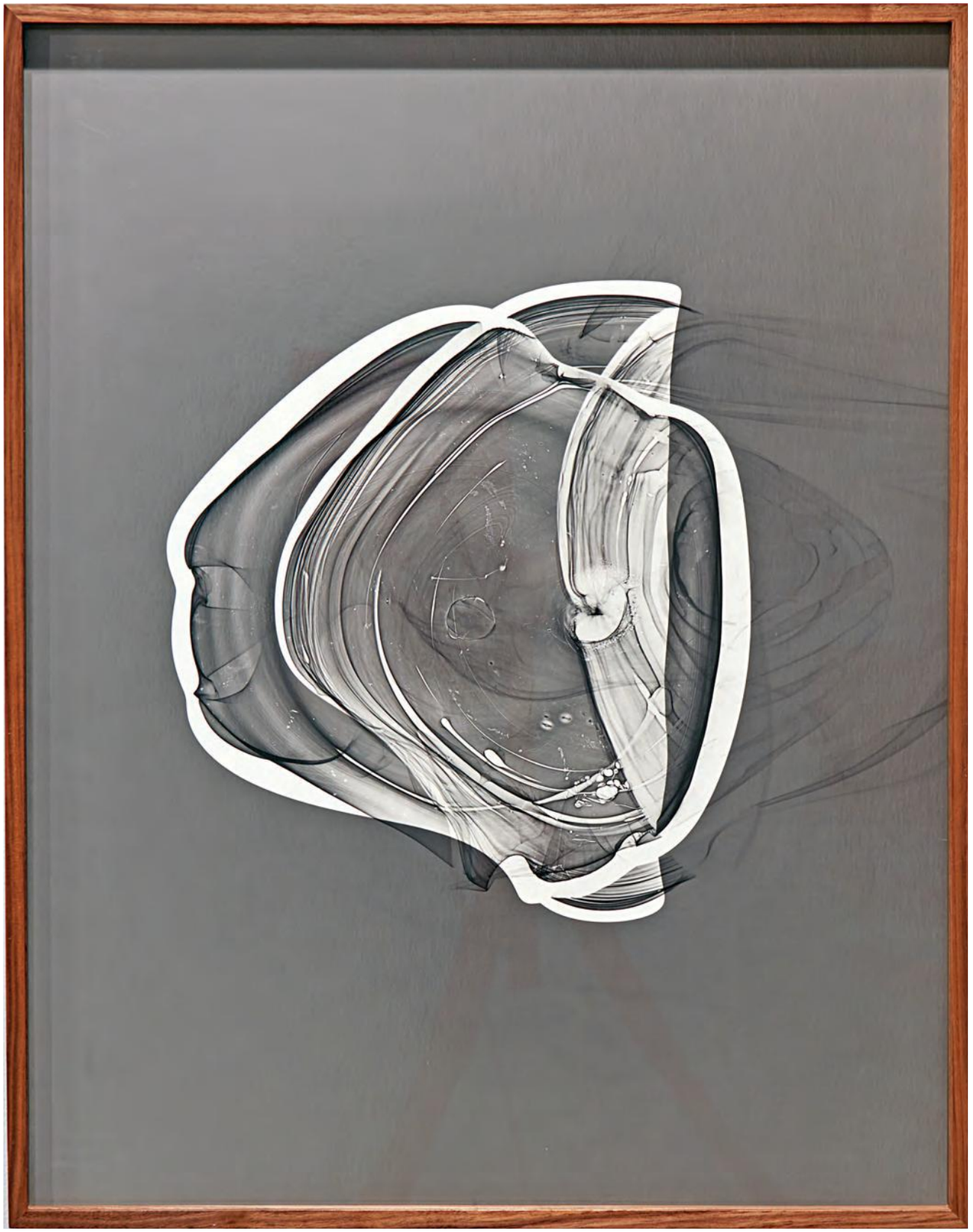
Adeline Ooi
Director Asia,
Art Basel

© ART BASEL



Gala Porras-Kim's "One coil of hide rope," (left) and One ceramic "wing." Unidentfied objects from the Fowler Museum

COURTESY THE ARTIST; COMMONWEALTH AND COUNCIL; FOWLER MUSEUM. PHOTO: GALA PORRAS-KIM



A work from Kelly Akashi's exhibition "Long Exposure" at SculptureCenter, New York, last year. His works will be shown by Ghebaly Gallery in the Discoveries sector of the fair

COURTESY THE ARTIST AND GHEBALY GALLERY, LOS ANGELES. PHOTO: KYLE KNODELL.

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of a very multifaceted art world in Asia?
Five days of the week in March, the whole Asian art world is in the same building — galleries, collectors, museum directors, curators, writers, journalists, everybody. That is, to begin with, a great step forward. Occasions when the whole of Asia comes together are few and far between.

Bringing together industry leaders, artists, and mixing them up with their colleagues in the West, in a way you are also placing Asia in context with the wider world, and seeing how these contexts relate — or not. The role that Art Basel plays is understanding what are the differences, and not trying to mitigate them, but bring them closer and highlight them so we become more aware.

In the past few years of just watching this fair grow, you do see that the fair fosters closer relationships — galleries meeting each other, you see artists suddenly having a show in India, or the Philippines. That cycle and circulation is wonderful.

In the last four years of directing Art Basel HK, were there things you learned along the way that shocked or surprised you?
Time is elastic — in two years it feels like a different era, five years can feel like a bloody decade. Sometimes time is compressed and sometimes it's stretched in a way that is overwhelming. You realize how much things have changed, and how many things haven't changed at the same time.

You realize that we're much smaller than we think, in terms of Asia, given the geographical size. There are wonderful links to be drawn, connections, overlaps, a lot of richness. We are very similar, yet different historically, economically and politically. These are some of the world's oldest civilizations but they are young nations in such different stages of development. If there's chaos, it's not great for culture to flourish, but where there is economic growth and wealth, there's more room for culture to thrive. Broad strokes are impossible.

Art Basel is taking place in a very interesting time in Asia. I'm still learning about the art scenes as we go. Yesterday, I visited galleries in Japan; one gallery celebrated its 90th birthday this year! The history of galleries or of a particular artist, you'll never learn this information in books. They are lived experiences that these galleries are living to tell right now, and to be able to sit there in that Asian context and listen to them, it's really exciting and remains one of the best moments for me.

What sets Art Basel Hong Kong apart from its counterparts in Miami Beach and Basel?
The hot topics in the art market now include the gallery model falling apart, or the struggles of young and mid-level galleries in the West — that situation here is very different. In Asia, galleries are struggling not because the model is falling apart; we're still trying to cultivate audience, to get them used to the idea of walking through the gallery without feeling this is a very, very alien activity.

The educational aspect is very important in Asia, which sets Hong Kong apart from the Miami Beach and Basel shows. We see how we can fill the gaps in our Conversations program. This is a great opportunity to hear a great Asian voice speak, for example an artist that perhaps many of us would not have known. We do a lot of free programs, such as an extended film program with screenings of documentaries about artists and films made by artists. It's uncommon for an art fair to reach out to students, but something we're doing actively. If you're a student studying art, seeing an artist speak live — these are the rock stars of your world.

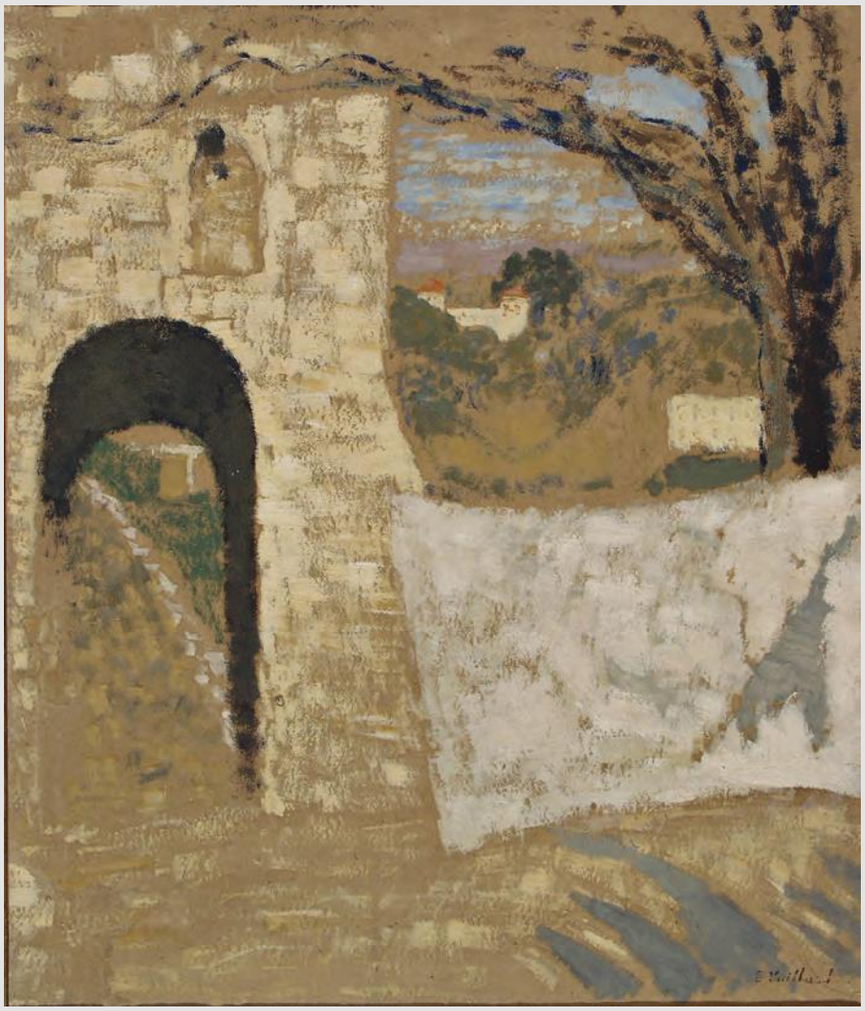
What are you excited about for Art Basel Hong Kong 2018?
This year we're going all out with our film program. Given Hong Kong's history with film as well, this year there's a big push for short and long titles, and we really want to leverage that potential.

Sometimes we bring something back from the past as much as we premiere new works that are making headlines at the moment. For example, we are bringing Wang Bing's "Mrs. Fong" (2017) and He Qiangyu's "The Swim" (2017), films that have premiered in Europe, in America and won awards and the rest of it. In Asia you read about a lot of wonderful works that are shown and available on the other side of the world, but you rarely get to see it unless you're there. So this is one effort to bring these back to an Asian audience in a big way.

What shouldn't fairgoers miss this year?
Oh my God, so much! There's something for everyone. Insights this year, which focuses solely on Asian-Pacific artists, is very important not to be missed. We have a very interesting balance of historical works and contemporary artists. We have works from an Iranian gallery, the first time in the history of Art Basel that we have someone from Iran. Discoveries this year is going to be super super fun, with diversity all the way from very very lo-fi mediums like painting, stretching the gamut to VR and AI — it's interesting to see what young artists are making, embracing and also resisting technology. Kabinett is very exciting this year with 30 projects, many mid-career Asian artists who have done their biennales with names recognizable in their own region.

It's really the whole show. There's a lot to be discovered. MP

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'I'M A GALLERIST OF TODAY'

THE ART DEALER KAMEL MENNOUR FEELS IT'S AN INCREDIBLY FASCINATING JOB TO BE A GALLERIST TODAY. BUT IT'S ALSO "A VERY TOUGH PROFESSION, A MAJOR COMMITMENT"

BY FRANCA TOSCANO



Kamel Mennour



© ARCHIVES KAMEL MENNOUR

Originally a tiny outlet founded in 1999 on the Left Bank, the Kamel Mennour gallery now has a high international profile, with three spaces in Paris — including a hotel particulier at the heart of the Latin Quarter — and a recently-opened branch in London.

In its early days, the gallery was exclusively focused on photography, helping introduce photographers such as Larry Clark, Martin Parr and Nobuyoshi Araki to the French art scene. Since then, it has taken on a wide roster of names in a variety of disciplines: from superstars such as the conceptual artist Daniel Buren, to up-and-coming talents such as Camille Henrot (based in New York and working with video, drawing and sculpture) and Mohamed Bourouissa (a gifted photographer born in Algeria).

Mennour, a father of five, also makes time for philanthropy. Every year, he puts on a fundraising gala where artworks are auctioned off to raise money for the Imagine Institute in Paris, whose mission is to fund the research and treatment of genetic diseases.

Mennour spoke to MODERN PAINTERS about his life and career, and about the challenges of operating as a gallerist in the art world today.

You recently opened a third Paris branch, on the Right Bank — at 28 Avenue Matignon in the 8th arrondissement. Why?

I've read a lot about the avant-garde in Paris before and immediately after World War II. At the time, the Galerie Maeght and other galleries with a finger on the pulse of Contemporary art were based on the Right Bank. I wondered why there hadn't been any galleries based there in the last two or three decades.

Also, I like the idea of being close to the museums: the Palais de Tokyo, the Musée d'Art Moderne, the Grand Palais. We often have artists showing in Right Bank museums. Our new gallery just hosted an exhibition of the work of Camille Henrot, who had an exhibition at the Palais de Tokyo recently, and of Mohamed Bourouissa, who is currently on show at the Musée d'Art Moderne.

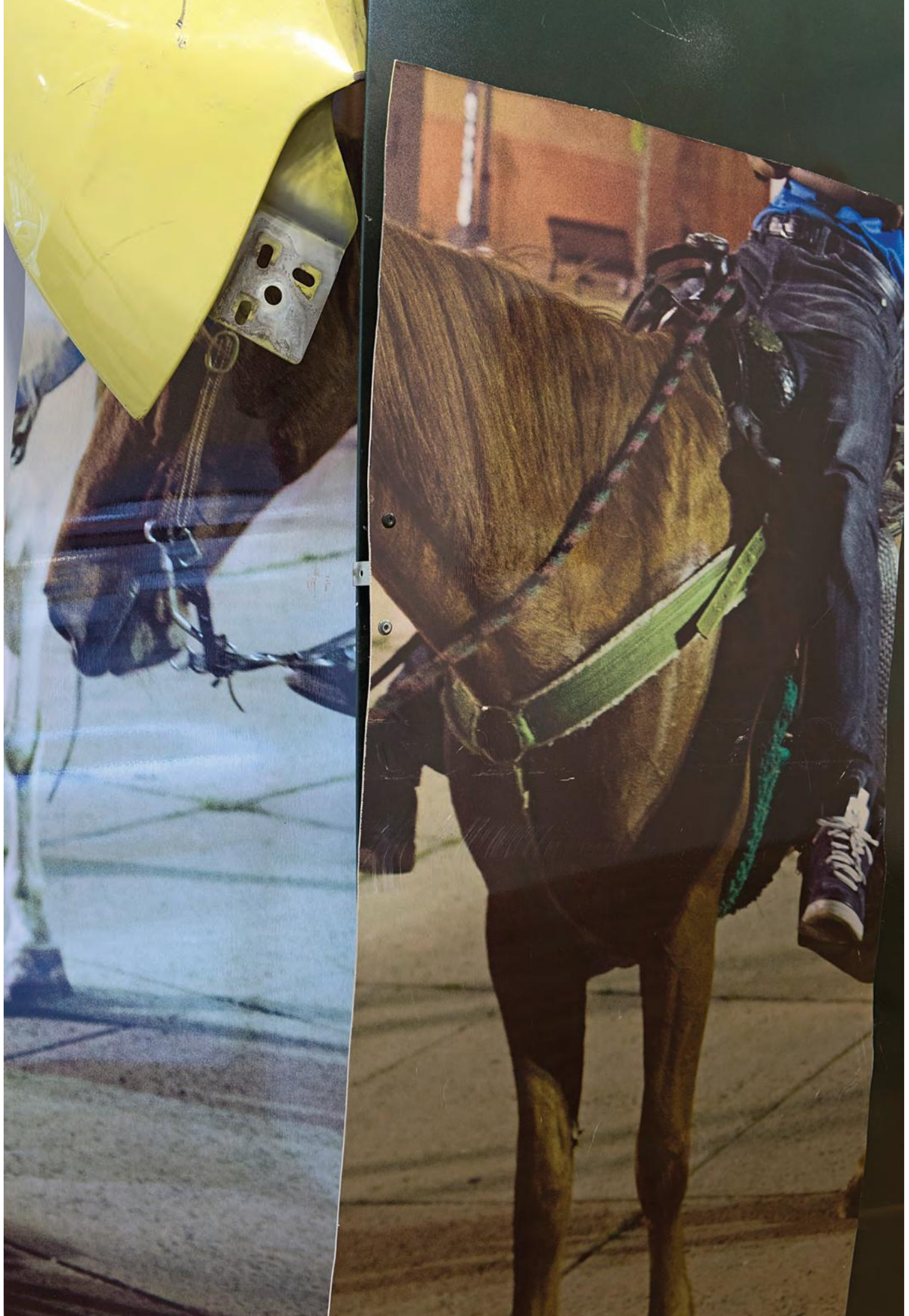
Why did you become a gallerist in the first place?

I was enrolled in the masters program in economics at La Sorbonne.



"Urban Riders," from Mohamed Bourouissa's ongoing exhibition at Musée d'Art Moderne de la Ville de Paris

© ADAGP MOHAMED BOUROUISSA. PHOTO. ARCHIVES KAMEL MENNOUR. COURTESY: MOHAMED BOUROUISSA AND KAMEL MENNOUR PARIS/LONDON



Mohamed Bourouissa's "TBD," 2017. Black and white, and color silver prints on car body parts and metal plates, spray paint and varnish, 218 x 175.50 cm. From the exhibition "Hustling," at Kamel Mennour (51 Brook Street), London, in February

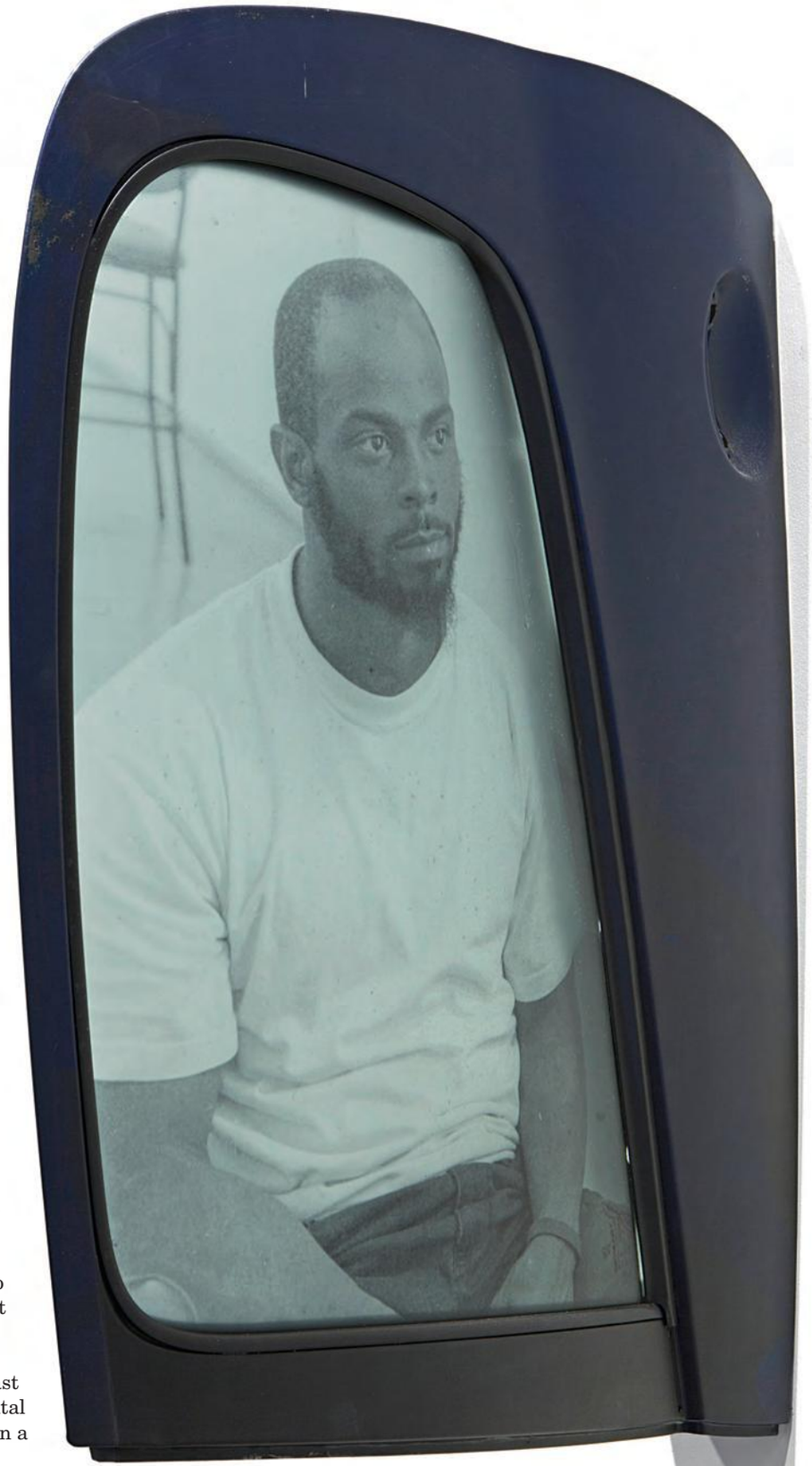
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A view of Mohamed Bourouissa's ongoing exhibition "Urban Riders" at Musée d' Art Moderne de la Ville de Paris

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Mohamed Bourouissa's "TBD," 2017. Black and white silver prints on car body part and varnish. From the exhibition "Hustling" at Kamel Mennour (51 Brook Street), London, in February

Towards the end of my studies, I had the good fortune of finding a job in a small gallery that sold reproductions, posters, things like that. I instantly knew that little world of posters and prints was my world. I was 23 or 24 at the time, and it rapidly became an obsession, something completely addictive.

It took me a long time to open a gallery, because I had no money. So I sold posters and prints for seven or eight years. It was very ungratifying, horrible even, but I wanted to stay close to art, to live with it. Then I opened a tiny little gallery on Rue Mazarine. I gave it a coat of paint, and started out as a photography dealer.

In the world of today, a lot of galleries are closing down. How does that affect you?

I can tell you that there are only two or three days in a week when I sleep normally. I often wake up at 2 or 3 a.m. to take notes.

It's an incredibly fascinating job to be a gallerist today. But what a gallery was then and what it is now are two completely different things: the way of working, the acceleration of travel, the social media. It's a very tough profession. You constantly have to be in touch with artists, be inventive, creative, available, travel a lot. It's a major commitment.

Nowadays, when we have an exhibition, the message we put out is: "We are showing Artist X in China, Russia, America," referring to art fairs, of course. The parameters have completely changed. It's crazy.

As a gallery, we're very attentive to detail. What we show could be hanging in a museum. But [collectors] go to art fairs much more than they go to museums. So we can't have an outmoded vision and say "It was better before." That's when you become old-fashioned. You have to move with the times, express yourself through change. In the last seven or eight years, we've seen a brutal revolution, a brutal mutation in every possible area of activity. We are living in a world of colossal transformations.

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Kamel Mennour's London outpost

The Internet seems to be destroying everything.

At the same time, remember that in 2011, there was a major fiasco with the VIP Fair in New York [an international art fair that was online only]. The world's best galleries signed on: five or six galleries in France, 25 or 30 in the UK and Germany. Every dealer was present on their virtual site. But it ended up being a terrible disaster. People piled in thinking it was the next best thing — and the site crashed.

Today, with the Internet, people spend an average of two minutes on a site. I'm a gallerist with no computer. I've never had a computer. I use social media, Instagram and all the rest of it, but I love meeting people. I'm often out of the office. I like to wander around, feel the atmosphere. I do business on my iPhone.

Do galleries have a future?

I'm convinced that galleries with a physical presence and with the ability to welcome people on their premises have a future. Of course, they will increasingly need to communicate virtually. A gallery with the same working methods as one that was active in 1960 won't get off the ground. But there will always be a need to see a work, to feel its physicality.

Ultimately, the art world has a future if we adapt. I believe that art elevates the human race. In a world without art, we would all become ferocious beasts. We would kill each other. Art is a necessity. But I would be the last person to say "It was better before." When things start going too fast, I tell myself: "Kamel, sit down, and try to understand." I'm a gallerist of today. MP



COURTESY TACITA DEAN; FRITH STREET GALLERY, LONDON AND MARIAN GOODMAN GALLERY, NEW YORK/PARIS



TOUCHING ON THE SUBLIME

FOR THREE EXHIBITIONS IN LONDON, TACITA DEAN RESPONDS TO CLASSICAL GENRES THROUGH THE PRISM OF HER OWN PRACTICE

BY ANYA HARRISON

Location photograph from "Portraits," 2016, by Tacita Dean, 16mm color film, optical sound, 16 minutes, continuous loop.

Tacita Dean photographed in her studio In Los Angeles, October 2015 testing New 55 instant film



Lights off. Projector on. A whirring sound that precedes the first frame. This cinematic experience is something that few of us meet with nowadays, but one which the British artist Tacita Dean still thrives on. In this, she cuts a singular figure.

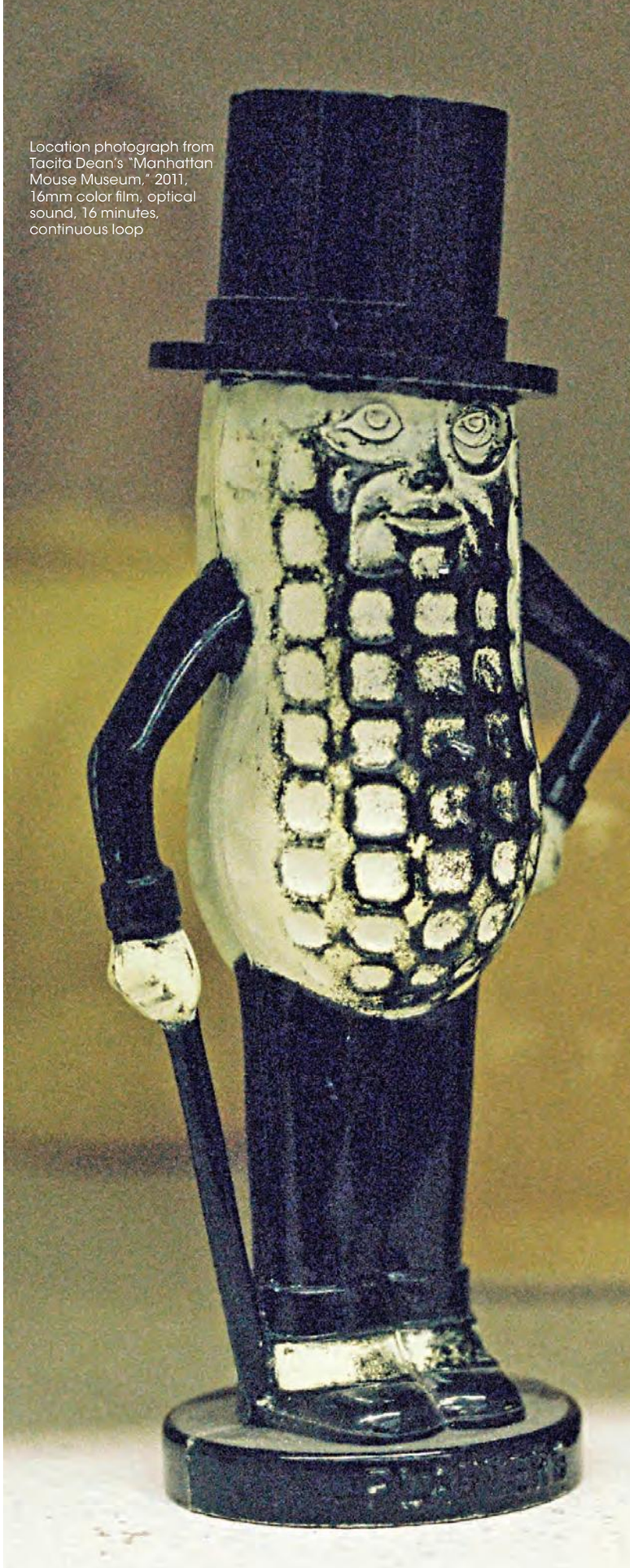
Dean's work calls for contemplation and demands an investment of time on the part of the viewer. In the same way that her camera observes her subjects — which are often people, interiors, landscapes, details of objects — in a languorous fashion, so it invites us to slow down, an uneasy feat in this age of instant gratification. So it is both surprising and fitting that she is now the de facto star of "Tacita Dean: LANDSCAPE, PORTRAIT, STILL LIFE" — not one but three exhibitions, two of which are being held concurrently at London's National Portrait Gallery and National Gallery, on view from March 15 to May 28, with the Royal Academy of Arts to follow from May 19 to August 12. A new collaboration between all three institutions, the exhibitions are an open invitation for Dean — who appears both as artist and curator — to respond to these classical genres through the prism of her own practice and that of her contemporaries.

Born in Canterbury in 1965, educated at Falmouth and London's Slade School of Art (where she studied painting before committing herself to film), Dean first started gaining traction as an artist in the early 1990s. This was the period of the YBAs — of Tracey Emin's unmade bed, Damien Hirst's animals floating in tanks of formaldehyde. The art — and artists — of the moment were loud, brash, attention-grabbing. Not so Dean. Her work, which consists mainly of 16mm and 35mm film but also spans to photogravures, blackboard and chalk-spray drawings, is known for its simplicity, silence and formal elegance. There is a tenderness to it. And her medium of choice — film — which has been teetering on the brink of

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A film still from "Manhattan Mouse Museum," 2011 by Tacita Dean. 16mm color film, optical sound, 16 minutes, continuous loop





Location photograph from Tacita Dean's "Manhattan Mouse Museum," 2011, 16mm color film, optical sound, 16 minutes, continuous loop

"FILM" is probably Dean's most spectacular work to date, in the most literal sense of the word, in which we are made most aware of the medium's physical properties

extinction for the past decade, sets her in a different temporal zone to her contemporaries.

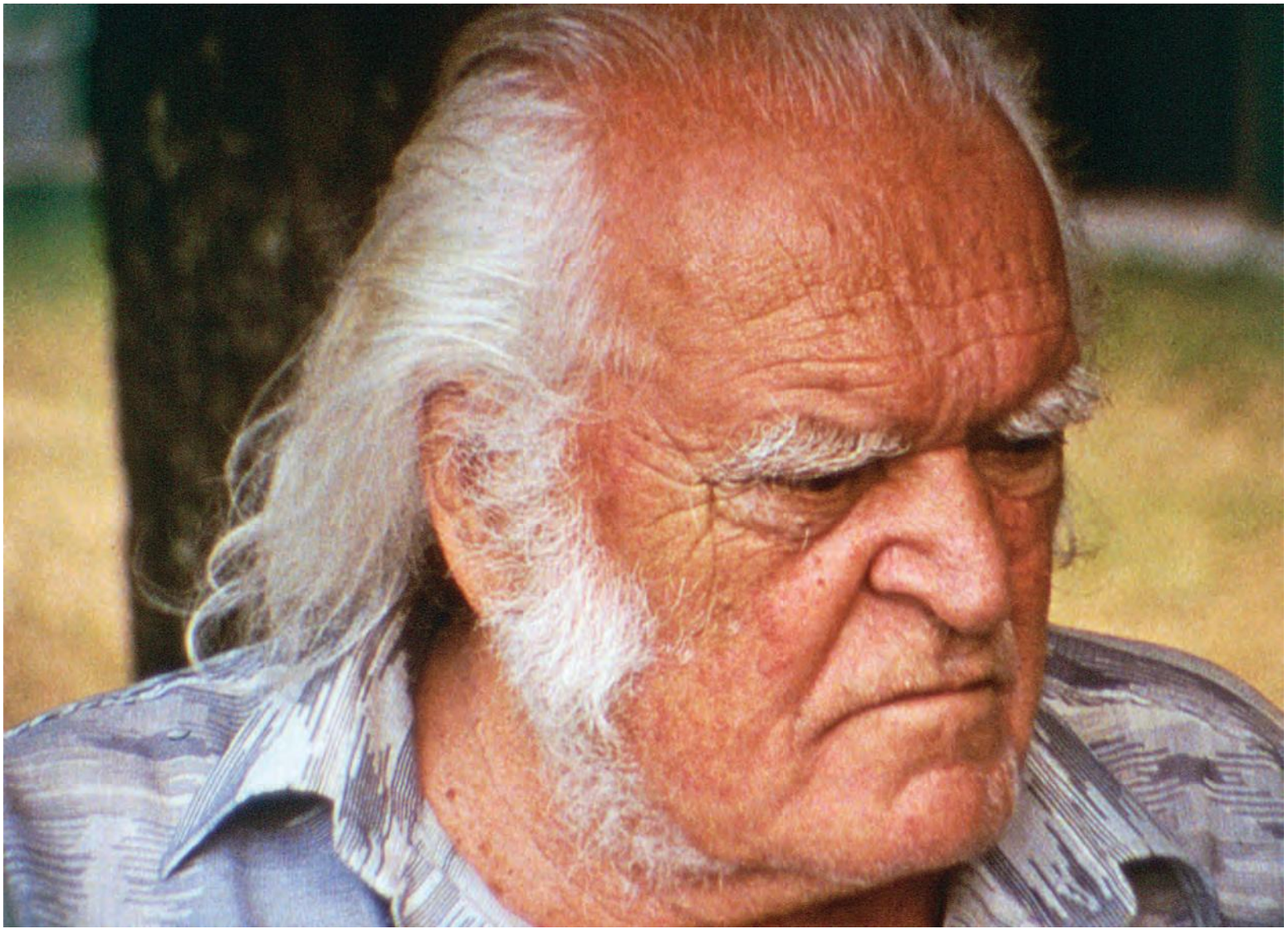
It's been a while since Dean, who is based in Berlin, has had a show in her home country. Her last big project was the Turbine Hall commission at London's Tate Modern in 2011, for which she developed "FILM" (2011). The simplicity of its name belied its status as a virtuoso feat of editing that read like an open love letter to the aesthetic, formal and philosophical potential of film. Presented in the cavernous space of the Turbine Hall, "FILM" was both an homage to analogue filmmaking and a mourning of a form whose existence is increasingly threatened by digital technologies. It is probably Dean's most spectacular work to date, in the most literal sense of the word, and the one in which we are made most aware of the medium's physical properties. Projected on to a large, vertical screen, the 11-minute silent "film" was deliberately framed by sprocket holes and Dean made use of the whole plethora of old-fashioned techniques — from glass matte painting to masking and multiple exposures — to achieve its ever-changing series of images gleaned from nature and the architecture of the Turbine Hall itself.

"If film is a medium that seemingly lacks a physical presence or substance, and is instead one which flickers and fades phantasmagorically before us and then persists largely in the memory, then this immateriality is echoed in Dean's films, capturing that which is fugitive or fleeting — light changing, places or people before they vanish, time passing," said Dr. Nicholas Cullinan, director of the National Portrait Gallery. Having previously worked with Tacita Dean on "FILM," he was one of the initiators of the tripartite collaboration.

Indeed, Dean's work invariably hints at mortality, age and the passage of time. In "Michael Hamburger" (2007), which had been commissioned partly as a response to WG Sebald's novel "The Rings of Saturn," she filmed the poet in his Suffolk home a year before his death. An earlier work, "Mario Merz" (2002), is a study of the normally taciturn Italian artist sitting beneath a tree's shadow in the summer heat and contemplating his own mortality. And her six-screen 2008 installation "Merce Cunningham performs STILLNESS…", as its name suggests, is a performance of quiet force as the octogenarian choreographer holds his pose in "tune" with his long-term partner and collaborator John



ALL PHOTOS: COURTESY TACITA DEAN; FRITH STREET GALLERY, LONDON AND MARIAN GOODMAN GALLERY, NEW YORK/PARIS



A still from Tacita Dean's "Mario Merz," 2002, 16mm color film, optical sound, 8 ½ minutes

Cage's silent composition "4' 33", " slightly shifting position to mark each of its three movements. So much of what Dean captures on film is the minutiae that surrounds her subjects — the texture of old walls, close-ups of hands, half-open doorways — but the sum of them results in intimate portraits where you can feel the artist's empathy for her subject.

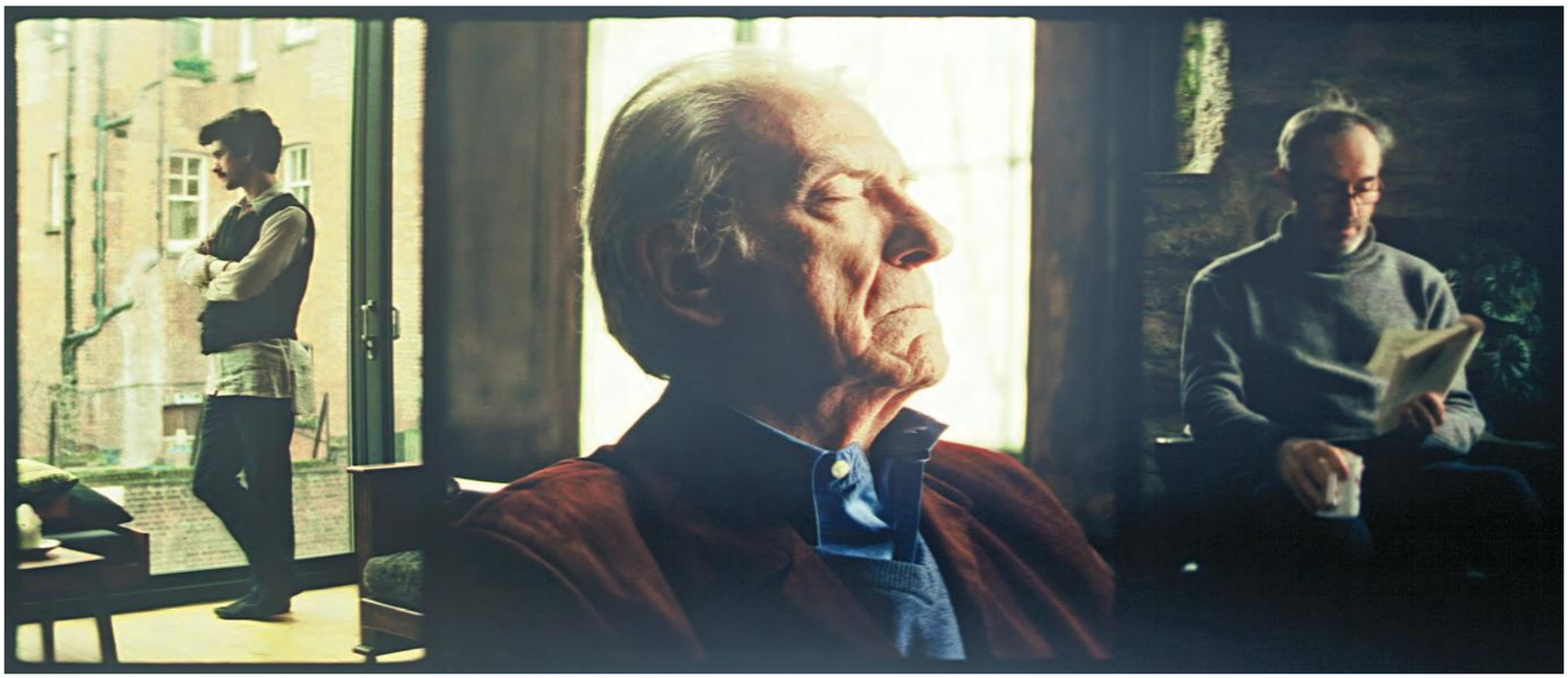
While Dean's art is shot through with intimacy, it also has a predilection for the sublime, a concept that, since it was first voiced in the 18th century, has been associated with the experience of awe when confronted with the natural world. One of her earliest pieces, "Disappearance at Sea" (1996), which was inspired by the story of the British businessman Donald Crowhurst's failed sea voyage around the world, is a 14-minute film that simply captures the progression of light from dusk to nightfall as experienced by looking out on the water from a lighthouse in the north of England. "Trying to find the Spiral Jetty" (1997), a sound work from the same period, is, ultimately, less concerned with the artist's failed attempt at finding Robert Smithson's elusive Land Art sculpture on the shores of Utah's Great Salt Lake, than with the sense of transcendence the journey generates.

Dean shows a similar reverence for less exotic ventures. For "Majesty" (2006), she took a black-and-white photograph of one of the largest and oldest oak trees in England. She then enlarged the print and overpainted the area surrounding the trunk and branches with white gouache. Using the official name of the tree as the title of the work, "Majesty" is simultaneously a portrait, a testament to endurance, and a



A still from Tacita Dean's "His Picture in Little," 2017, 35mm anamorphic colour film, silent, reduced to spherical 16mm for exhibition as a miniature, 15 1/2 minutes, continuous loop

A still from Tacita Dean's "His Picture in Little," 2017, 35mm anamorphic colour film, silent, reduced to spherical 16mm for exhibition as a miniature, 15 1/2 minutes, continuous loop







A film still from Tacita Dean's "GDGDA," 2011. Two 16mm color films, mute, 4 minutes and 3 minutes, continuous loops



Detail of GAETA, 2015 (fifty photographs, plus one), by Tacita Dean. Hand printed color, black & white and cibachrome prints



Detail of GAETA, 2015 (fifty photographs, plus one), by Tacita Dean. Hand printed color, black & white and cibachrome prints

reminder that, when it comes to artistic concerns, Contemporary artists still have much in common with their predecessors. As Bart Cornelis, a curator of Dutch and Flemish Paintings at The National Gallery, and curator of "Tacita Dean: STILL LIFE" pointed out, "Anyone who has ever walked an Old Master gallery with a Contemporary artist will notice how they are still fascinated by the very same visual problems that occupied the Old Masters."

If this fascination with old stories and anachronistic, old-school techniques ties Dean's work unfashionably to the past, it is less to do with a feeling of nostalgia and a desire to return to some idealized version of the past, than with the more Romantic connotations of "longing and pining," Cornelis said. Although Dean's art has previously been characterized as nostalgic, or belonging to "Romantic Conceptualism,"

"Anyone who has ever walked an Old Master gallery with a Contemporary artist will notice how they are still fascinated by the very same visual problems that occupied the Old Masters," says Bart Cornelis, curator of Dean's show

Desiree de Chair, curator at the Royal Academy of Arts, is also quick to point out that she has less of an obsession with the past than may be surmised: "In order to be forward-looking, you have to consider history." The challenge that Dean has taken on might signal her biggest reckoning with history yet. MP



Henri Michaux's "Untitled," 1981. Watercolor on paper, 367 x 270 mm

PRIVATE COLLECTION © ARCHIVES HENRI MICHAUX. VEGAP, BILBAO, 2018 © FMGB GUGGENHEIM BILBAO MUSEOA. PHOTO: ERIKA BARAHONA EDE

GHOST IN THE **MACHINE**

HENRI MICHAUX'S INTUITIVE AND PSYCHOLOGICALLY DARING APPROACH TO ART GETS A FRESH LOOK IN A MAJOR EXHIBITION AT GUGGENHEIM BILBAO

BY ANYA HARRISON



When the Franco-Belgian poet and artist Henri Michaux passed away in Paris in 1984, he left behind a vast collection of paintings, drawings, writing and documents. And when I say vast, I mean in the thousands. The Michaux Archives, which today are situated in the upmarket 16th *arrondissement* in Paris, right opposite the Palais de Tokyo and the Musée d'Art Moderne, and who are collating the totality of Michaux's oeuvre for a *catalogue raisonné*, have gathered 7,500 entries. And this endeavor is still not close to completion.

Michaux's status as an outsider can be attributed, in part, to his own disinterest — even disdain — in being affiliated to any one artistic movement or group. A major new exhibition at the Guggenheim Bilbao though — "Henri Michaux: The Other Side," through May 13 — curated by Manuel Cirauqui in close consultation with the Michaux Archives, hopes to dispel the myth of the "hippy" artist. Through more than 200 paintings, drawings, documents and objects from the artist's personal collection, it draws out reoccurring motifs in Michaux's work — the human figure, language and the alphabet, the altered psyche

Henri Michaux's "Mescaline painting (Peinture mescalinienne)," 1956
Oil and gouache on paper
420 x 270 mm
Musée National d'Art Moderne, Centre Georges Pompidou, Paris. Gift of Mr Daniel Cordier, 1976

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Michaux's "The Night Prince (Le Prince de la nuit)," 1937. Watercolor and gouache on black paper, 323 x 245 mm. Musée National d'Art Moderne, Centre Georges Pompidou, Paris. Gift of Mr Daniel Cordier, 1976

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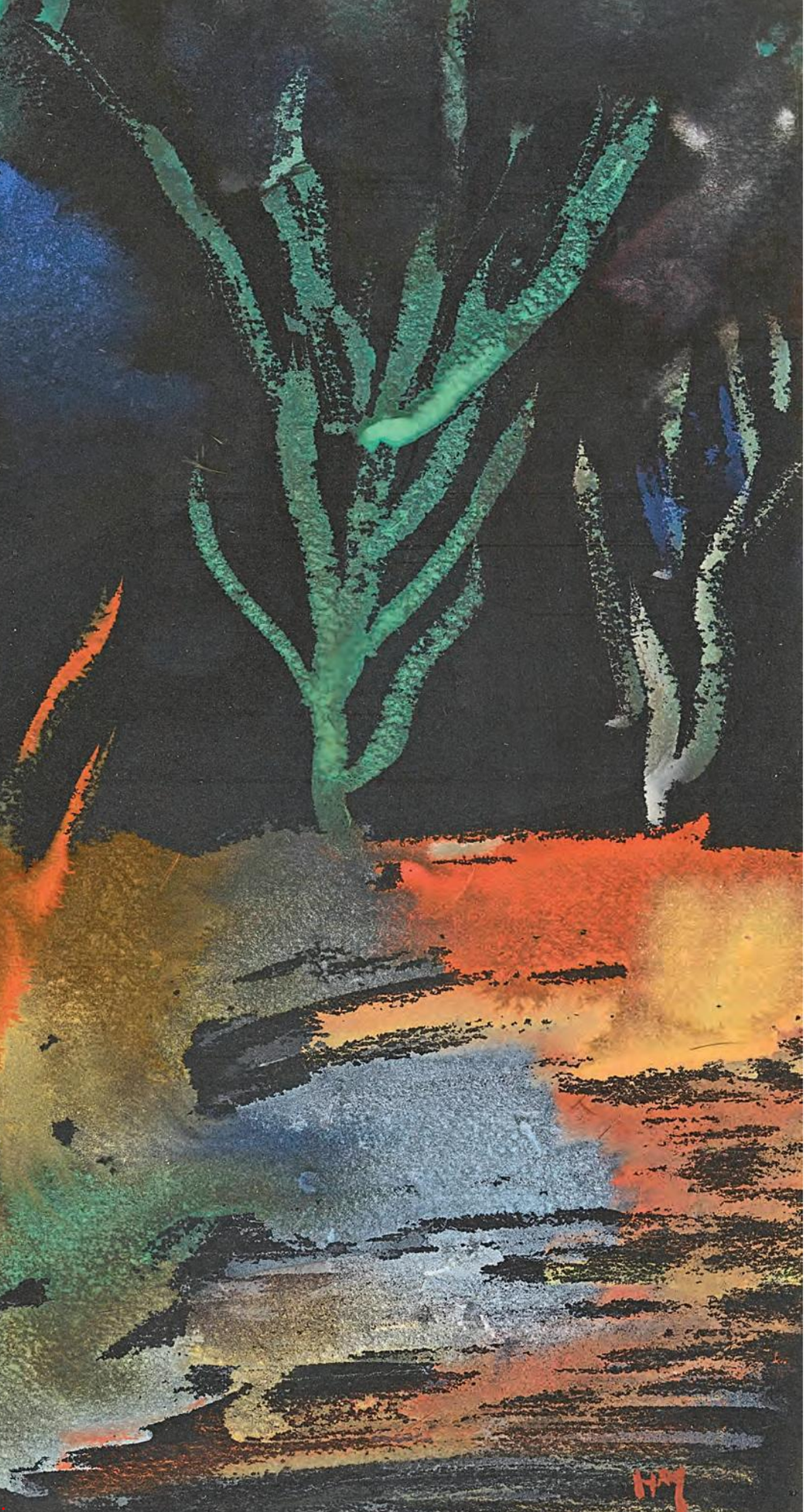
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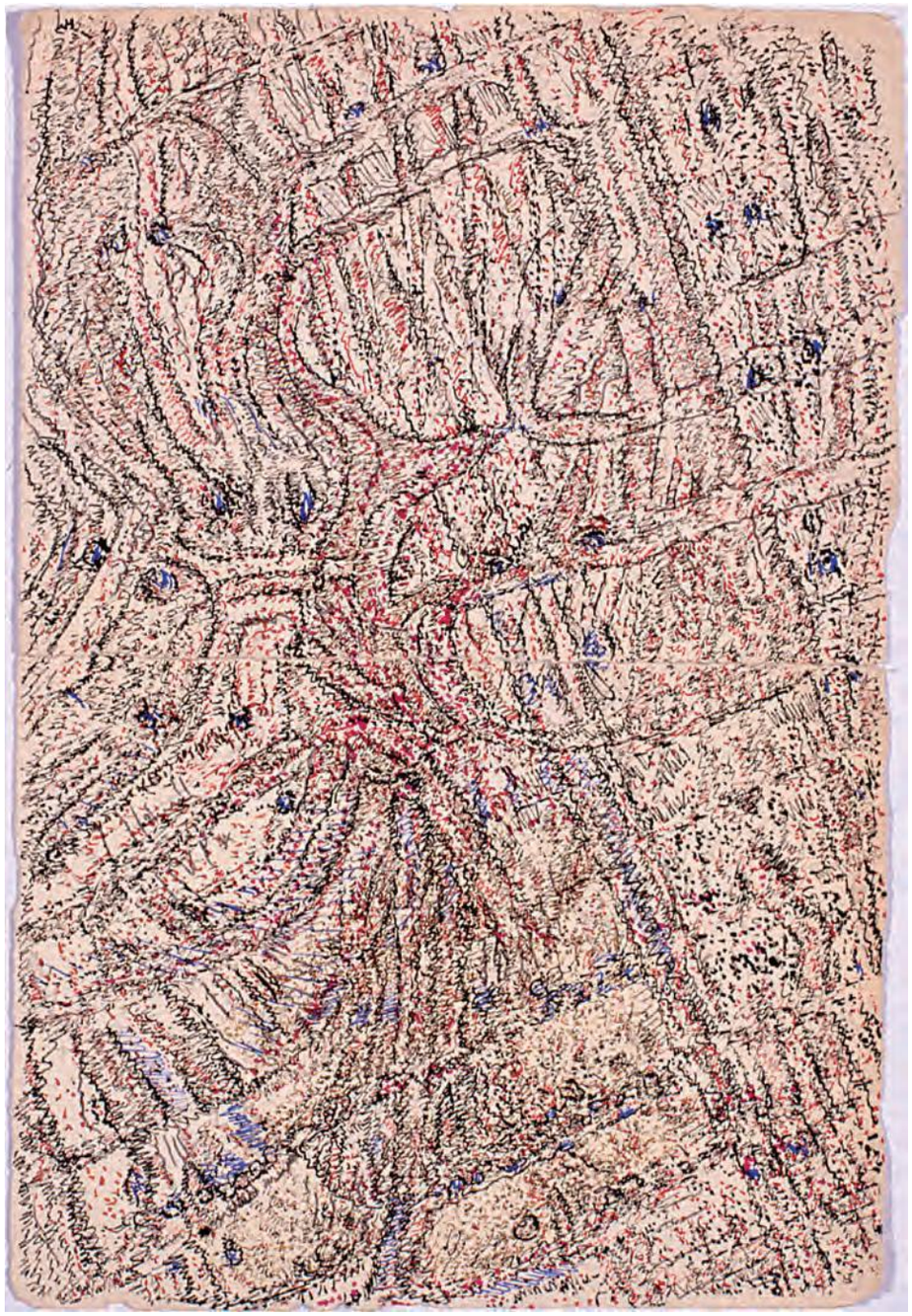
Michaux first arrived at painting in the early 1920s after preliminary contact with the works of Paul Klee and Max Ernst

— to illustrate their rapport with his wider interests in the sciences, musicology, ethnography and non-Occidental belief systems and modes of knowledge.

Born in Namur, Belgium, in 1899, Michaux first arrived at painting in the early 1920s after preliminary contact with the works of Paul Klee and Max Ernst. From the outset, his own work, consistently modest in size, relied on simple materials and tools — pen, ink, watercolor, gouache, paper — and refused to assign fixed meaning to any one piece, preferring to leave the imagination both of author and viewer free to roam.

By the time that he was approached by doctors in 1955 to participate in a series of experiments with hallucinogenic substances, designed to better understand how the mind, and perception, work, Michaux was already 55 years old — a mature artist and poet with a developed formal and visual vocabulary. As someone who throughout his lifetime equated the act of drawing with the production of knowledge and saw it as a learning tool,

Michaux's "Untitled," 1938. Watercolor and gouache on black paper
230 x 305 mm







ABOVE: Michaux's "Untitled," 1956. India ink and pencil on paper, 240 x 162 mm

RIGHT: "Untitled," 1970. Watercolor and acrylic on paper, 560 x 375 mm

FROM LEFT: PRIVATE COLLECTION © ARCHIVES HENRI MICHAUX, VEGAP, BILBAO, 201. PRIVATE COLLECTION © ARCHIVES HENRI MICHAUX, VEGAP, BILBAO, 2018 © FMGB GUGGENHEIM BILBAO MUSEOA. PHOTO: ERIKA BARAHONA EDE



Henri Michaux's "Untitled," 1980. India ink on Japanese paper, 207 x 702 mm

PRIVATE COLLECTION © ARCHIVES HENRI MICHAUX. VEGAP, BILBAO, 2018. PHOTO: JEAN-LOUIS LOSI

Michaux exhibited a feverish energy and experimental approach to image making.

Some of his earliest pieces already made use of techniques that came to be regarded as characteristic of his practice, such as a preference for painting on black paper, doing away with a Western perspective and staining it with colorful splashes of watercolor and gouache. In "The Night Prince (Le Prince de la nuit)," 1937, a ripple of oranges, red, blues and murky greens coalesce into an amorphous form that could be a seated figure, its stance suggested by a series of brown lines that just hint at a chair. Is the bright red blotch that sits on top of this form — a face? A mask? In another piece made the following year, "Untitled," 1938-39, is the watery gray splash of gouache, a pared down human figure with its arms outstretched? Faces, bodies, bits of anatomy and anthropomorphic forms emerge time and again from these stains of color.

The simplicity of his gestures even in these early pieces belies the seriousness behind Michaux's endeavor to understanding the power of images and the capacity for free association that they unlock in the mind. Franck Leibovici, who consulted on "Henri Michaux: The Other Side" on behalf of the Michaux Archives, explains that the artist regularly used a three-step process that constantly fluctuated between a momentary lapse and subsequent regaining of control. Like in "Untitled," 1981, where a blue-eyed, red-skinned face floats freely in the middle of the page, he would drop watercolor or ink on individual sheets of paper, stepping away from them to allow a shape or form to manifest itself freely in front of him, before finally fixing it with additional touches of ink or pencil. However, this action did not equate to fixing the meaning. Far from it. Manuel Cirauqui points out that "Michaux avoided naming, so never titled any paintings himself, and didn't even sign them until they had left the studio." Instead, Cirauqui continues, he opted for a rhizomatic approach and "anything that did not have the right level of ambiguity, he would destroy."

This carefully controlled 'uncontrol' extends to Michaux's calligraphic



Michaux's "Untitled," 1944. India ink on paper, 240 x 320 mm



PRIVATE COLLECTION © ARCHIVES HENRI MICHAUX. VEGAP, BILBAO, 2018. PHOTO: JEAN-LOUIS LOSI

"Michaux avoided naming, so never titled any paintings himself, and didn't even sign them until they had left the studio," says Manuel Cirauqui, curator of the Guggenheim Bilbao exhibition

experiments, taking in both the minimalist, monochromatic black strokes of "Untitled," 1950, which seem to leap off the page in the guise of miniature human figures, as well as the later, more frenzied and densely populated pieces. But although a painting like "Untitled," 1960, looks akin to the Abstract Expressionism that was its contemporary, with strokes that "explode" across the white ground, the idea of the macho artistic ego expressing itself was anathema to Michaux.

Similarly, he expressed disdain for the "automatic writing" that was in vogue earlier among the Surrealist crowd, deeming it an "*incontinence vérbale*" ("verbal incontinence"). When it came to experimenting with mescaline, hashish, LSD and other hallucinogens, Michaux was less interested in their appropriation by New Ageism and 1960s' psychedelic culture as a mind expander, than with the apparition of signs and symbols that they hastened and which, he noted, were unique to each drug.

Content to pursue his own path, whenever asked about his artistic affiliations, Michaux's answer was steadfast, "*Fantomisme* [phantomisme] is my avant garde." MP

A REBEL PAINTER: GÉRARD GAROUSTE

THE FRENCH ARTIST WHO DEFIED CONVENTION WITH HIS FIGURATIVE STYLE IS NOW BEING CELEBRATED WITH THREE EXHIBITIONS IN PARIS IN MARCH

BY TOBIAS GREY



Gérard Garouste's "Naaman," 2017. Oil on canvas, 160 x 195 cm / 63 x 76 ¾ in

COURTESY GALERIE TEMPLON, PARIS AND BRUSSELS. © GÉRARD GAROUSTE. PHOTO B.HUET-TUTTI



THE FRENCH painter and sculptor Gérard Garouste likens himself to a worm that has worked its way into a piece of fruit. In other words, he is a rebel. This not only applied to the 72-year-old artist's embrace of figurative painting at a time when conceptual art was the post-Duchamp thing to do in France. It also spoke of his refusal to conform to the values of a bigoted upbringing and education. In his 20s, Garouste, who was born a year after World War II ended, discovered to his horror that his father, a furniture merchant, who was virulently anti-Semitic, had despoiled Jewish property during the war.

"Either you adopted the rest of my family's approach which was to ask no questions or you tried to discover what really happened, which is something I did," said Garouste on a recent visit to Paris, where he maintains a studio.

Garouste, who spends most of his time on a sprawling, tree-filled estate in Normandy that he shares with his wife, the designer Elisabeth Garouste, is set to have a busy March with three exhibitions of his figurative art opening in Paris within days of each other. In 2009, Garouste scored a surprise hit on the French best-seller list when he published a slim autobiography titled "L'Intranquille" (The Unquiet One). Written in conjunction with the French journalist Judith Perrignon, it detailed Garouste's struggle with bi-polar depression which necessitated years of psychoanalysis and several stays in psychiatric hospitals.

In "L'Intranquille," Garouste discusses the motivation for his work: "To unpack the overarching way we are manipulated by religion



Garouste's "Raba Bar Bar'Hana," 2016 . Oil on canvas, 260 x 210 cm / 102 3/8 x 82 5/8 in



COURTESY GALERIE TEMPLON, PARIS AND BRUSSELS. © GÉRARD GAROUSTE. PHOTO B.HUET-TUTTI

Garouste, who was brought up as a Catholic, converted to Judaism several years ago and has been studying Hebrew for over 20 years

and family. That was my subject and it wasn't going to change." Garouste is often the protagonist of his own paintings. The cover of "L'Intranquille" is a 2002 self-portrait titled "Le Masque de Chien" (The Dog's Mask). In it Garouste appears as hunchback with a distorted body and a haunted look on his face, his feet turned back-to-front. Garouste is reluctant to explain the precise theme of this work but after pensively puffing on a Cohiba cigar he said that he has "always enjoyed treating very serious issues in a humorous way."

One of Garouste's upcoming shows consists of new oil paintings, on view March 13-July 1 at the Musée de la Chasse et de la Nature in Paris. The exhibition is inspired by the Greek myth of Diana and Actaeon. The French artist has often drawn on mythology to produce art that examines how myths can act on us in both conscious and sub-conscious ways. In an era of #MeToo, the allegory of Diana and Actaeon appears strikingly resonant. The basic narrative of the myth is that Diana, the goddess of the hunt, decides to take a bath with her nymphs just as the hunter, Actaeon, passes her way with his pack of dogs. Instead of moving on, Actaeon lingers to ogle the naked Diana. When Diana sees him watching her she takes her bow and pierces him with an arrow which transforms him into a deer. He is then eaten by his dogs.

After the Musée de la Chasse had approached Garouste to see whether he'd be interested in addressing the myth in a series of paintings, he showed them his preparatory sketches to see whether they still wanted him to go ahead with the project. As it turned out, they did.

"My version of the myth is quite pornographic," he said. "In my paintings, I depict Actaeon as a pervert who when he sees Diana naked, sodomizes one of his dogs. There are a few paintings like that and some others which show why the dogs attack Actaeon and emasculate him. What pleases me about mythology is that you can interpret it as you like."

Also opening in March, at the Beaux Arts de Paris, is a Garouste exhibition featuring several large-scale installations painted on collapsible canvas, including the tent-like "Ellipse," originally presented at the Fondation Cartier in 2001.

There will also be an exhibition of 30 new oil paintings at the Galerie Daniel Templon, March 15-May 10, under the title "Zeugma" meaning "bridge" in Greek. The paintings are largely inspired by Garouste's reading of the Talmud, whose ancient text the artist suggests can be thematically linked to Greek mythology and great literary works such as "Don Quixote," the fables of Jean de la Fontaine and "The Divine Comedy."

Garouste, who was brought up as a Catholic, converted to Judaism several years ago and has been studying Hebrew for over 20 years. "I received a Christian education that was also an anti-Semitic one," Garouste said. "Ironically what this anti-Semitism did was make me curious about Jewish culture. When I was at boarding school I had some Jewish friends. I asked one of them what it meant to be Jewish. I came to understand that anti-Semitism was based on pre-conceived ideas and was grossly unfair. I deliberately betrayed my father by not thinking the way he thought."

If "L'Intranquille" has a pre-dominant theme then it concerns Garouste's life-long struggle to escape the conditioning of his upbringing and culture. "It was my illness



"Diane," 2017. Oil on canvas, 195 x 114 cm / 76 ¾ x 44 7/8 in

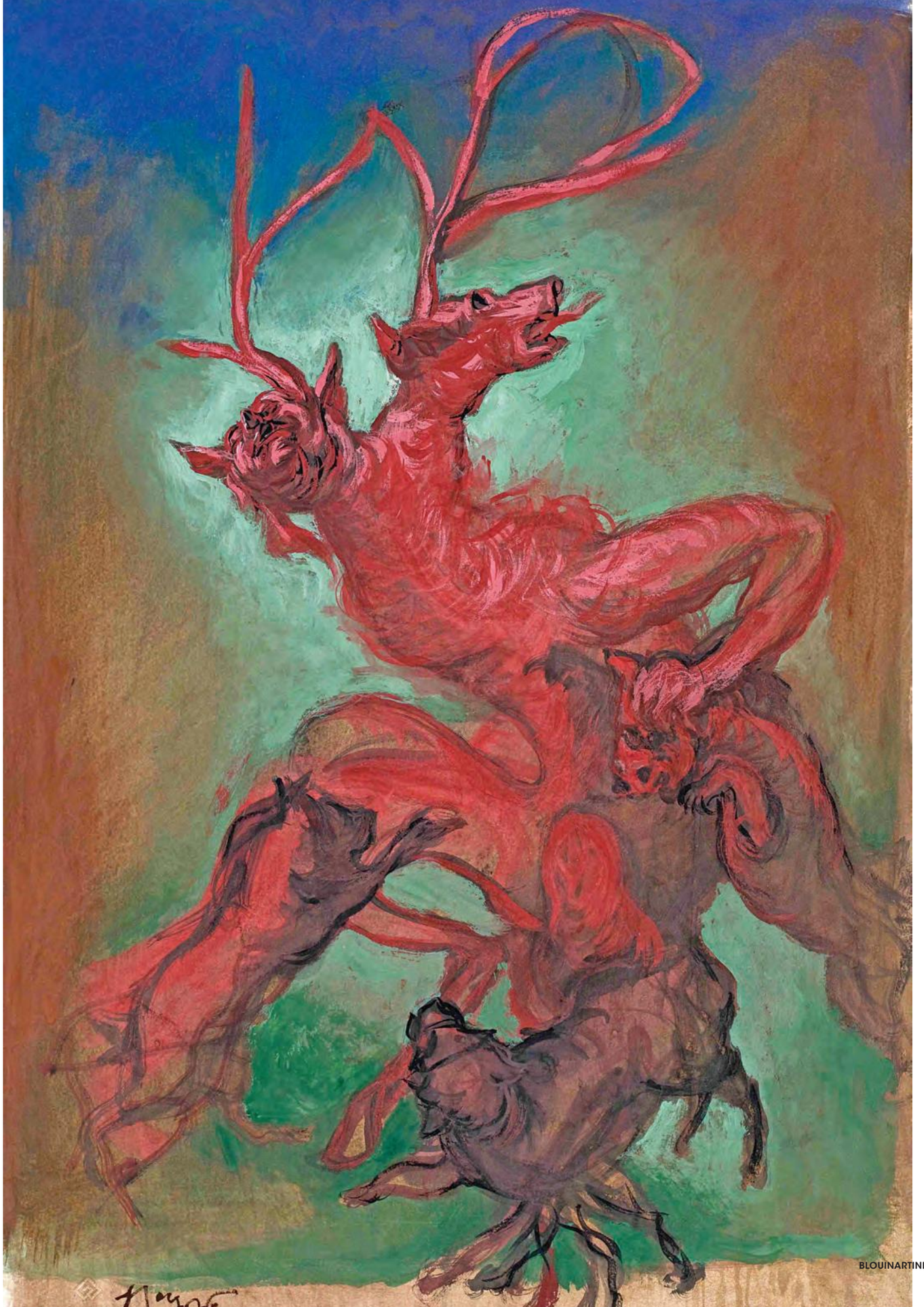
COURTESY GALERIE TEMPLON, PARIS AND BRUSSELS. © GÉRARD GAROUSTE. PHOTO B.HUET-TUTTI

The first recognition for his painting came from one of New York's leading art dealers, Leo Castelli

and the stays I had in psychiatric hospitals which helped me to wipe the slate clean and start again from zero," Garouste said. "I had nothing to lose. For a long time I didn't earning a cent from my painting. I was suffering from depression and I didn't sleep much because it made me anxious. I used to lie down at the foot of my easel because it reassured me. And when my wife came into the room I would jump up and pretend I'd been painting."

Garouste's career began to take off at the end of the 1970s when the interior designer Andrée Putman introduced him to Fabrice Emaer, who owned Le Palace nightclub in Paris. Garouste designed classical decors painted in the Renaissance style for the club, which became the place to see and be seen at dancing the night away with the likes of Mick Jagger and Yves Saint Laurent. Though Garouste was finally making good money, he was not entirely satisfied: "In France I became pigeonholed as a nightclub designer whereas I really wanted to gain recognition for my paintings."

The first real recognition for his painting came not from France but one of New York's leading art dealers, Leo Castelli. At the beginning of the 1980s, Garouste had been selected along with nine other French artists to show some of their work in New York. Garouste's monumental painting "Adhara" — a stunning synthesis of order and chaos pitted against the backdrop of a moor on a stormy night — immediately set tongues wagging when it went on display at Holly Solomon's gallery. Not long afterward Garouste



"Actéon rouge," 2015. Gouache on paper, 73 x 52 cm / 28 ¾ x 20 1/2 in

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(Left)"Hormin, the two mules and the two bridges," 2017. Oil on canvas 260 x 200 cm / 102 3/8 x 78 ¾ in

(Right)Garouste's "Actéon émasculé," 2017. Oil on canvas, 146 x 114 cm / 57 ½ x 44 7/8 in





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"New York is fine for a week but any longer, things start to get complicated," said Garouste

was introduced to Castelli at a party at the French Embassy in New York. "The first thing he said to me was 'I've heard a lot about your painting, we're going to work together'," Garouste recalled.

Work together they did but Castelli, who died in 1999, always regretted that Garouste never moved out to New York. "I just couldn't do it," Garouste said. "New York is OK for a week but any longer, things start to get complicated. I come to Paris once a week but being in a big city makes me overexcited and I have to avoid any strong emotions. In somewhere like New York even emotions that are not that strong are too strong for me."

But even if Garouste didn't conquer New York quite as he'd like to have, his career in France and Europe has grown from strength to strength. In the last ten years he has had solo shows at the Villa Médicis in Rome, the Fondation Maeght in the southeast of France, and the Musée des Beaux Arts de Mons in Belgium. Throughout it all he has never lost sight of the distance he has had to travel to get to where he is. The leitmotif of the donkey in Garouste's work is testament to this.

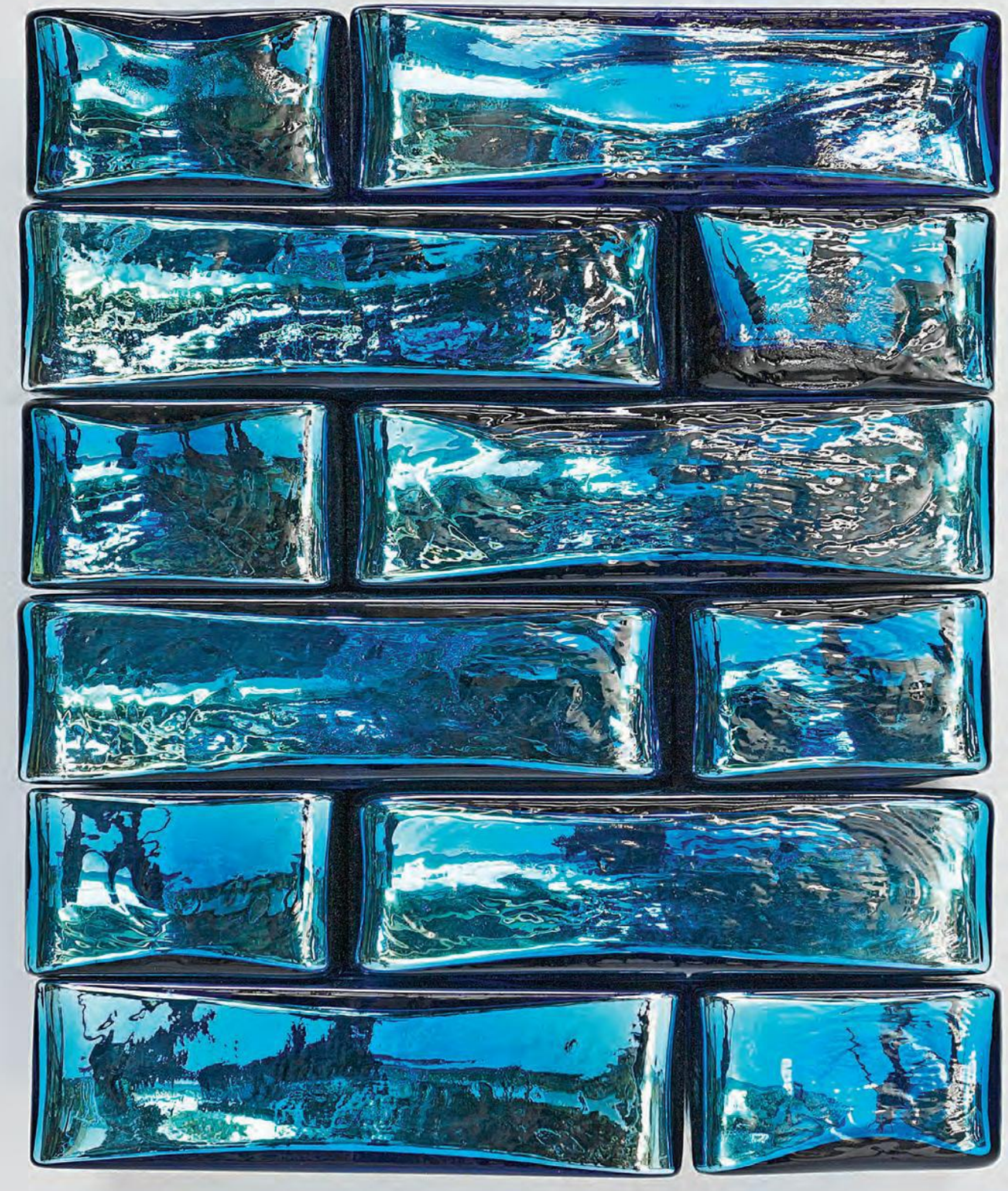
"At school I was quite dyslexic, no doubt because of my father who was quite violent," he said. "I remember one time I received zero in a dictation and my teacher made me a bonnet d'âne (a donkey's hat) which I had to wear during the recess. Of course all other children took the opportunity to make fun of me. Since then I have developed an abiding affection for donkeys." MP

JEAN-MICHEL OTHONIEL'S OBSESSION WITH GLASS, AND POETRY

This year, the French artist will be honored with his third exhibition at the Museum of Modern and Contemporary Art of Saint-Etienne (France) and will have a major show at the Museum of Fine Arts in Montreal

BY AYMERIC MANTOUX

Jean-Michel Othoniel's "Precious Stonewall," 2017. Mirrored blue Indian glass, wood, stainless steel, 66 x 55 x 22 cm (26 x 21 5/8 x 8 11/16 in)



© OTHONIEL / ADAGP PARIS, 2018 PHOTO : CLAIRE DORN



Jean-Michel Othoniel, 2017

© CLAIRE DORN



Othoniel's "Precious Stonewall," 2014. Mirrored Indian glass, wood, stainless steel, 131 x 99 x 23 cm (51 9/16 x 39 x 9 1/16 in)

The French artist Jean-Michel Othoniel is celebrating 30 years of creation with a solo show at the New York gallery Emmanuel Perrotin (March 3 to April 15). For "Dark Matters," he has created works that resonate with the space and drift toward poetry, such as "Grotta azzura," a grotto (2 m X 2 m) made of blue glass bricks in which one can enter and stand.

Obsessed with glass, Othoniel explores a new form of radicalism, with his seemingly monochromatic sculptures inspired by nature and his research on opacity. The year 2018 will also see him being honored with his third exhibition at the Museum of Modern and Contemporary Art of Saint-Etienne (France) and a major show at the Museum of Fine Arts in Montreal. He spoke to MODERN PAINTERS in his east Paris studio, where his major work to date, "The Wave," takes on a whole wall of the hangar. (This interview is translated from the French by the writer.)

Why have you been so obsessed with glass for so long?

I discovered this material by accident in the 1990s. I was in residence at the CIRVA (International Research Center on Glass and Arts) in Marseille (France) to research alchemy with the ambition to transform pumice stone into obsidian, a black glass that's totally opaque. It's not at all seductive, as transparent glass is. When I began to see the glassmakers' work, I was fascinated by their methods. I really wanted to work with them. That's what took me out of the studio, and when I began to work with a team I decided I was ready to delegate the act of creation.

"When I began to see the glassmakers' work, I was fascinated by their methods. That's what took me out of the studio, and when I began to work with a team I decided I was ready to delegate the act of creation"

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Othoniel's "Black Lotus," 2015. Mirrored glass, stainless steel, 130 x 150 x 100 cm (51 3/16 x 59 1/16 x 39 3/8 in)





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Othoniel's "Tornado," 2016. Aluminium beads, steel, 450 x 260 x 250 cm (177 3/16 x 102 3/8 x 98 7/16 in)



"Black Tornado," 2016. Aluminium beads, steel, 340 x 170 cm (133 7/8 x 66 15/16 x 66 15/16 in)

"It's an incredible engineering feat in which I am deeply involved. What I love about this wave, is the illusion it creates. It's just a simple pile of glass bricks. But the bricks are hollow and in fact they're not in contact with each other. They just seem to be floating above each other."

Since then, the size of your works has increased tremendously!
My first work ever, 30 years ago, measured exactly 6 centimeters by 4 centimeters, so effectively, yes, we can say so, as "The Wave" measures 15 meters long, 6 meters high, and weighs 25 tons! Maybe in 30 years' time I will become obese! Even if for me it's never a question of sizes, I had to make a choice at one point. My works became so complex, I had to settle down. After 15 years traveling around the world, discovering other cultures, and creating, my team had grown and so had the sophistication of my research. This is what brought me to Paris at the turn of the century to establish my studio. Since then, I have been able to work with my crew practically every day.

Where did this idea of a giant wave come from?
I had the opportunity to build a smaller one in Sète (France) for an exhibition that took place during the summer of 2017. But this one is out of control, it's crazy. Nevertheless, I had it in me, I had to do it. Once again, size didn't matter. This work was necessary. I think I badly wanted to confront that monster. This glass architecture, the volume it occupies, the space it takes, engulfs us. You are not facing an object, but something that eats you up. At the same time, it feels like you could almost get inside it. There is also an agora [open public space] aspect to it. Like the world we live in, it's also quite paradoxical: it's gigantic, but it's made to be kept inside; impressive, but fragile. It's glass, but it's black. The wave is the place for opposites. A global work inside which you can observe that every brick, blown by mouth, is different. On each and every one of them, the movement of the glass varies. You can almost feel the waves of the blown glass. I like this trip back and forth between the details and the big picture.

How long did this work take?
It took me more than two years, including one year of drawing. Four people used a computer to calculate the position of each glass brick. They also had to calculate and develop the metal structures which they are all linked to. Behind, there is a kind of superstructure, like a spine, on which all these modules are fixed. Of course, the structure is self-supported, because you need both to be able to climb on it, and dress it up. It's an incredible engineering feat in which I am deeply involved, also when it comes to discussing with the glass blowers who end up making the bricks. What I love about this wave, is the illusion it creates. It's just a simple pile of glass bricks. But the bricks are hollow and in fact they're not in contact with each other. They just seem to be floating above each other. This was actually the main challenge we had to face, because the wave only exists in negative at the beginning. In the end, it really gives this impression of lightness you expect from glass. But it would have been impossible to build it only with glass.

What are the differences between a private project like this and sculptures that are in the public space, like in the Château de Versailles or in Paris?
I consider each piece I work on, as just parts of one whole work. Each new project is nourished by my previous works. When in the public space, I'm interested by the relationship between the installation and its



Jean-Michel Othoniel's "The Knot of Shame," 2016. Ink on white gold leaf, lithographic monotype on canvas 140 x 105 x 5.5 cm (55 1/8 x 41 5/16 x 2 3/16 in)

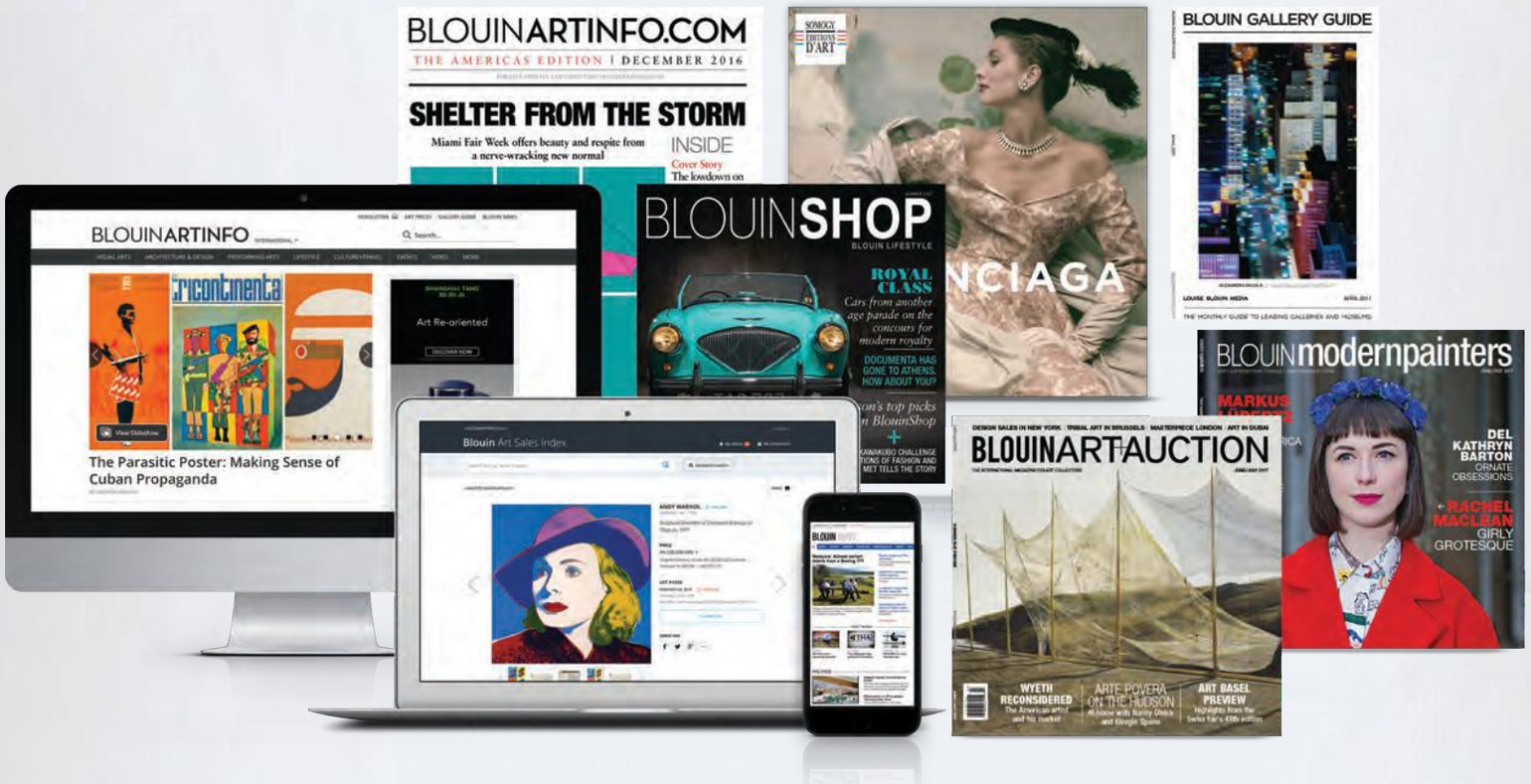
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"Black Lotus," 2016.
Ink on white gold leaf,
lithographic monotype
160 x 120 cm (63 x 47 1/4
x 115/16 in)

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environment, with urbanism. Some pieces never leave my studio, others are conceived from the start with an architect, a town, to occupy a defined space. I quite like this substantial dialogue, very poetic in a way, with modern or historical sites. Creating a work is also about meeting people.

How do you create?

I draw, I do watercolors. Afterwards at the studio, I have a team of 12 people: architects, engineers, 3-D draughtsmen with whom I assess the production process. Together, we try to find a way of doing things, solutions for assembling and disassembling. Because "The Wave" has to travel! I really like to work like that at the studio and think collectively about the work's lifetime. I am very close to the team I work with: I closely follow the metal and the glass work for instance. I know the techniques, the do's and don'ts. My role is one of a delivering physician, a guide.

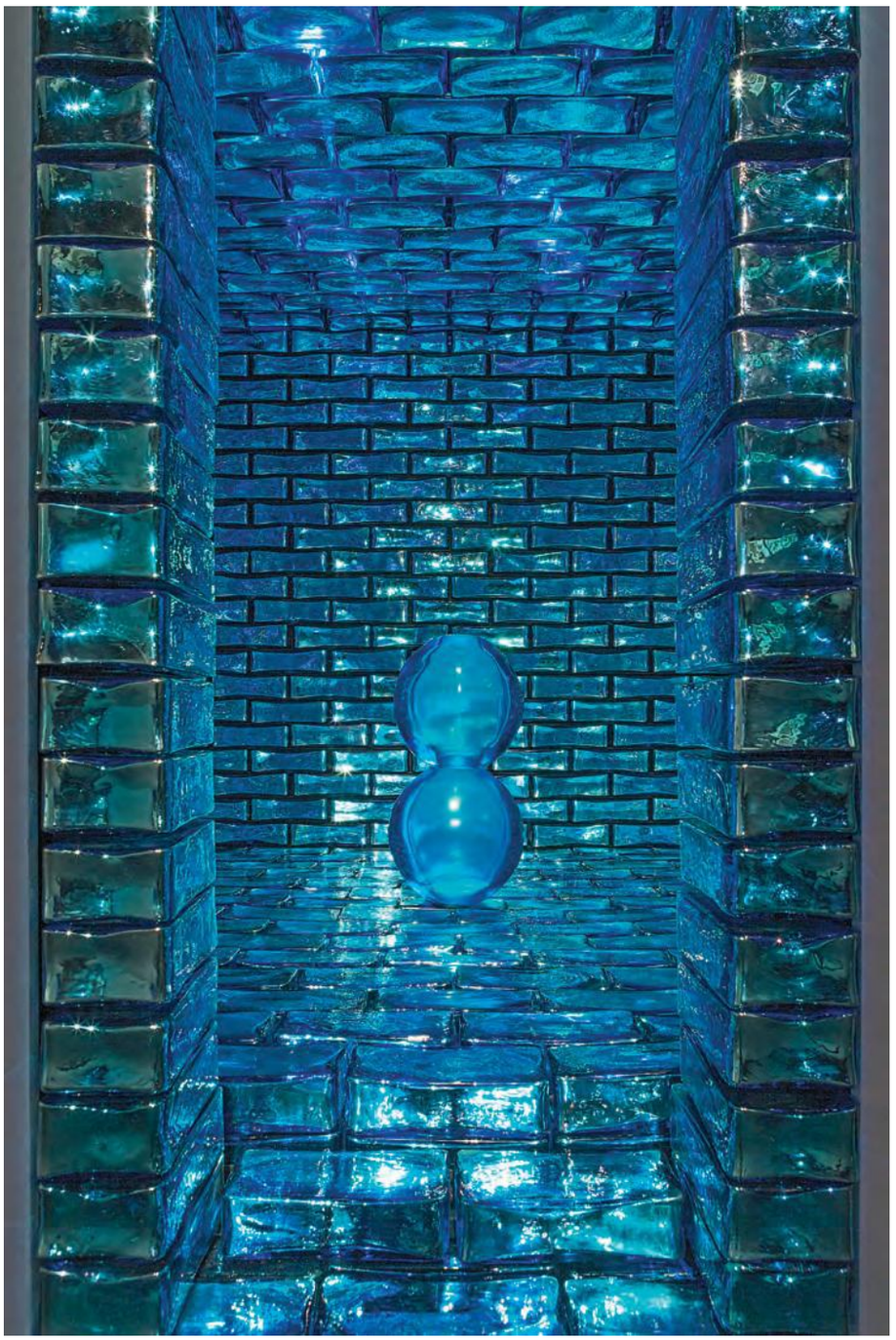
Words seem to mean a lot for you, but does poetry mean even more?

To me, writers are the closest artists to freedom. I am fascinated by this model of creation. A writer can create using only thoughts and words. On the other hand, there is the unwieldiness of my work. There is a force, a radicalness in writing. Hence, I also try to write. My sentences are brief, halfway between technique and poetry. In fact, my first works were conceived as three-dimensional poems, with found objects I would place next to each other just as if I were creating sentences in space. It's also this poetry that makes my work authentically French. At the same time, it's open enough to speak to the world.

How do you feel when a work finally leaves the studio?

It's great when a work really escapes you. For example, the night-owl's kiosk, on Place Colette in Paris, has its own life without me. He's now 17 years old, he's a grown teenager, he has met plenty of people and lived his life. A lot of people don't know who the artist is, which is kind of thrilling. I regularly forget this work, but I'm always happy to cross its path from time to time. People respect this work because it symbolizes the idea of beauty in the city, because of its scale, and the quality of the materials we used. It's like if they'd taken it over. And I like that. MP

"Grotta Azzura," 2017.
Blue glass bricks, steel, fountain
180 x 201 x 205 cm
(70 7/8 x 79 1/8 x 80 11/16 in)



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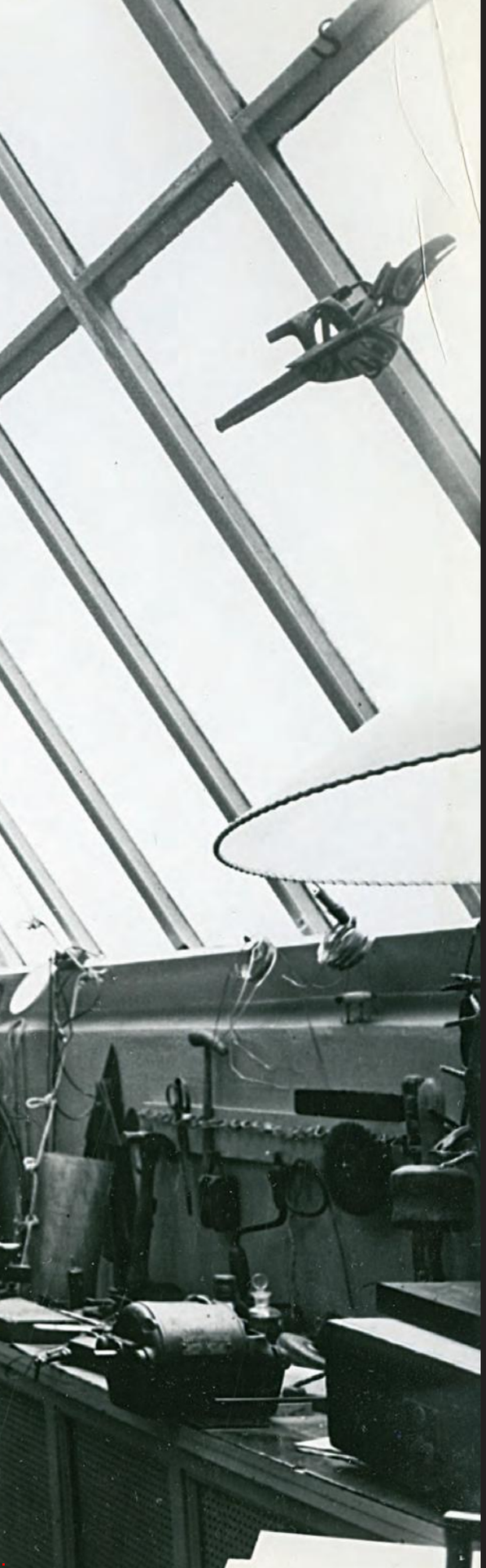
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Herbert Ferber in his penthouse studio with "He Is Not A Man," 1950



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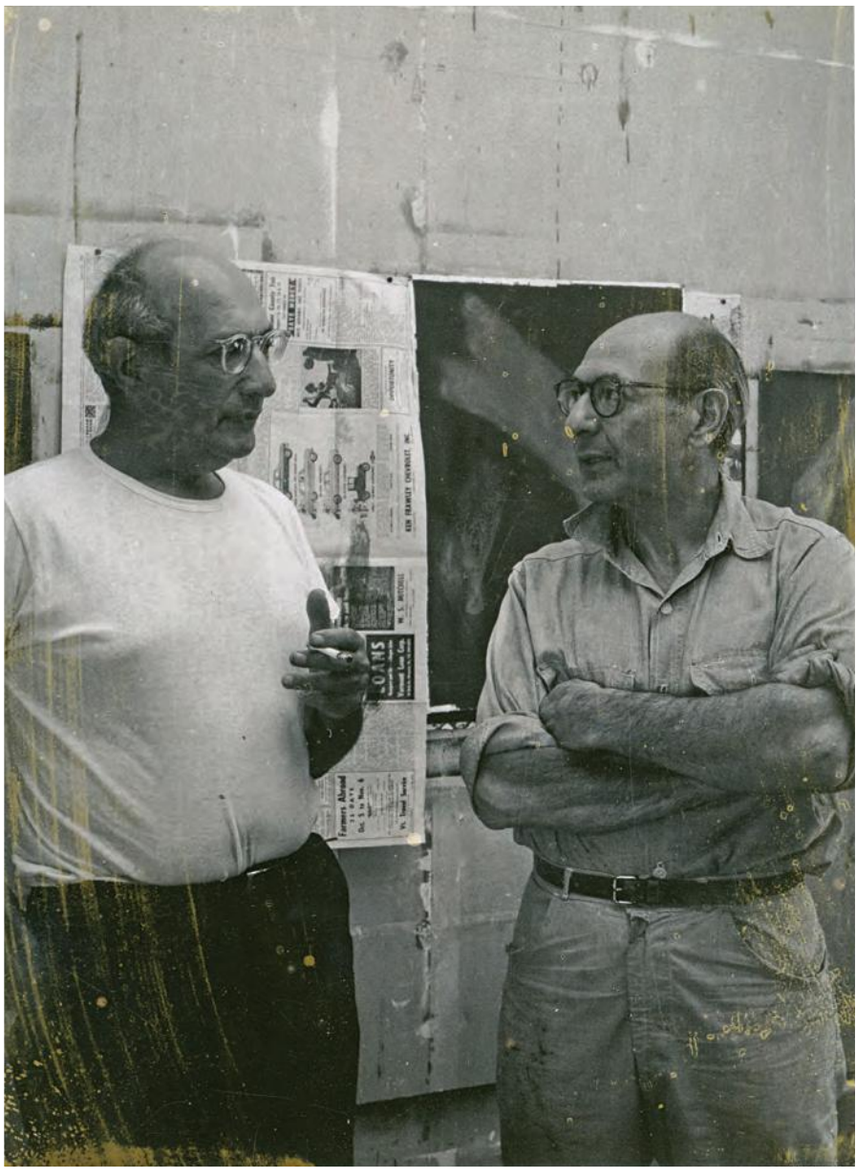
A DEEP CONNECTION

JONATHAN LAIB OF DAVID ZWIRNER GALLERY DISCUSSES THE ORIGIN OF HERBERT FERBER'S FRIENDSHIP WITH MARK ROTHKO, THEIR CHARMING HABIT OF EXCHANGING ARTWORKS AS GIFTS, AND WHAT SETS THESE TWO ARTISTIC GIANTS APART

BY STEPHEN HEYMAN

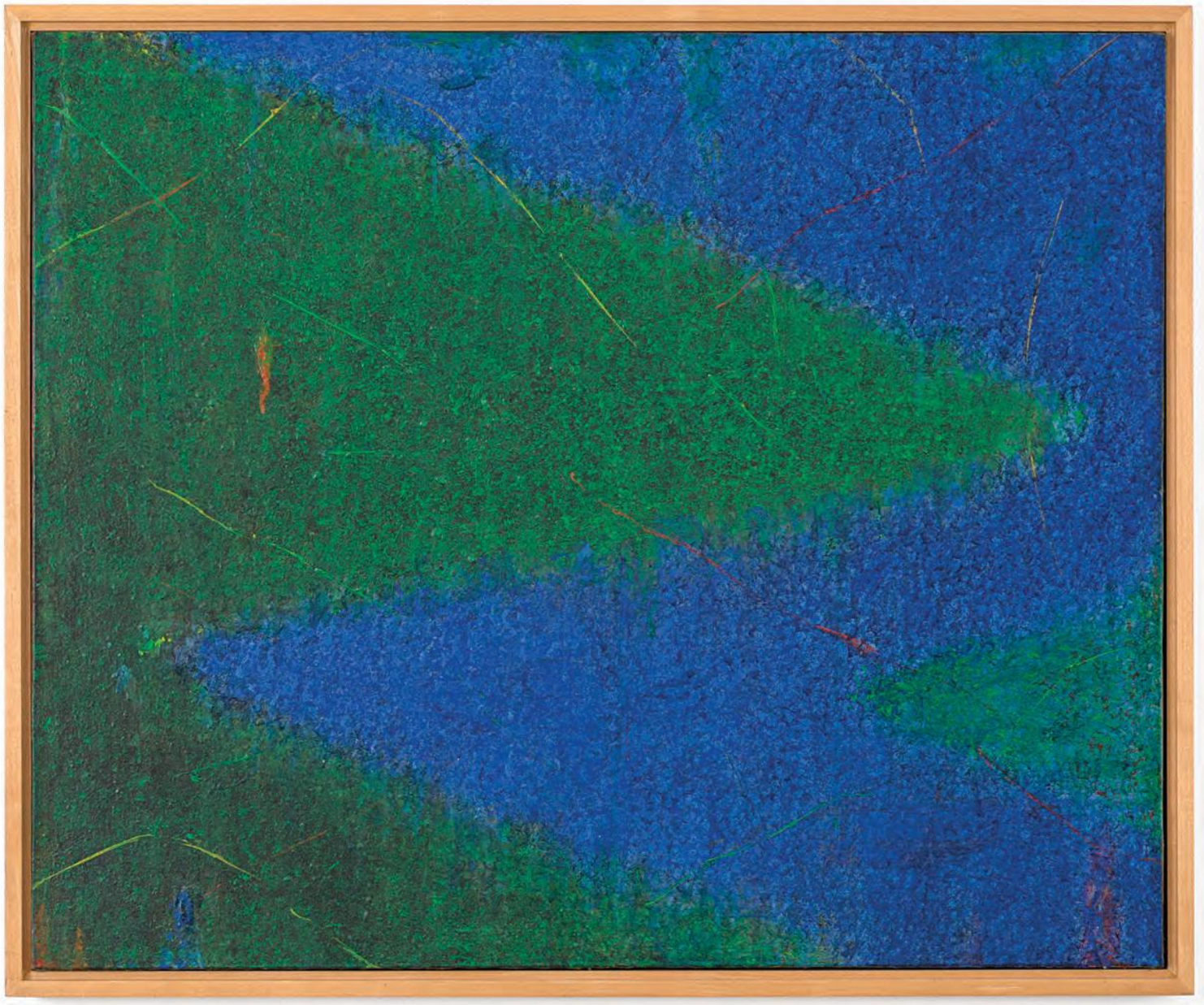
There isn't much that obviously connects the monochromatic, open-form sculptures of Herbert Ferber to the iconic color field paintings of Mark Rothko. But these superficial differences conceal a deep kinship between the two artists, which is the subject of a new show at the David Zwirner Gallery's 69th Street outpost in New York (on view through April 14). Whatever their formal contrasts, the artists had much in common: Both were Jewish-born and New York-bred, both drew from the same well of inspiration (European Surrealism, the unconscious mind, classical mythology) and both were represented by the Betty Parsons Gallery, an early promoter of Abstract Expressionism. In the following interview, Jonathan Laib, a director at David Zwirner who organized this show, discusses the origin of Ferber's friendship with Rothko, their charming habit of exchanging artworks as gifts, and what (besides their preferred medium) sets these two artistic giants apart.

Ferber and Rothko were such close friends that Ferber became the guardian of Rothko's daughter Kate after his death in 1970. Ferber later fought a court battle to make sure Rothko's estate wasn't mismanaging the artist's works. Their bond was clearly very strong. What in your opinion allowed these artists to become so close in the first place?
Ferber became close with Rothko in 1947 shortly after he joined the roster at Betty Parsons Gallery, this same year Ferber had his first show with the gallery, which included a published text written by Barnett Newman. Ferber's association with Parsons Gallery provided him immediate access to like-minded individuals like Rothko, another artist who was in the process of seeking an expression of the human condition; a formal presence



Mark Rothko and
Herbert Ferber, 1947

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Herbert Ferber's "Cobble," 1976-1980. Acrylic on canvas, 28 1/2 x 34 in (72.4 x 86.4 cm)

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reaching beyond the iconography and archetypes of mythology. The 1940s was a decade of a great creative energy and searching for both artists: their need to find a way to control chaos did not end with the war — the dropping of the bomb only intensified an existential anxiety that these two artists were left to grapple with in their own personal terms. There was a seriousness to both men that undoubtedly created a significant bond between them. Though much of their conversation was likely about the act of painting, it must have been additive for Rothko to have such a friend exploring issues of tension and space in sculptural form.

How would you characterize their working relationship? Was it adversarial or collegial? Did one overpower the other? Are there specific things they learned from each other?

The two were likely able to maintain a close relationship due to their differences, as their chosen mediums at the time of their meeting was more or less distinctly painting and sculpture they were not in direct competition with one another. Ferber had a great appreciation for his colleagues and went so far as to title a few of his abstract works after Barnett Newman, David Hare and Jackson Pollock, to name a few. Rothko's closeness with Ferber is easily understood when reviewing the strength and range of works that were given to him by Rothko. Beyond the three 1940s canvases in the current exhibition, there were two later luminous paintings dating from 1958. Excellent sources tell me that Ferber had the freedom to choose whichever works he wanted from Rothko, which is how he acquired such a rich assortment of Rothko's strongest paintings, each from distinct periods in his career. Several of Ferber's great sculptures remain with the Rothko



Herbert Ferber's
"One to Another," 1946. Lead,
18 1/4 x 15 x 13 in
(46.4 x 38.1 x 33.0 cm)



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Ferber's "Cage II", 1954. Soldered lead, copper, and brass, 42 1/2 x 54 1/4 x 25 in (108.0 x 137.8 x 63.5 cm)



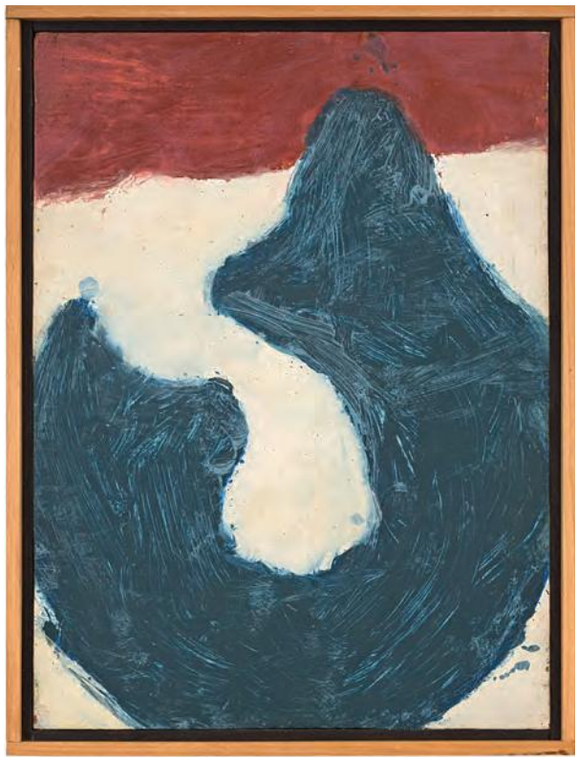
Ferber's "Labors of Hercules," 1948/1962. Bronze, 35 1/4 x 22 x 8 1/4 in (89.5 x 55.9 x 21 cm)





Mark Rothko's "No. 6," 1947. Oil on canvas, 60 1/4 x 47 x 3 in (153.0 x 119.4 x 7.6 cm)

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Above Left: Herbert Ferber's "Untitled," circa 1959. Oil on canvas, 12 x 10 in (30.5 x 25.4 cm)

Center: Ferber's "Untitled (Moon Series)," circa 1959. Oil on canvas, 67 x 47 in (170.2 x 119.4 cm)

Right: Ferber's "Untitled (Rutgers Series)," circa 1962. Oil on canvas, 12 x 10 in (30.5 x 25.4 cm)

family (a strong lead and brass work from 1949 titled "The Action is the Pattern" is generously on loan to the gallery, courtesy of Kate Rothko Prizel and Christopher Rothko).

You point to a lot of commonalities between the work of these artists — the use of biomorphic forms inspired by Surrealism, a shared interest in classical mythology. I'm wondering if you could single out one work by each artist in the show that really conveys this special kinship.

Ferber's "Labors of Hercules" and Rothko's "Entombment I/The Entombment" are magnificent studies in form. Both exhibit the influence of European surrealism, while also sharing something un-nameable that places them squarely in 1940s America. Ferber's title suggests a connection to myth, while Rothko's suggests a connection to Christianity, revealing his love of the Renaissance masters, particularly the work of Giotto. Both works imply a narrative through their suggestive titles and suggested figurative elements. There is an undeniable confidence and clarity of vision that makes both works equally compelling. While crafting these abstract narratives, both artists also consider the balance and tension between negative and positive form, a simple strategy which continued to give birth to further success for both artists.

While there are plenty of similarities, what do you think the most salient difference is between Rothko's and Feber's approach — besides the difference in primary medium (sculpture vs. painting)? Is this contrast visible in the gallery show? How so?

The differences become more visible over time, but ultimately those differences are related to their primary modes of expression. Ferber does make the empty space between sculpted elements more prominent, however he is always wrestling with a literal component within the work. Rothko dissolves the literal to some degree in the largest of his luminous paintings. Ferber, in the early 1960s, similarly finds himself creating environments for expression. In doing so, he advances beyond the object by creating sculptural environments to move within. Though there are differences in the oeuvres of both artists, the similarities always leap forward when comparing the work.

These artists often exchanged paintings, presumably as gifts. Do you have any theories about why Ferber chose the Rothko works that he did: "The Entombment" (1944) and "Landscape" (1945) for his personal collection?

It is impossible to tell how Ferber made his choices. He very likely chose the works that appealed the most to his senses. I feel that Rothko must have done the very same when accepting Ferber's "Metamorphosis I," "The Action is the Pattern" and "He is Not a Man" into his collection — these three sculptures reveal very different tendencies in Ferber's work, just as the two Rothko paintings mentioned above do the same. It is quite wonderful to see that, through their choices, the two friends celebrate the continuing developments within their art. MP

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Installation view of Haim Steinbach's "zerubbabel" at Magasin III Jaffa

ANCIENT ROOTS, CONTEMPORARY INSPIRATION

PHOTO: YOUVAL HAI



STOCKHOLM'S STALWART MAGASIN III – MUSEUM AND FOUNDATION FOR CONTEMPORARY ART – HAS JUST OPENED A NEW SATELLITE EXHIBITION SPACE IN JAFFA, ISRAEL

BY LOUISA ELDERTON

Tel Aviv's reputation precedes it: as a city abundant with delicious food and wild nightlife, famous for its annual Pride Parade, a concentration of Bauhaus and Modernist architecture, and relatively expensive, boasting the third-largest economy in the Middle East. Most recently, its fraught geopolitical situation has been further exacerbated thanks to President Trump's decision to recognize Jerusalem as the capital of Israel, triggering plans to move the US embassy there from Tel Aviv and seemingly undermining the possibility of a two-state solution to the Israel-Palestine conflict.

It is in the ancient port city of Jaffa — the southernmost region of Tel Aviv, famous for its oranges and with a mixed community of Jews, Christians and Muslims — that Stockholm's stalwart Magasin III Museum and Foundation for Contemporary Art has just opened the new satellite exhibition space. Exploring its cobbled streets, which are so far removed from the archetypal art-city circuits, one can't help but wonder: why Tel Aviv, why now?

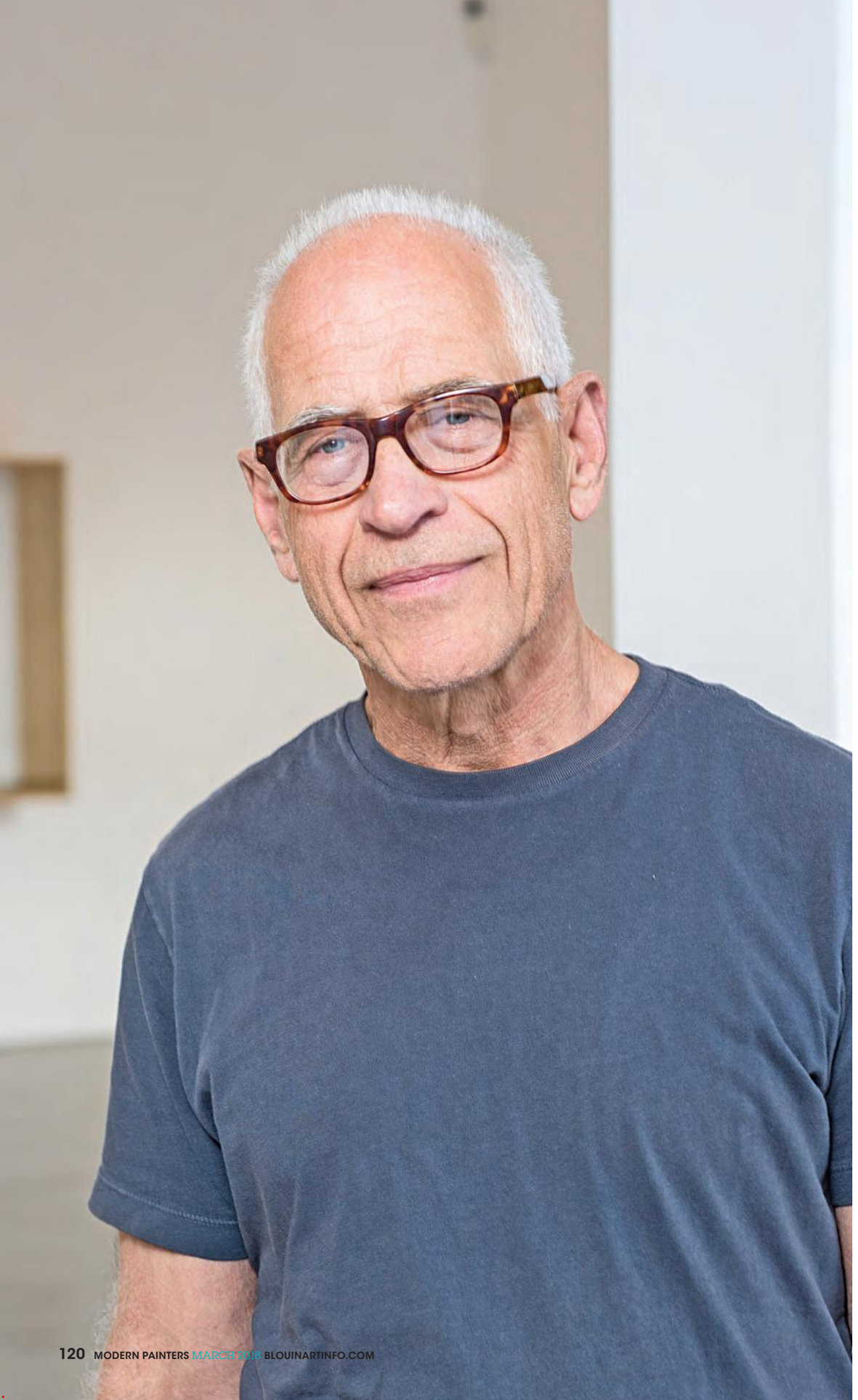
Founded in Sweden back in 1987 by Robert



Magasin III Jaffa, exterior view

PHOTO: MIA GOURVITCH


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Haim Steinbach

PHOTO: YOUVAL HAI

THE OPENING OF THE SATELLITE SPACE IN JAFFA BROUGHT WITH IT A GREAT SWATHE OF SWEDEN'S ART CROWD

Weil and David Neuman, Magasin III has developed a collection of over 1,000 artworks by artists ranging from 20th-century titans such as Lynda Benglis, Sol LeWitt, Felix Gonzalez-Torres, Walter De Maria, and Ed & Nancy Kienholz, to contemporary artists including Simon Fujiwara, Tino Sehgal, Ernesto Neto, Paul Chan, and Tal R. The exhibition program is equally impressive, with shows featuring Mika Rottenberg, Andrea Zittel, Chris Burden and Maria Nepomuceno, among countless others.

While the Stockholm museum is currently closed for a two-year intermission as the former-director David Neuman steps down for Tessa Praun to take over, the opening of this satellite space brought with it a great swathe of Sweden's art crowd, including the Moderna Museet's co-director Ann-Sofi Noring and the artist Lars Nilsson, both of whom sit on the board of the foundation. When asked about the site of the museum, neither was surprised at the selection of Jaffa. Neuman and his wife already have an apartment just a few minutes from the gallery and have loaned many works to the Tel Aviv Museum of Art; and Weil generously funds a plethora of Israeli-based arts organizations, including the world-renowned Batsheva Dance Company. Soaking up the warm atmosphere of the city, it's easy to see the appeal — and many artists are moving their studios here, to the Old City.

The gallery is small-scale in comparison to its Stockholm counterpart, nestled between a Jewish barbershop and a hardware store, all housed within a 100-year-old building. Once



Magasin III Jaffa, installation view Haim Steinbach "zerubbabel".

COURTESY MAGASIN III JAFFA. PHOTO: YOUVAL HAI

inside, the double-height 180-square-meter space (its mezzanine was knocked down) is bright, airy, and lighted to perfection. The vast windows reveal the streets on either side of the gallery, and Neuman emphasizes how "you can look in and you can look out to see the hustle and bustle of the city," a strategy to encourage the area's heterogeneous community to enter and mingle in the space. Indeed, in an interview Neuman said he sees "art as a tool for education" in a society "where you have key problems to do with the conflict." He continued, "Jaffa is a place where the Arab population has lived for a long time — the Muslim and the Christian population — and the Jewish population has also been here for a long time, way before the foundation of the State of Israel. You have the quality of this mixture: it feels like the Middle East."

Neuman went on to describe his attraction to the practice of Haim Steinbach, who is the inaugurating artist: "He will allow the viewer to find any path: there's no path that is correct." Bringing together 10 works from the last five years, the exhibition is signature Steinbach, who has previously remarked, "I don't make objects, I find and present them." His Pantone works form the core of the show, "pantonecoolgray10" (2016) comprising a tall rectangle of grey acrylic paint and, beneath, Pantone's specific typeface reproduced in vinyl lettering. Opposite, "tutti-frutti" (2016) is a thinner rectangle that playfully shows off its flamingo-pink brightness. On the face of it, these conceptual works give little away — somewhat cold monochrome paintings recalling the history of Minimalism — but together, they become akin to a rhythmic pattern of colorful mirrors, in front of which the viewer might stand and reflect on the personal associations sparked by the works.

As with Minimalism, the affective potential of Steinbach's objects and images is rooted in a philosophy of phenomenology, responding to a viewer's embodied perception. The original social





PHOTO: YOUVAL HAI

Haim Steinbach's "thelionking", 2016, at Magasin III Jaffa

BEFORE THE STATE OF ISRAEL WAS FOUNDED, THE CHOICE FOR THE FLAG WAS BETWEEN A STAR OF DAVID AND A LION

and cultural milieus of the everyday objects become fluid, associative. Moreover, Steinbach sees context as an influencing factor that will continually change any work — context being an ever-moveable entity. For example, "thelionking" (2016) sees a vast expanse of yellow consuming an entire wall, over which black vinyl reproduces the logo of the eponymous musical. Yet, within this context of the Jaffa gallery, arguably, many might view this animal as the symbol of Jerusalem — before the State of Israel was founded, it was discussed as to whether or not the flag should use a Star of David, or a lion. The effect is striking amid the surrounding patterns of color, and it is these layers with which Steinbach plays: "My work is about C and C: Chance and Contingency," he said. "Coincidence happens all the time in the way that we move through the world." He added, "Here, the stage of the street is right inside the stage of the show. This causality affects everything else." Even a parked red car being replaced by a blue one can alter the frame of reference.

Perhaps the most daring and progressive work — and the only new piece in the show — is "halleluja," (2017) a wall installation of Arabic writing, delineated in a tiny street opposite the gallery. Jostling with other pieces of graffiti, you could miss it if you weren't looking for it. Dropping the 'h' from the end of the word, it is actually meaningless, though derives from the word "praise," a phrase with so many overtones — religious, celebratory, joyful — to resonate in the minds of the mixed populous who will pass by. The artist draws in the mind of the viewers,



FOR MAGASIN III, ART IS A TOOL TO BRING PEOPLE TOGETHER, AND BRING DOWN THE BOUNDARIES — NO MEAN FEAT IN ISRAEL

asking them to bring their own thoughts and feelings into the mix, and in an area such as Jaffa, this is inevitably met with innumerable cultural and religious responses, lending the work heterogeneous meanings — but also, critically, encouraging people to find shared points of reference.

Steinbach was born in Israel in 1944, but moved to the United States at the age of 12. His grandmother lived in Tel Aviv in what he describes as "dream houses," residences from the 19th and early 20th century combining Islamic motifs with colonial forms. "I work with dream objects and dream spaces: it's like a dream discovering the space," he said emphatically. The exhibition's Pantone storage box works such as "Untitled (Pantone 268)," metal boxes with monochrome lids encased in birch plywood and glass display cases, also play with the idea of dreams and imagination, as the viewer is invited to fill these containers with their fantasies.

Ultimately, context and situation are politicized by nature: we can't escape that. For Magasin III, art is a mechanism to bring different types of people together, enabling boundaries to come down. Of course, that's no simple feat in a country like Israel, but for Neuman: "[I]t is of the upmost importance to be here now. I'm not a believer in isolation, that we shouldn't be in areas where you can have other ideas to the ruling government." He concluded: "I believe in the power of art. We want to create new bridges, and the primary context is art." MP

"Untitled (bocce ball)," 2013
Baltic birch plywood, plastic laminate and glass box; wood bocce ball
42 3/8 x 37 3/8 x 18 in, 107.6 x 94.9 x 45.7 cm

PHOTO: YOUVAL HAI



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JARDINS RENOIR

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'A few carefree moments in a life otherwise devoted to work. Bernard never realised how elegant and handsome he was. Seductively wrapped in solitude and modesty-that's how I knew and loved him', Château l'Arc, 1958

REMEMBERING JACK TILTON: AN ATYPICAL NEW YORK ART DEALER

HE WAS ENDOWED WITH THE TWIN QUALITIES NECESSARY FOR ANY DEALER TO THRIVE: A LOVE OF ART, AND A KNACK FOR BUSINESS

BY FRANCA TOSCANO

Marlene Dumas, "The Painter," 1994, Oil on canvas, 78 ¾ x 39 ½ in Collection The Museum of Modern Art. Tilton gave Dumas her first-ever U.S. solo exhibition in 1994

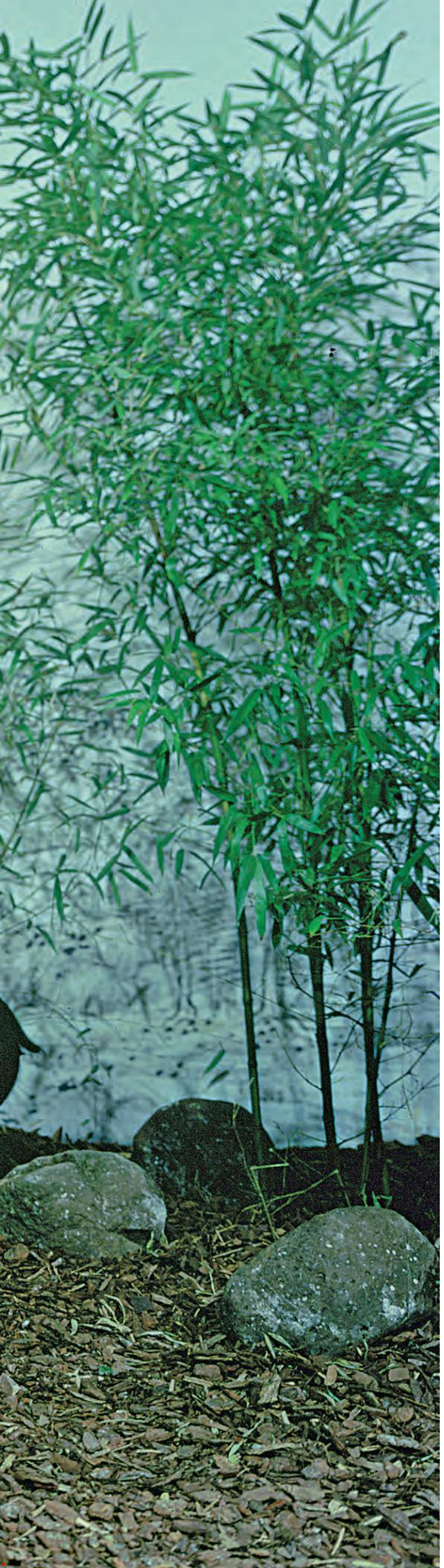
COURTESY TILTON GALLERY, NEW YORK



Jack and Connie Tilton, Paris, 2008







Xu Bing's installation, "Live pigs," 1998

COURTESY TILTON GALLERY, NEW YORK.

The artist Richard Tuttle was on a visit to the Betty Parsons Gallery in Manhattan in the mid-1970s when a young and intrepid business graduate named Jack Tilton walked in.

"He came to the Betty Parsons Gallery to seek a job, and I was an artist there," said Tuttle. "I remember the first thing he said to me, which was shocking, was: 'I want to sell your work.' I don't like to sell my work. So I was not happy to meet somebody who said that to me first thing."

"He finally just stayed on the doorstep long enough until he found that he was necessary," Tuttle recalled. "Betty Parsons hired him. And I still didn't like him."

Tilton would go on to become one of the most groundbreaking and influential gallerists of his generation. It helped that he was endowed with the twin qualities necessary for any dealer to thrive: a love of art, and a knack for business. Tilton was instrumental in getting artists such as Douglas Gordon, Glenn Ligon, Marlene Dumas, Kiki Smith, and Francis Alÿs known around the world, and in introducing Chinese Contemporary art to Western audiences.

His death in May at the age of 66 left a huge gap in the American and international art world. For Tuttle, who by then had grown so close to Tilton that he considered him "family," the pain was acute.

"When Jack passed away, I was shocked how deeply I felt that," said Tuttle. "I lost many friends in my life, but I haven't lost anyone who loved my work as much as Jack. When you lose somebody who loved your work, it's mega more impactful than losing someone who loved you."

Tuttle — who had an exhibition of works on paper at the Jack Tilton Gallery in 1993 but was not represented by the gallerist — said he was surprised to discover that Tilton had 150 of his works at the time of his death, no doubt carry-overs from Tilton's days at the Parsons Gallery. "It's about 140 more than I knew," he said. The Tilton Gallery today represents Tuttle's artist daughter Martha.

By all accounts, Tilton never lived up to the stereotype of the voracious New York art dealer. "He was an intriguingly nice, slow-talking, slow-moving guy in a fast-paced and not-that-nice world," said Robert Storr, the art historian and former Dean of the Yale School of Art, who is himself a painter. "And he did very well."

"His home base was an old traditional New York gallery with a stable of artists that he saw through, that he championed, stuck with," Storr added. "He didn't just precipitously dump people as was going on in the '80s and '90s. He was keeping the faith."

His death in May at the age of 66 left a huge gap in the American and international art world. For Richard Tuttle, who by then had grown so close to Tilton that he considered him "family," the pain was acute



Huang Yong Ping, "The Pharmacy," installation, 1997



Francis Alys, "Untitled," 1997. Oil on wood panel, enamel on sheet metal, 6 ¼ x 8 inches and 36 ¼ x 48 inches

Storr explained that to be able to finance the waves of new and emerging artists he brought in, Tilton did "a lot of backroom business selling old work" — i.e. artworks by more established artists that carried higher price tags and helped pay the bills.

Tilton's wife Connie Rogers Tilton is keeping the flame very much alive.

"It somehow seemed obvious to me that we should continue. It never was really a decision: it was an obvious thing," said Rogers Tilton in an interview. "For me and probably for everybody else, Jack was always so much about the present and the future that it felt very important not to just suddenly put his legacy in a box and close it. What he had created is a living and breathing entity."

Rogers Tilton noted that none of the represented artists (about two dozen, according to the web site) had defected since Jack's passing. About a dozen others (including Tuttle and Dumas) are named as having "additional works" by them available from the gallery.

Storr said Rogers Tilton deserved a lot of credit for that continuity, both today and over the last decade, when Tilton suffered from Parkinson's disease and ultimately died of complications related to cancer. "Half of it is truly Connie," he said. "They were very much a team. Jack was more out front than Connie. But one of the artists said to me how well Connie has handled the transition. I think one can underestimate her role."

Jack Tilton was born in 1951 in Littleton, New Hampshire. His

IMAGES COURTESY TILTON GALLERY, NEW YORK



TILTON GALLERY, NEW YORK

An installation of the work of Francis Alys, 1995 or 1997





Marlene Dumas and Paul Andriesse during the installation of the exhibition, "Marlene Dumas: Not From Here," 1994

COURTESY TILTON GALLERY, NEW YORK

father was for many years a member of the New Hampshire state legislature. He was also "a part-time artist with a degree from Yale Art School," Tilton recalled in a 2016 interview with the Art Dealers Association of America. "He had a Christmas card company while I was a kid. I remember him designing the cards. Early on, I would look at paintings, and he would take us to see paintings — a Hudson River Bierstadt in Vermont, or Jasper Johns and Robert Rauschenberg in Boston."

Tilton got a Bachelor's degree in business from Babson College in Massachusetts in 1974, then took a few courses at the University of New Hampshire's graduate school of business. He recalled in the ADAA interview that he "started to look at banking, but decided it was a bore and that I wanted to work in the art world instead."

As the respected New York gallerist Betty Parsons was a friend of his great grandmother, Tilton ended up working at her gallery starting in 1976. The way he described it, he got the job because Parsons and her secretary "were in the galleries trying to unwrap and hang some paintings. The art handlers and assistants didn't show up and I offered to work for free. By the time they showed up, I worked myself up to a job, making $80 a week."

In the six years that he was there, Tilton quickly moved up the ladder to become a director. After Parsons passed away, he started his own dealership in the same gallery space, launching it under his own name in 1983. From the very first exhibition, Tilton demonstrated an eye for the new and unexpected, and avoided revisiting tried and tested formulas. It paid off. His inaugural show — of work by four artists including Alan Johnston (from Scotland), Tulio de Gennario (from Italy) and Ernst Caramelle (from Austria) — drew a highly favorable review from The New York Times critic John Russell.

By the early 1990s, the gallery moved to SoHo. At around the same time, Tilton became engrossed in the Contemporary art of China. He hosted exhibitions of artists such as Liu Wei, Huang Yong Ping, and Xu Bing. He also launched an artists' residency program on the outskirts of China (dubbed the China Project) that was based in a space designed by Ai Weiwei and would become a training ground for emerging talents. Meanwhile, exhibitions of Chinese art were regularly held at the Tilton Gallery in New York.

Friends say Tilton had a constant desire to scout out nascent talents. According to Tuttle, he got that at least in part from Parsons. "Betty was one of the few nurturing galleries," said Tuttle. "Betty would say to me that the slowest way was the best way. She tried to

From the very first exhibition, Tilton demonstrated an eye for the new and unexpected, and avoided revisiting tried and tested formulas. It paid off.

slow down my career."

"Jack, in his own way, inherited the nurturing gallery," Tuttle added. "Many people are awestruck by the names of artists Jack showed before someone else. They've moved on and had big careers someplace else."

Storr recalled that Tilton would "come to Yale and talent-spot," and later represented several African-American art students he met there. Storr disapproved of the campus recruitment by art dealers, and "cautioned artists not to get caught up in the market too early," he said. But that didn't stop Tilton from discovering good artists while they were still green, including Derrick Adams and Tomashi Jackson.

Storr himself was given an exhibition at the Tilton Gallery: "I showed some work one time, and he treated me very, very well. He just was good with budding artists, and I was a budding artist."

The trouble was that once artists started to develop and mature, some chose to go elsewhere. "Sometimes he's criticized that he couldn't keep artists," said Tuttle. "How many chicks can a mother hen have and nurture? There's a limit. Jack was always looking for a new chick to nurture. And so it was a bit of a natural process that after two or three shows, the artist would move on."

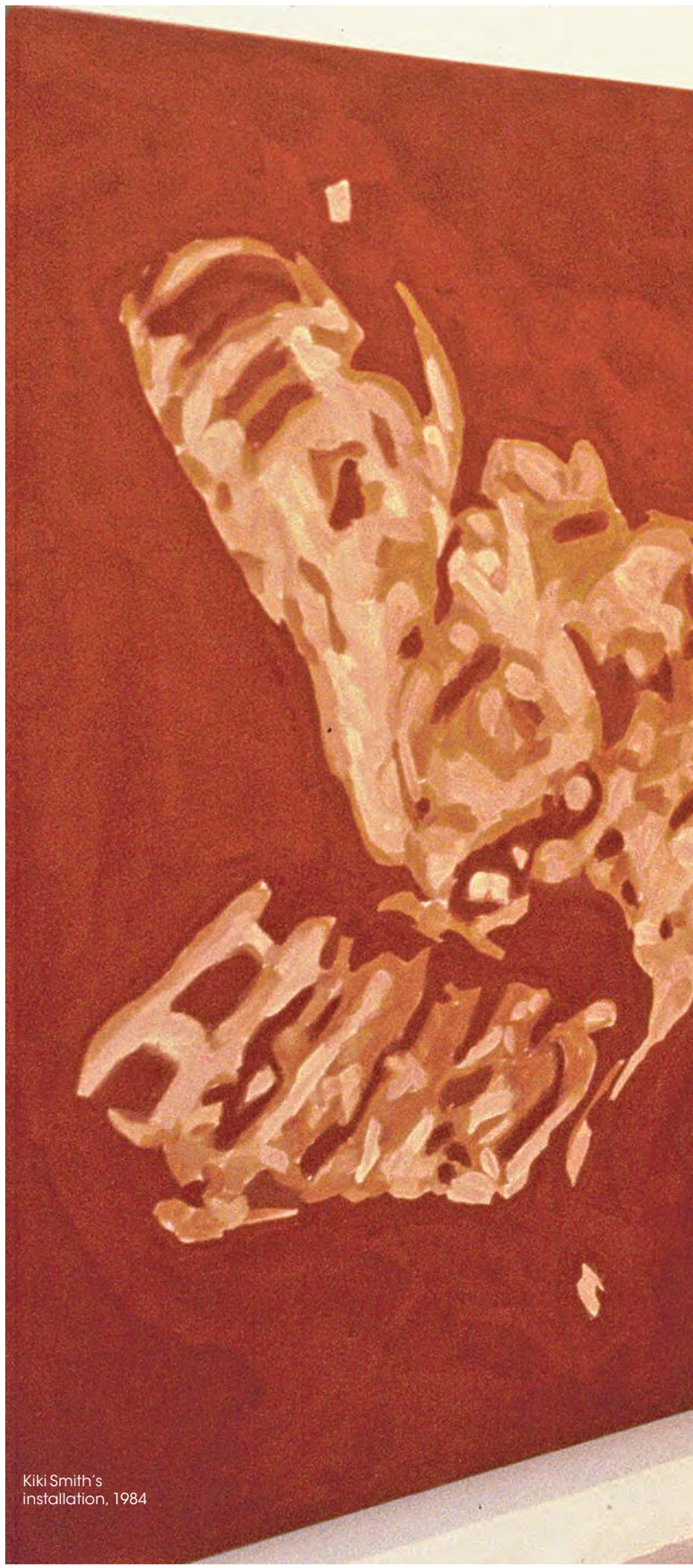
Tilton himself admitted that he was initially upset by those departures, then grew a thicker skin. "You have to protect yourself and find some security," he said in the ADAA interview. "It hurts when artists leave, but I've come to a point where it doesn't bother me anymore."

Tilton also showed an early eagerness to show women artists, who, needless to say, were not getting their due in the art world back then.

He did so "not in a purposeful way, because he felt he needed to, but because he felt strongly about their art," recalled his widow. "He just showed it because he loved it."

One of the female artists who owes much of her U.S. breakthrough to Tilton is the South African-born, Amsterdam-based artist Marlene Dumas. Tilton first saw her work in Europe, then went to her studio to bring drawings back to the gallery for display — giving Dumas her first-ever U.S. solo exhibition in 1994. He continued to get more and more of her works for display, and to visit her in Europe. He represented her for 18 years until she decided to move on; she is now represented in the US by David Zwirner.

Making the Tilton Gallery all the more special in its heyday was that it operated like something of a cultural and intellectual salon. Tuttle recalled how Tilton would invite a major philosopher visiting from France to give a talk, and "you couldn't get into the gallery, it was so packed."



COURTESY TILTON GALLERY, NEW YORK

Kiki Smith's installation, 1984





Douglas Gordon's "The end," installation, 1995

COURTESY TILTON GALLERY, NEW YORK

In the meantime, the money kept coming in, thanks in large part, again, to Tilton. "He was a fabulous salesman," his widow recalled. "As much as he loved art and reading and philosophy and poetry, he also loved selling. He went to business school before entering the art world. He had a streak of entrepreneurship that stood him well in the business aspects of running the gallery."

In the last couple of decades of Tilton's life, the art world started shifting dramatically. Size became key, small and mid-sized galleries began disappearing, and money and commerce became predominant. Collectors increasingly began viewing art as an investment, and seeking quantifiable and more or less immediate returns — rather than yearning for an object of beauty that happened also to be a store of value. How did Tilton fit into that landscape?

"Through a combination of embracing some of the changes and retaining his own integrity," said Rogers Tilton. "It wasn't as if he was averse to change, but he maintained his own way of working, and didn't get caught up in the need to grow for the sake of his own power or the gallery's power."

He also started acting as an art advisor as well as a gallerist. According to his widow, in his later years, he accompanied collectors to art fairs such as Art Basel and advised them to buy art from all over the world. As Tilton himself said in the ADAA interview, "Selling one secondary work could pay the gallery rent for a month."

Today, the gallery model is evolving more and more, and the scaling up is continuing unabated, as an increasing proportion of art is sold at art fairs at which mega-galleries with multiple international outposts thrive.

That would appear to leave little room for gallerists such as Tilton. But to Storr, figures like him will always be needed for art to exist at all.

"The way in which art enters into the bloodstream of culture is through smaller, intimate contact, not by the mega-blast," he concluded. "Ideally, a gallery is a place where you acquire the taste for something you've never met before, or you discover as indispensable something you never needed before. That can only happen in places where people can come to realizations about what they're seeing, and absorb it." MP

Curated by BlouinShop



Simon Hantaï
Pliage series (1971)

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The Art of Living, Curated by Our Editors

DATEBOOK

The season's top picks from all the art capitals

LONDON

"Sturtevant: Vice Versa" at Galerie Thaddaeus Ropac

THE AMERICAN ARTIST Elaine Sturtevant — better known simply as Sturtevant — cuts a mysterious figure. For the duration of her career, which began in the 1960s and lasted up until her death in 2014, she made a name for herself by meticulous "repetitions" of other artists' work, later incorporating another form of readymade material — stock imagery and found footage — into digital videos and wallpapers.

Her signature pieces are often impossible to distinguish from the originals by the likes of Jasper Johns, Andy Warhol or Felix Gonzalez-Torres, that they are based on, a trap that I have often stumbled into myself when confronted with her work. Now, 82 of her most iconic works have been brought together at Galerie Thaddaeus Ropac in London for "Sturtevant: Vice Versa," on view through March 31. This is her first posthumous show in London and the most recent, following her 2013 solo



Sturtevant's "Warhol Silver Clouds," 1987. Mylar and helium

COURTESY GALERIE THADDAEUS ROPAC, LONDON · PARIS · SALZBURG © ESTATE STURTEVANT, PARIS.



Sturtevant's "Lichtenstein Girl with Hair Ribbon," 1966-1967. Oil and acrylic on canvas

COURTESY GALERIE THADDAEUS ROPAC, LONDON · PARIS · SALZBURG © ESTATE STURTEVANT, PARIS. PHOTO: MAX



Sturtevant's "Kill," 2003. Wallpaper

show at the Serpentine Gallery.

Although you might be hard-pressed to tell if a Frank Stella 1958 "Arbeit Macht Frei" from his Black Painting series is actually a "Stella Arbeit Macht Frei" painted by Sturtevant thirty years later, she vehemently opposed the use of the term "copy" to describe her work, opting instead for the more ambiguous "replication."

"Her work is based on the relationship between repetition and difference. The difference between her repetition and the original forces you to look beyond the surface to art's underlying structure," said Julia Peyton-Jones, senior global director of special projects at Thaddaeus Ropac. Peyton-Jones worked with Sturtevant on her Serpentine exhibition in 2013, and has curated this current exhibition in dialogue with Loren Muzzey, Sturtevant's daughter.

An aversion to surface perhaps explains why Sturtevant was so famously self-effacing. Elements of her biography, including her date of birth, remain blurry and one of the most memorable photographs taken of her in 2013 shows the artist with her face hidden by Ray Ban sunglasses and a metallic silver jacket that obstructs and refracts our gaze. Away from prying eyes, Sturtevant's work tackles the relationship between authorship, originality and value in an image-saturated world. Her repetition of others' work relied wholly on studying and committing individual pieces to memory before recreating them, so much so that, according to one anecdote, Andy Warhol, a friend whose pieces — including "Warhol Flowers," 1990, and "Warhol Silver Clouds," 1987 — she refashioned, once famously replied to a question about how he created his screen prints with the one-liner, "I don't know, ask Elaine."

With the growth of digital technologies and the Internet at the turn of the 21st century, Sturtevant turned primarily to video pieces, moving beyond the confines of the art world to create a fusion of her own filmed footage with stock clips sourced from advertising, television and film. "Pacman," 2012, for example, features footage of the eponymous game running along the screen in an endlessly looping process of consumption.

Peyton-Jones lets Sturtevant speak for herself, quoting the artist as saying, "The videos that I'm doing are really about the articulation of visibility." It may be tempting to walk past a Sturtevant work with the impression of already having seen it or write it off as a copy, but that is exactly the surface shortcuts it wants to banish. At times rigorous and demanding to the point of intimidation, Sturtevant did not easily tolerate a sloppy attitude to looking. At her strongest, she makes you stop, pay attention and think.

— ANYA HARRISON

COURTESY GALERIE THADDAEUS ROPAC, LONDON/ PARIS/ SALZBURG © ESTATE STURTEVANT. PARIS.

PARIS

Matthew Ronay at Galerie Perrotin

MATTHEW RONAY'S SCULPTURES conjure both folk art and Surrealism, spiked with a vivid hit of psychedelia. His exhibition "Ramus," on view at Galerie Perrotin, on view March 17-May 26, showcases handmade carved-and-sanded, flocked-and-dyed basswood forms, all created in 2017, including the viscera-like piece "Sexual Trimorphism" and the phantasmagorical "Move, Swallow, Breathe." Under the carnivalesque burst of colors, Ronay's craftsmanship is still visible, highlighting the wood grain.

The artist works off of his own initial drawings but, as curator Justin Beal clarifies, "these are not drawings of sculptures, they are drawings that become sculptures, which is to say they are neither plans nor diagrams, but something more free form, more intuitive."

The Kentucky-born artist, who received his MFA from Yale, works and resides in Brooklyn — though one might be forgiven for wondering if he secretly dwells in some kind of twisted knockoff of Candy Land. But if there's a cartoonishness in his oeuvre, it evokes an unhinged sci-fi wormhole from the animated series "Rick and Morty" rather than a stock Disney Atlantis. In fact, Ronay's combination of strange silhouettes and pigment bursts are all the more amusing because of the way they incite viewers — and critics — to conjure evocative references and cross-references in which these pieces might contextually exist.

Artforum was confounded by the "sexualized forms … objects that elude simple recipes for attraction or repulsion" at his 2017 show "Surds" at Marc Foxx gallery in Los Angeles. "Ronay's sculptures look as if they might be the offspring of a preschooler's building blocks and a rogue coral reef," wrote the Los Angeles Times of the same show. A different critic for the same publication described the work in Ronay's previous exhibition, "Organ/Organelle," as "a kind of Seussian altarpiece." When his show at the Pérez Art Museum opened in 2016, The Miami Rail deemed his work "squirmy eros and comic brutality."

Yet as Ronay himself articulated in a conversational interview with The Believer: "what is offered is a chance to create something revealing out of something that is trying to lose its self-consciousness." Elaborating on how he brings together pieces for his installations, he said: "The question should never be 'Will they work together?' or 'Why can't they work with something else?' but 'How do I get to that specifically atmospheric place?' Any series of objects deciphers the most serpentine of interests."

—SARAH MOROZ



Matthew Ronay's "Sexual Trimorphism," 2017. Basswood, dye, gouache, cotton, flocking, steel, plastic, polycarbonate. 54.6 × 61 × 53.3 cm (211/2 × 24 × 21 in)

© COURTESY PERROTIN

LONDON

Ian Cheng and Sondra Perry at Serpentine Gallery

CONCURRENT EXHIBITIONS at the Serpentine Gallery by two young American artists tackle the advent of artificial intelligence head on. Deeply ingrained in the virtual and the digital, Sondra Perry and Ian Cheng (on view through May 20 and May 28 respectively) explore issues ranging from identity and power structures to the history of human consciousness and our capacity to adapt to change through technological modes of storytelling.

Best known for his "Emissaries" trilogy, 2015-17, Cheng creates densely populated artificial reality worlds where each episode is a computer-generated simulation in which the action unfolds in open-ended narratives in real time. Presented in full at the Serpentine, it's shown alongside a new artwork, "BOB (Bag of Beliefs)," 2018, that turns the gallery space into something akin to an animal sanctuary for new forms of 21st century life, but where the roles of spectator and the object for public consumption have been reversed. These sentient, AI beings evolve in real time feeding off their interaction with gallery visitors.

Cheng's work is characterized by complex logic systems that underpin individual characters in his constructed virtual environments, as well as models of artificial intelligence. Drawing on his study of cognitive science and his work with George Lucas' special effects company, Industrial Light and Magic, Cheng's live simulations — and our experience of them as viewers — avoid closure through an infinite cycle of activity, growth, decay, war, peace that continue to evolve and be played out even when no one is watching. He is like a scientist who programs his charges with behavioral drives, then sets them free, letting "nature" and causality do their thing.

If "Emissaries" and Cheng's wider practice is about a certain giving up of a singular, authorial control to chance, Sondra Perry uses digital tools and material — blue screen technology, 3D avatars and found footage from the Internet — to create works that, if not directly reclaiming control, address the ways in which black subjects are imagined, represented and systemically oppressed by digital technologies across contemporary media.

"Graft and Ash for a Three-Monitor



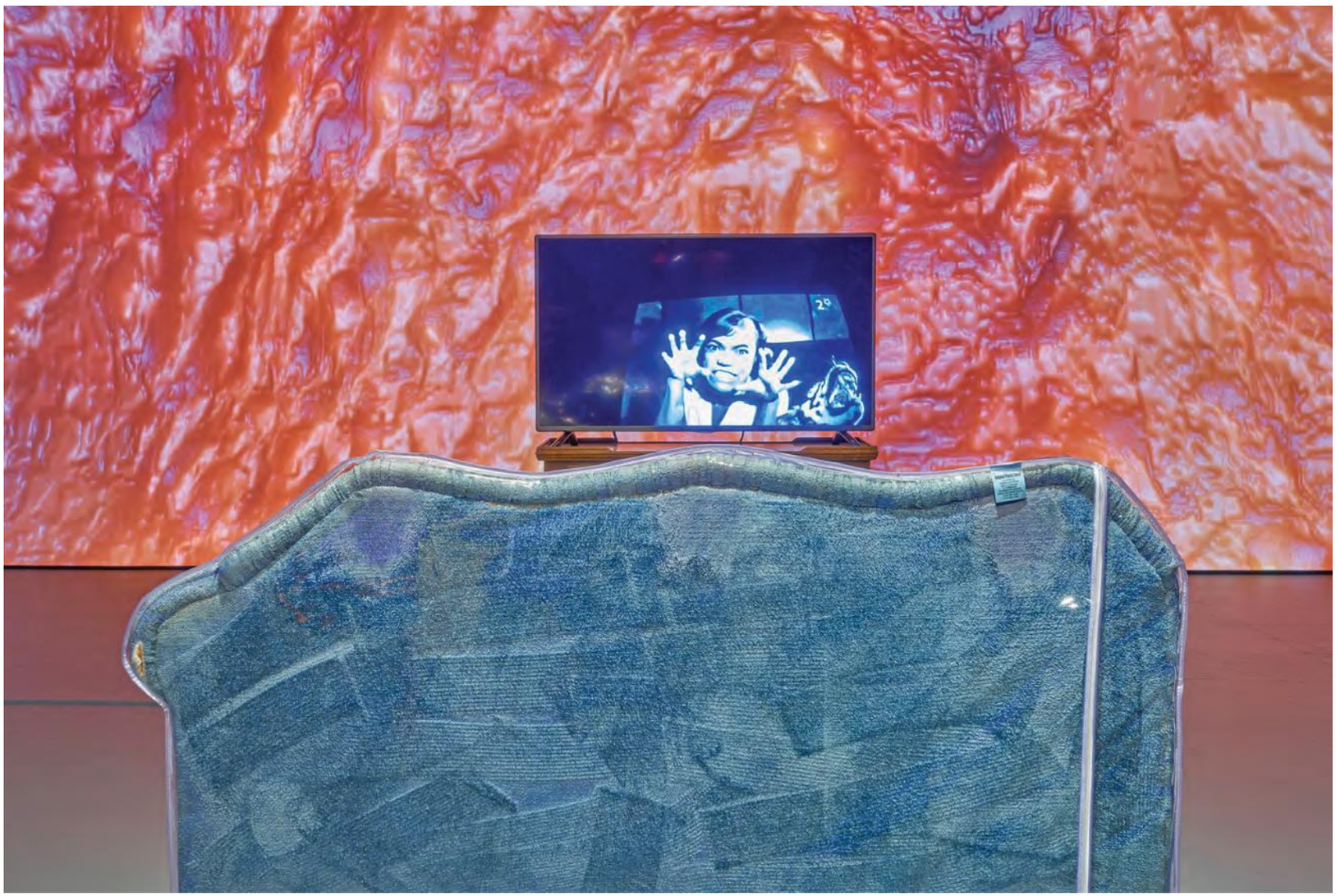
Sondra Perry's "fffffffffff-fooooooooooouuuuuuuuurrrrrrrrrrr-rrrrrrrrrrrrr," 2017. Video and bicycle workstation, dimensions variable

COURTESY OF THE ARTIST. PHOTO CREDIT: MATTHEW VICARI

Workstation," 2016, is a digital video installation narrated by Perry's own avatar. Her face, presented close up, has been rendered using the artist's features with a relaxing yet monotone, artificial voice that we instinctively attribute to an AI entity. "Ocean Chill out Music for Relaxation / Meditation / Wellness / Yoga" plays in the background. So far, so neutral. But then the voice intones that "[she] could not replicate her fatness in the software that was used to make us," and it becomes clear that even in this digitally rendered world "non-standard" bodies and voices are policed and must subscribe to a norm enforced by the dominant culture. In a parallel piece, "Wet and Wavy Looks — Typhoon coming on," 2016, JMW Turner's famous 1840 painting "The Slave Ship" has been digitally manipulated to replicate ripples of skin, reclaiming black history from a forgetful past.

Well versed in contemporary mythmaking, Perry and Cheng show that AI — or rather its simulation and the technologies that power it — is neither neutral, objective, nor devoid of ingrained bias.

—ANYA HARRISON



COURTESY THE ARTIST. PHOTO CREDIT: JASON MANDELLA

Sondra Perry's installation, "Resident Evil," 2016

LONDON

Lorna Simpson at Hauser & Wirth



Lorna Simpson's "Unanswerable (detail)," 2018

SINCE THE mid-1980s, Brooklyn-based artist Lorna Simpson has made the photographic image and its framing, reception, and interpretation her modus operandi.

Simpson's first real engagement with photography came in the late 1970s, when she traveled extensively around Europe, Africa, the Caribbean and the US, documenting the people and places she encountered. Following that immersive period, she began building juxtapositions of craftily staged studio images and text that have displayed a consistent distrust toward the image, its supposed objectivity, neutrality and implied truth.

Sensitive to the ways in which black, and often female, bodies have been historically represented, consumed and appropriated by a dominant white discourse, Simpson has made questions of race, gender, identity, memory and political consciousness integral to her practice, which has grown to include not only photography, but film and video, painting, collage and sculpture. Her first show at London's Hauser & Wirth — "Unanswerable," on view through April 28 — brings together a series of recent and new work in painting, photographic collage and sculpture that continue her investigations into how African American cultural history and "blackness" can stage its own narratives without being subsumed into the dialectic of "otherness." For Simpson, this aversion to stereotypes relates as much to the subjects she depicts as to how the artist's own intentions and identity — and the aesthetic that presumes — are automatically pre-read into her work.

The exhibition takes its title from an eponymous work, "Unanswerable," 2018, a composition of 40-plus photo collages, each of which incorporates material from Simpson's personal collection of vintage "Ebony" and "Jet" magazines from the 1950s to '70s, lifestyle publications that were aimed at predominantly African American readers and were a chronicle of underrepresented voices across culture, lifestyle and politics. In one piece, the head of a young black woman, mid speech, has been collaged on to a white-shirted figure sitting in front of a microphone in, what appears to be, the witness stand of a courtroom, her torso partially obscured by snowy mounds of ice. A thin red line, barely perceptible against the black-and-white composition, frames this figure — a carefully coordinated frame-within-a-frame. Elsewhere, another female form stares up at a thick plume of smoke that billows out incongruously from a bouquet of flowers.

Ice features prominently, both as visual content and metaphor, not least in Simpson's paintings, a medium that she has returned to for the first time in two decades. "Ice," 2017, is a series of collaged paintings that blend newsprint and photographs of ice, glaciers and smoke with washes of grey, black and cyanide blue ink that make the source material barely legible. Simpson has previously recalled the significance of ice referring both the expression to be "on ice," or in prison, a form of enforced isolation, but also its suggestion of endurance. I like to think that ice's inherently shape-shifting qualities are also another way for Simpson's work to escape the compartmentalization that it may otherwise be subjected to.

In yet another collage from the "Unanswerable" series, a pair of female eyes stares out directly at us, the rest of the face masked by a motorcycle helmet, while large blocks of piled up ice obscure the figure's body. What story do these eyes, at once inviting and mocking, have to tell us among these fragments? Unanswerable.

— ANYA HARRISON

© LORNA SIMPSON. COURTESY THE ARTIST AND HAUSER & WIRTH. PHOTO: JAMES WANG



Carsten Höller's "Giant Triple Mushroom," polyester mushroom replica; polyester paint, synthetic resin, acrylic paint, wire, putty, polyurethane, rigid foam, stainless steel

© ATTILIO MARANZANO. INSTALLATION VIEW AT HENIE ONSTAD SANATORIUM, HENIE ONSTAD KUNSTSENTER, HOVIKODDEN, 2017

BEIJING

Carsten Höller's "Method" at Galleria Continua

THE DESCRIPTION of Carsten Höller's exhibition of new works at Galleria Continua opens with this dictum from "Discourse on the Method" by René Descartes, written in 1637: "There is nothing so far removed from us as to be beyond our reach, or so hidden that we cannot discover it, provided only we abstain from accepting the false for the true, and always preserve in our thoughts the order necessary for the deduction of one truth from another."

That sentiment still bears weight in these times when truth and lies move through the digital world with viral speed, and discerning real news from fake is no easy task. In "Method," on view at the gallery's Beijing outpost March 23-June 2, Höller presents a series of works that challenge the way we process information in this post-truth era. The exhibition puts forward a pressing question — might the classification systems that shape our thinking as human beings, also be clouding our perception of reality?

Höller, whose background in the natural sciences does much to inform his work, often aims to subvert audience perceptions by reframing them within alternative systems.

In this exhibition, for example, the video installation titled "Punktefilm" challenges the visual sense with 24 moving dots that coalesce to form a dancing couple, then disappear one by one, leaving the eye to fill in the blanks.

"Circle Division Canary Mobile (Black)," an installation that involves two spherical cages, live canaries, and an axis that they rotate around, also brings into question issues of division, namely how our analytical minds classify the natural world, rather than experiencing it at face value. His works inspired by mushrooms — "Giant Triple Mushroom" and "Double Mushroom Vitrine (Twenty-Fourfold)" — seem to meditate on the ways in which ancient wisdom can be disguised within a more scientific mindset. In quintessential Höller fashion, beneath the surface of the playful and experiential works, the artist hides a more rigorous logic that seeks to provide another method for deciphering between one truth and another.

— ZANDIE BROCKETT

LONDON

Michelangelo Pistoletto's "Scaffali" at Simon Lee Gallery

A selection of Michelangelo Pistoletto's most recent series of mirror paintings, focused on shelves, or "Scaffali," is featured in this exhibit on view through April 7 at Simon Lee Gallery in London. A central figure in the Arte Povera movement and an icon of Contemporary art, Pistoletto has explored the ways in which mirror-like surfaces reflect, distort and change ideas about representation since he began painting on them in 1962. He plays with the traditional notions of the painted image as a fixed moment in time. The artist puts more emphasis on the performative and is profoundly concerned with the relationship that exists between art and viewer and also the creation of a virtual space where art and life can easily interact. In this new series, the artist furthers his investigation. The works depict display cabinets and industrial storage units filled with tools and items from different trades, ranging from crates of fresh produce and canisters of paint, to cleaning supplies, camera gear, and spare automobile parts. The images of shelves reflect a sense of dormancy that is at odds with the viewer's gaze. Made by applying photo-silkscreened images to highly-polished stainless steel, each of these pictures obstruct the interactivity that was favored in earlier works placing emphasis on the static object.

— BLOUIN ARTINFO



Michelangelo Pistoletto's "Scaffali - Vasi Cinesi (Shelves – Chinese Vases)," 2016. Silkscreen on super mirror polished stainless steel 250 x 125 cm (98 3/8 x 49 1/4 in)

COURTESY OF THE ARTIST AND SIMON LEE GALLERY



NEW YORK

Tania Bruguera: 'Untitled (Havana, 2000)' at Museum of Modern Art

A performance installation by the Cuban artist Tania Bruguera (1968), "Untitled (Havana, 2000)," was first presented in the Cabaña Fortress in Havana; it's now been re-created and is being performed at MoMA through March 11. The fortress has been used as a prison for political prisoners from colonial times through the early years of the Communist Revolution. The artist combined milled sugarcane on the floor, projected video footage of Fidel Castro, and live performance presented in near-total darkness inside a tunnel-like space in the fortress. The work is suggestive of the contradictions of life following the Cuban Revolution. It was on view for just a few hours before being halted by the Cuban government in 2000, reflecting Bruguera's complex relationship with the Cuban authorities. This exhibition includes nude live performers, uneven footing, limited visibility and fragrance; only four visitors are allowed at a time, and the museum warns that the line can be long. This exhibition is part of the series "Citizens and Borders," comprising discrete projects at MoMA that are related to works in the collection and offer a critical perspective on histories of migration, territory, and displacement.

Tania Bruguera's "Untitled (Havana, 2000)." Sugar cane bagasse, video (black and white, silent; 4:37 min.), and live performance. Dimensions variable

— BLOUIN ARTINFO

CHICAGO

"Max Lamb: Exercises in Seating" at the Art Institute of Chicago

"Exercises in Seating," on view March 11-August 26, focuses on the British designer Max Lamb's prolific creation of chairs. Lamb (1980-) has created more than 400 seats in his career, and most of them were manufactured in limited numbers because of his highly unusual approaches toward construction and the materials he has used. His idiosyncratic approach hasn't changed much since he graduated from the Royal College of Art in 2006. His bespoke designs range from stools cast from molten pewter to chairs built from quickly carved blocks of polystyrene foam. He's made chairs from wooden logs chopped out of an entire ash tree and giant chunks of marble from a quarry.

The show includes a selection of his chairs and stools accompanied by photographs, maquettes, tools, and videos that illustrate Lamb's working methods and examine his passion for research, inquiry, and experimentation. The process of creation being his key focus, Lamb learns through practice, creating in series, honing new techniques, and gaining an understanding of specific materials. By drawing associations between individual pieces, the artist suggests that each of these works are parts of a larger body and draws attention towards his interest in playing with modernist traditions of form and function through shifts in scale, size, shape, and material. "Exercises in Seating" is the first exhibition in the Franke/Herro Design Series, in which the Art Institute of Chicago will highlight emerging design talent.

— BLOUIN ARTINFO



A Max Lamb chair in the process of creation.

FROM TOP: © 2018 TANIA BRUGUERA. IMAGE COURTESY THE ARTIST. PHOTO: CASEY STOLL. © 2018 MAX LAMB

LOS ANGELES

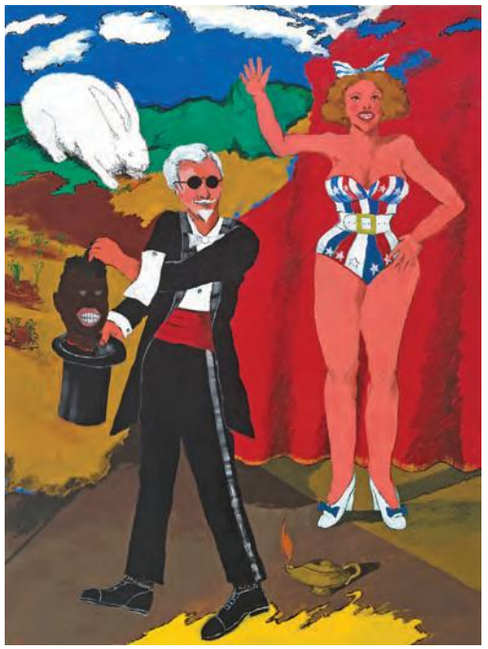
Robert Colescott at Blum & Poe

The exhibition, on view March 10-April 28, features the work of the American artist Robert Colescott (1925-2009). Colescott was known for his satirical approach to work that reflects the comical, exuberant, and at times bitter experiences of being an African-American. He studied at the University of California, Berkeley, and the Atelier Fernand Léger in Paris. Throughout his career, Colescott was an art teacher, working at Portland State University and the San Francisco Art Institute among other institutions. Colescott's work is being reexamined because its themes continue to resonate in a world riven by racism and charged with new interest in issues of identity.

— BLOUIN ARTINFO



Robert Colescott's "Magic Act II: Reverse Miscegenation," 1970 Acrylic on Egyptian linen 78 1/2 x 58 5/8 inches



Colescott's "Magic Act I: Promoting Privilege," 1970. Acrylic on Egyptian linen, 78 3/8 x 58 3/8 in

NEW YORK

Naeem Mohaiemen at MoMA PS1

"Naeem Mohaiemen: There Is No Last Man," on view at MoMA PS1 through March 11, brings together two distinct works by the London-born filmmaker and artist (1969-), known for his films, essays, and mixed-media installations that explore leftist political utopias and the contemporary lineages of decolonization. On view at the show is Mohaiemen's 2017 film "Tripoli Cancelled," which documents the daily routine of a fictional man stranded at an abandoned airport. The film has been shot at Ellinikon Airport in Athens, which was abandoned in 2001 and recently functioned as a refugee shelter. "Tripoli Cancelled" was loosely inspired by the artist's father's experience in this very airport in 1977, where he was stuck for nine days after losing his passport. The other part of the show is "Volume Eleven (flaw in the algorithm of cosmopolitanism)," 2016, comprising diptychs examining six controversial essays by the Bengali writer Syed Mujtaba Ali — the artist's great uncle. For a period of time, Ali and some other Indian intellectuals had hoped that Nazi Germany would liberate India from British colonial rule. The title of the show is a response to the title of Francis Fukuyama's 1992 book "The End of History and the Last Man," which put forward the idea that Western liberal democracy and capitalism would ultimately triumph over other forms of political society. Mohaiemen posits that there would not be any "last man" or "end of history" in an era marked by the growing prominence of non-Western histories that acknowledge multiple viewpoints and perspectives.

— BLOUIN ARTINFO

Naeem Mohaiemen's "Tripoli Cancelled," 2017. Digital video (color, sound), 95 min



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LONDON

John Stezaker's "Love" at The Approach

"Love," on view through March 25 at The Approach, showcases collages and found images by the British artist John Stezaker (1949-), centered on the themes of love, desire, and deceit. On view will be a selection from his 1970s series of collages, "Photoroman" — created using images from romance magazines of that era. Stezaker used the staged photos in collages that repeat, fragment, and superimpose the images to create fantastical narratives on human relationships.

A selection of his more recent collages combining vintage landscape postcards with found black-and-white film stills will also be included in the exhibition. While the works from the "Photoroman" series exude more raw, suggestive moments of tension, secrecy or deception, the later series, which he began in the 1980s, carries more discreet imaginary narratives suggesting the psyches of the embracing lovers partly obscured beneath the postcards. The show also includes a single work from the "Unassisted Readymade" series, consisting of found photographs presented unaltered by the artist, bearing only the traces of their history of damage, deterioration and wear and tear.

— BLOUIN ARTINFO



John Stezaker's "Love XX," 2016. Collage, 25.9 x 20.8 cm (10 1/8 x 8 1/8 in)

John Stezaker's "Untitled," 2010. Collage 25.8 x 19.8 cm (10 1/8 x 7 3/4 in)



© JOHN STEZAKER. COURTESY THE APPROACH, LONDON. PHOTO: FXP PHOTOGRAPHY. © JOHN STEZAKER. COURTESY THE APPROACH, LONDON. PHOTO: DAMIAN GRIFFITHS.

LONDON

Pedro Reyes at Lisson Gallery

The Mexican artist Pedro Reyes (1972-) is showing a series of fictional, pan-historical sculptures at the Lisson's Bell Street location March 2-April 21, marking his return to London for the first time since his 2013 project "Disarm." For this project at Lisson, the artist presents a "glyptotek," which refers to a cache of classic statuary in ancient Greek. Standing as a type of survey of art history, these works made with materials like volcanic stone, marble, bronze and steel explore the figurative and abstract approaches to sculpture. Included will be works from his "Protesters" series, of which he says, "Most statues commemorate an historical event, or the life of an influential person… Given the current political climate, I envisioned the anonymous protester as the incarnation of a contemporary hero, taking to the streets as an act of resistance." The group of sculptures is accompanied by a series of friezes running behind; three-dimensional wall reliefs that act as a coda to many of Reyes's current concerns. An activist as well as an artist, he has created projects to promote gun control, mental health and community building.

— BLOUIN ARTINFO



"Seer," 2018 by Pedro Reyes

© PEDRO REYES. COURTESY LISSON GALLERY

LONDON

Ryan Gander at Lisson Gallery

Based on the notions of time and passage, this exhibition at Lisson Gallery's Lisson Street location in London, on view March 2-April 21, is the sixth for London-based artist Ryan Gander (1976-).

Gander has transformed the front spaces of the venue into an enormous architectural hourglass, where black sand from the top half of the gallery pours down into the ground floor, revealing a number of mythological nymph-like sculptures similar to those from classical Victorian paintings, and gradually covering convex-shaped sculptural realization of a Gömböc, a shape that one stable and one unstable point of balance. According to the Hungarian mathematician Gábor Domokos, who discovered the shape in 2006, a post-apocalyptic universe would consist of only two shapes — a sphere or a Gömböc, and this idea is further explored in Gander's installation of an oversized snow globe, considering the snow itself as a volatile marker of time. The front ceiling of the gallery space is adorned by a large-scale cube created with flip-dot panels, measuring the passage of time both from aural and visual aspects, where cascade of colored dots is accompanied by the artist's voice narrating autobiographical stories, hinting at the possibility of doom around us, but with a touch of hope and joy.

— BLOUIN ARTINFO



Portrait of Ryan Gander

© RYAN GANDER. PHOTOGRAPHER KEN ADLARD. COURTESY LISSON GALLERY

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Fernand Leger
L'araignée (1938)

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VALÉRIE BELIN Lady Round Brush, 2017, on view at Edwynn Houk Gallery, New York

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Specializing in Modern and Contemporary Masters
Diebenkorn | Thiebaud: California Landscapes, February 1-March 16

Casey Kaplan
121 W 27th St, New York, NY 10001
+1 212 645 7335
info@caseykaplangallery.com
caseykaplangallery.com
Sarah Crowner, through April 21
Exhibiting Jonathan Gardner at The ADAA Art Show, February 28-March 4

Cheim & Read
547 W 25th St, New York, NY 10001
+1 212 242 7727
gallery@cheimread.com
cheimread.com
Milton Resnick: "Boards," through March 31. Catalogue available with text by Geoffrey Dorfman

David Nolan Gallery
527 W 29th St, New York, NY 10001
+1 212 925 6190
info@davidnolangallery.com
davidnolangallery.com
"This Synthetic Moment:" A group exhibition curated by and including David Hartt, through March 10
Sandra Vásquez de la Horra: "America sin Fronteras," March 15-April 28

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New York, NY 10065
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info@didonna.com
didonna.com
Surrealist , Modern, Post-War Art

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37 W 57th St, New York, NY 10019
+1 212 517 2453
info@etnahem.com
edwardtylernahemfineart.com
Modern, Post-War and Contemporary Masters

Edwynn Houk Gallery
745 Fifth Ave, New York, NY 10151
+1 212 750 7070
info@houkgallery.com
houkgallery.com
Valérie Belin: "Painted Ladies," March 2-31

Galerie Buchholz
Fasanenstraße 30,
10719 Berlin
+49 30 88 62 40 56
post@galeriebuchholz.de
galeriebuchholz.de
Michael Krebber, Albert Oehlen: Works on Works on Paper, through April 14
Michael Oppitz: " Forschungen an den Rändern der Schrift (Enquiries on the Fringes of Writing)" through April 14

Galerie Daniel Templon
30 rue Beaubourg, 75003 Paris
+33 142 72 14 10
info@danieltemplon.com
danieltemplon.com
Gérard Garouste: "Zeugma," March 15-May 12

Galerie Eigen + Art
Auguststraße 26,
10117 Berlin
49.30.280 6605
berlin@eigen-art.com
eigen-art.com
Marc Desgrandchamps, through April 7

Galerie Greta Meert
13 Rue du Canal,
1000 Brussels
+32 2 219 14 22
info@galeriegretameert.com
galeriegretameert.com
Thomas Struth, through March 29

Galerie Hans Mayer
Grabbeplatz 2, 40213
Düsseldorf
+49 211 132 135
galerie@galeriehansmayer.de
galeriehansmayer.de

Galerie Isabella Bortolozzi
Schöneberger Ufer 61,
10785 Berlin
+49 30 26 39 49 85
info@bortolozzi.com
bortolozzi.com
Ellen Cantor: "My Perversion is the Belief in True Love," through March 24

Galerie Jocelyn Wolff
78 Rue Julien Lacroix,
75020 Paris
+33 1 42 03 05 65
galeriewolff.com
Group Show: "Dormir au soleil," March 3-Apr 21

Galerie Karsten Greve
Drususgaße 1-5, 50667 Cologne
+49 221 257 1012
info@galerie-karsten-greve.de
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Louise Bourgeois: Works on Paper, Mar 2-April 7

Galerie Krinzinger
Seilerstätte 16, 1010 Vienna
+43 1 5133006
galeriekrinzinger@chello.at
galerie-krinzinger.at
"From Sea To Dawn:" Ramin Haerizadeh, Rokni Haerizadeh, Hesam Rahmanian, through March 10
"Nachste Ture Lauten!" Bruno Gironcoli, Hans Schabus, through March 10

Galerie Lelong & Co.
528 W 26th St, New York, NY 10001
+1 212 315 0470
art@galerielelong.com
galerielelong.com
Etel Adnan: "Tapisseries et estampes," thru Mar 10 | Louise Bourgeois: "Triptych for the Red Room," Mar 15-May 18

Galerie Lahumière
17, rue du Parc Royal,
75003 Paris
+33 1 42 77 27 74
galerie@lahumiere.com
lahumiere.com

Galerie Martin Janda
Eschenbachgasse 11,
1010 Vienna
+43 1 5857371
galerie@martinjanda.at
martinjanda.at
Joe Scanlan: "New Tricks, New Schemes," March 7-April 21

To be included in Modern Painters' Gallery listings, contact cbostick@artinfo.com

Galerie Max Hetzler
Bleibtreustraße 45, Berlin
Goethestraße 2/3, Berlin
+49 30 34 64 97 850
info@maxhetzler.com
maxhetzler.com

André Butzer: Selected works from private collections, on view at both gallery locations, through Mar 3

Ron Gorchov, on view at Bleibtreustraße 45, March 14-April 14

Albert Oehlen and Julian Schnabel, on view at Goethestraße 2/3, March 14-Apr 14

Galerie Nagel Draxler
Weydingerstraße 2-4, 10178 Berlin
+49 30 40 04 26 41
berlin@nagel-draxler.de
nagel-draxler.de

Hans-Jörg Mayer: "Nora von Waldstätten," through March 10

Galerie Nathalie Obadia
3 rue du Cloître Saint-Merri,
75004 Paris
+33 1 42 74 67 68
noe.marshall@galerie-obadia.com
galerie-obadia.com

Eugene Leroy-Sarkis: Interieurs, curated by Sarkis, thru Mar 17

Galerie Nordenhake
Lindenstrasse 34,
10969 Berlin
+49 30 20 61 48 3
berlin@nordenhake.com
nordenhake.com

Asier Mendizabal: "Kopf, Faust, Baum," through March 3

Ryan Mrozowski, March 9-April 21

Galleria Continua
46 Rue de la Ferté Gaucher,
77169 Boissy-le-Châtel
+33 1 64 20 39 50
lemoulin@galleriacontinua.fr
galleriacontinua.com

Daniel Buren: "Autour du retour d'un detour," through April 22

"Cuba Mi Amor," through April 22

Pascale Marthine Tayou: "Welcome Back Again!!!" through April 22

Gladstone 64
130 E 64th St,
New York, NY 10065
+1 212 206 9300
info@gladstonegallery.com
gladstonegallery.com

Amy Sillman: "Mostly Drawing," through March 3

Hauser & Wirth
23 Savile Row,
London W1S 2ET
+44 207 287 2300
london@hauserwirth.com
hauserwirth.com

Matthew Day Jackson: "Still Life and the Reclining Nude," March 1-April 28

Lorna Simpson: "Unanswerable," March 1-Apr 28

Howard Greenberg Gallery
41 E 57th St,
New York, NY 10022
+1 212 334 0010
info@howardgreenberg.com
howardgreenberg.com

Steve Kahn: "The Hollywood Suites," through March 17

Photography from an Important Private Collection, through March 17

Ed van der Elsken, March 22-May 5

Bruno V. Roels: "A Palm tree is a Palm tree is a Palm Tree," March 22-May 5

Lehmann Maupin
536 W 22nd St,
New York, NY 10011
+1 212 255 2923
newyork@lehmannmaupin.com
lehmannmaupin.com

Robin Rhode: "The Geometry of Colour," through March 10

"American Landscape:" A group exhibition focusing on the American landscape, March 15-May 4

Luhring Augustine
531 W 24th St,
New York, NY 10011
+1 212 206 9100
info@luhringaugustine.com
luhringaugustine.com

"Of Earth and Heaven: Art from the Middle Ages," through March 10



TERESITA FERNÁNDEZ *Fire (United States of the Americas)*, 2017, charcoal, 57 parts, 158 x 175.75 x 1.25 inches (approximately), Courtesy the artist and Lehmann Maupin, New York and Hong Kong

Marian Goodman Gallery
24 West 57th St,
New York, NY 10019
+1 212 977 7160
goodman@mariangoodman.com
mariangoodman.com

Anri Sala, March 2-April 14

Exhibiting at The ADAA Art Show, February 28-March 4

Marianne Boesky Gallery
509 W 24th St,
New York, NY 10011
+1 212 680 9889
info@boeskygallery.com
marianneboeskygallery.com

Barnaby Furnas: "Frontier Ballads," March 1-April 14

Matthew Marks Gallery
523 W 24th St, 522 W 22nd St,
526 W 22nd St
New York, NY 10001 USA
212-243-0200
info@matthewmarks.com
matthewmarks.com

Martin Barré at 522 W 25th St, through April 7

Thomas Demand at 523 W 24th St, through April 7

Robert Gober at 526 W 22nd St, through April21

Metro Pictures
519 W 24th St,
New York, NY 10011
+1 212 206 7100
michael@metropictures.com
metropictures.com

Oliver Laric: "Year of the Dog," March 2-April 14

Michael Werner
4 E 77th St,
New York, NY 10075
+1 212 988 1623
newyork@michaelwerner.com
michaelwerner.com

"Georg Baselitz: 1977-1992," through February 3

Mitchell-Innes & Nash
534 W 26th St,
New York, NY 10002
+1 212 744 7400
info@miandn.com
miandn.com

"Outrageous Fortune: Jay Defeo and Surrealism," March 1-April 7

Mnuchin Gallery
45 E 78th St, New York, NY 10075
+1 212 861 0020
contact@mnuchingallery.com
mnuchingallery.com

Sean Scully: "Wall of Light," through April 14

PACE
32 E 57th St,
New York, NY 10022
+1 212 421 3292
info@pacegallery.com
pacegallery.com
Robert Ryman: Drawings, through March 24

Pace/MacGill Gallery
32 E 57th St,
New York, NY 10022
+1 212 759 7999
info@pacemacgill.com
pacemacgill.com
Celebrating Richard Benson, through March 31

Paula Cooper Gallery
534 W 21st St, 521 W 21st St,
New York, NY 10011
+1 212 255 1105
Info@paulacoopergallery.com
paulacoopergallery.com
Bruce Conner, thru Mar 24
Robert Grosvenor, thru Mar 17
Joel Shapiro, Mar 22-Apr 28

Regen Projects
6750 Santa Monica Blvd,
Los Angeles, CA 90038
+1 310 276 5424
benthornborough@
regenprojects.com
regenprojects.com
Walead Beshty: "Equivalents," March 2-April 7

Richard Nagy Ltd
22 Old Bond Street, Mayfair,
London W1S 4PY
+44 20 7262 6400
info@richardnagy.com
richardnagy.com

Sadie Coles HQ
1 Davies St, London W1K 3DB
62 Kingly St, London W1B 5QN
+44 20 7493 8611
info@sadiecoles.com
sadiecoles.com
Darren Bader, "more or less," at Davies St, through March 29
Marvin Gaye Chetwynd, "Ze and Per," at Kingly St, through April 7

Simon Lee Gallery
12 Berkeley St
London W1J 8DT
+44 20 7491 0100
info@simonleegallery.com
simonleegallery.com
Michelangelo Pistoletto: "Scaffali," through April 7

Skarstedt
8 Bennet St,
London SW1A 1RP
+44 207 499 5200
london@skartstedt.com
skartstedt.com
Eric Fischl: "Presence of an Absence," March 1-May 26

Sperone Westwater
257 Bowery,
New York, NY 10002
+1 212 999 7337
info@speronewestwater.com
speronewestwater.com
Kim Dingle: "Painting Blindfolded," an ambitious series of new grisaille paintings, through March 3

Sprüth Magers
Oranienburger Straße 18,
10178 Berlin
+49 30 28 88 40 30
info@spruethmagers.com
spruethmagers.com
Axel Kasseböhmer, through April 7

Van de Weghe Fine Art
1018 Madison Avenue, 3rd flr,
New York, NY 10075
+1 212 744 1900
info@vdwny.com
www.vdwny.com
Jean Dubuffet: "Works on Paper," through March 8

Victoria Miro Gallery
Gallery I and II: 16 Warf Rd,
N1 7RW London
Mayfair: 14 St. George St,
W1S 1FE London
+44 20 7336 8109
victoria-miro.com
Gallery I: Jorge Pardo, theu Mar 24
Mayfair: Jules de Balincourt: "They Cast Long Shadows," thru Mar 24

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Claude Monet, *Woman with a Parasol - Madame Monet and Her Son*, 1875

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Serge Poliakoff
Composition, (1966)

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CARY LEIBOWITZ: MUSEUM SHOW
February 2–March 25, 2018



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Cary Leibowitz: Museum Show is organized by The Contemporary Jewish Museum, San Francisco.
Support for *Cary Leibowitz: Museum Show* has been provided by Arthur Cohen & Daryl Otte, Marjorie & Michael Levine, Patricia & Howard Silverstein, Bryan & Meredith Verona, and Caroline & Daniel Werther.
Major support for The Contemporary Jewish Museum's presentation is provided by Gaia Fund, Dorothy R. Saxe, Wendy Kesser, Richard Yanowitch, and The Andy Warhol Foundation for the Visual Arts.

Image: Cary Leibowitz, *Please Don't Tell Anyone You Saw Me*, 2016. Latex paint on wood panel, 16×16 inches. Courtesy of the artist and INVISIBLE-EXPORTS.

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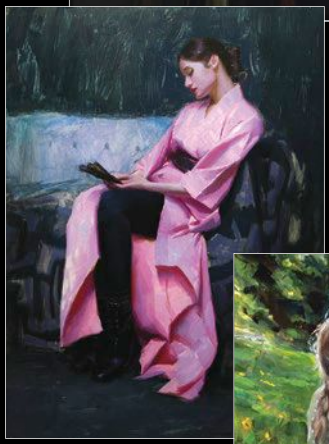
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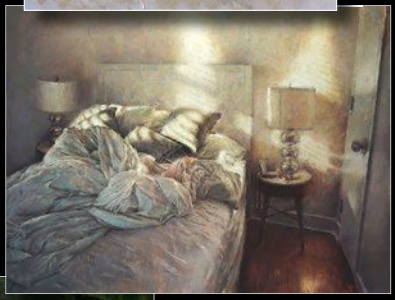
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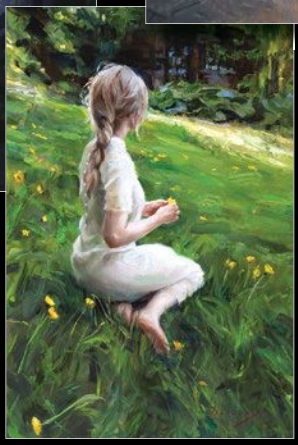














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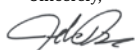
In the Know

In the last few issues, I have been discussing the importance of brick and mortar galleries and the experience that comes from buying art from these physical locations. Lately, I have moderated several panel discussions on this process, panels made up of collectors, art dealers, auction professionals and museum curators. What everyone seems to agree on is that buying art is a personal experience that is made better when a collector has someone like a gallery owner or art dealer to offer advice, find new artists and show collectors how to support an artist throughout the duration of their art careers.

Collectors are passionate people who care deeply about the art they buy and add to their own personal collections. Most collectors choose the art they buy via deep emotional connections that supersede the financial aspects of the transaction. Having said that, art dealers live with this every single day, are surrounded by the art daily while working in the gallery and are thinking about it, talking about it, promoting it continually. That is why I feel it is still important for a collector to find a dealer, or dealers, they enjoy working with and use them for information when it comes to art purchases. I find most art dealers to be invaluable resources who will more than happily share their expertise with interested collectors to help them along their own particular collecting journey.

The best advice is to shop around, find a few people whose tastes align with yours and who you trust, and then use them for advice, much in the same way you shop for an accountant, a stockbroker or an attorney. Then the rest is up to you. The buying part, that is! Enjoy!

Sincerely,



Joshua Rose

P.S. We are always looking for new topics for our widely popular Collector's Focus sections. These are great because they allow collectors a chance to see a wide range of available art from one common subject matter at once. If we've missed a collecting category, please let me know! We are always looking for ways to better the magazine. I can be reached at editor@americanartcollector.com.



ON THE COVER

Josie Morway, *Symbiotes 1*,
oil and enamel on wood panel, 40 x 30".
Available at Abend Gallery, Denver, CO.

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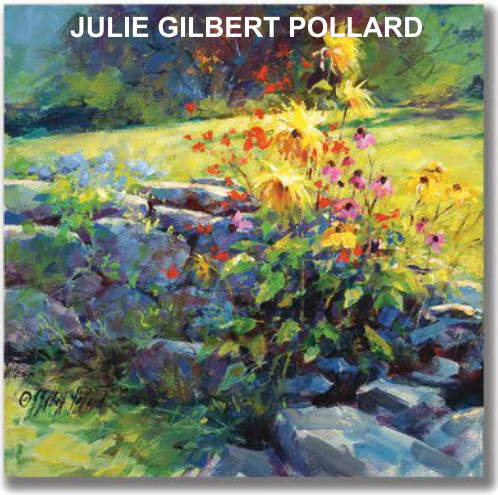
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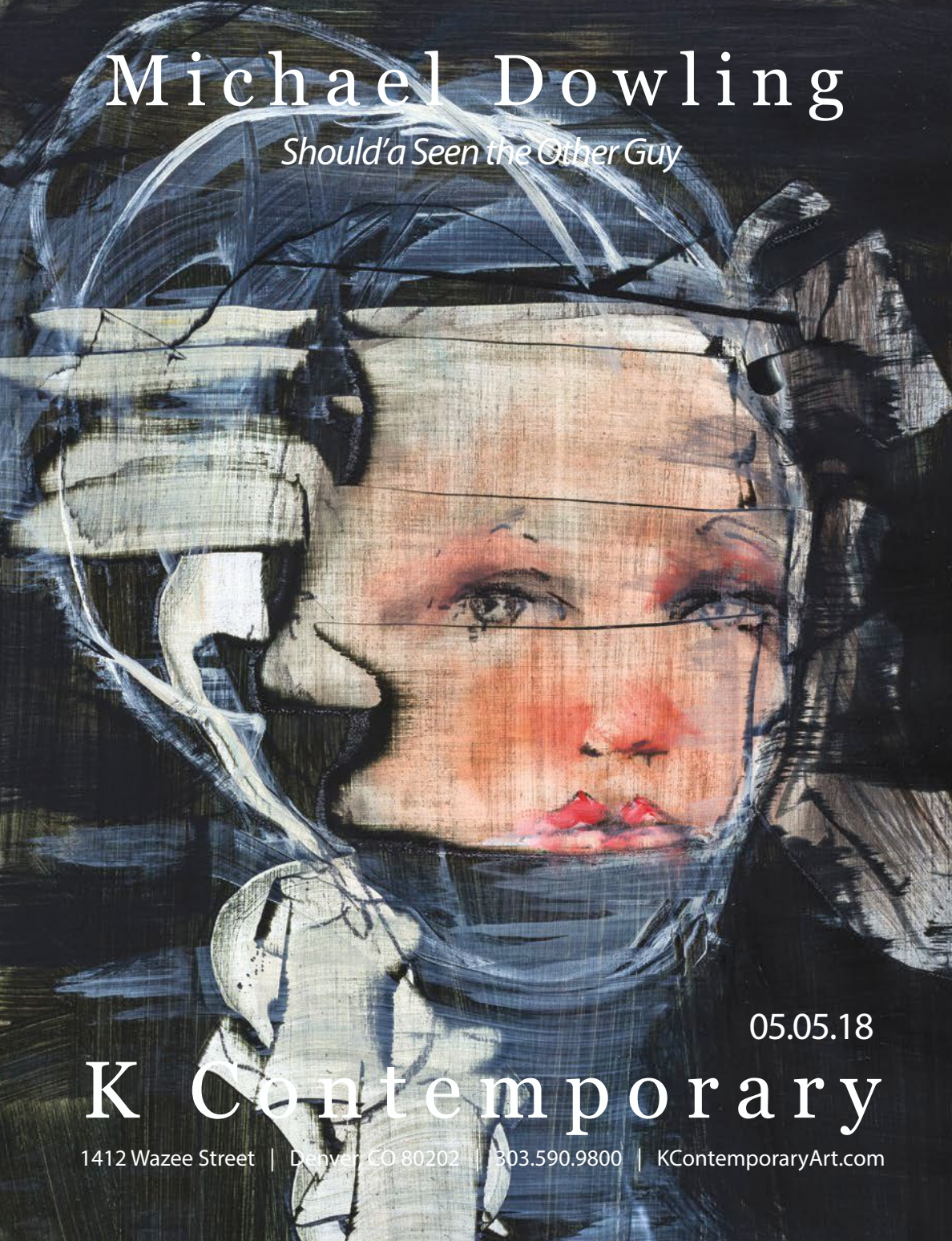
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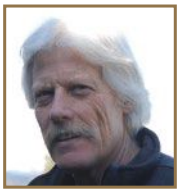
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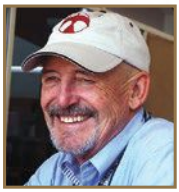
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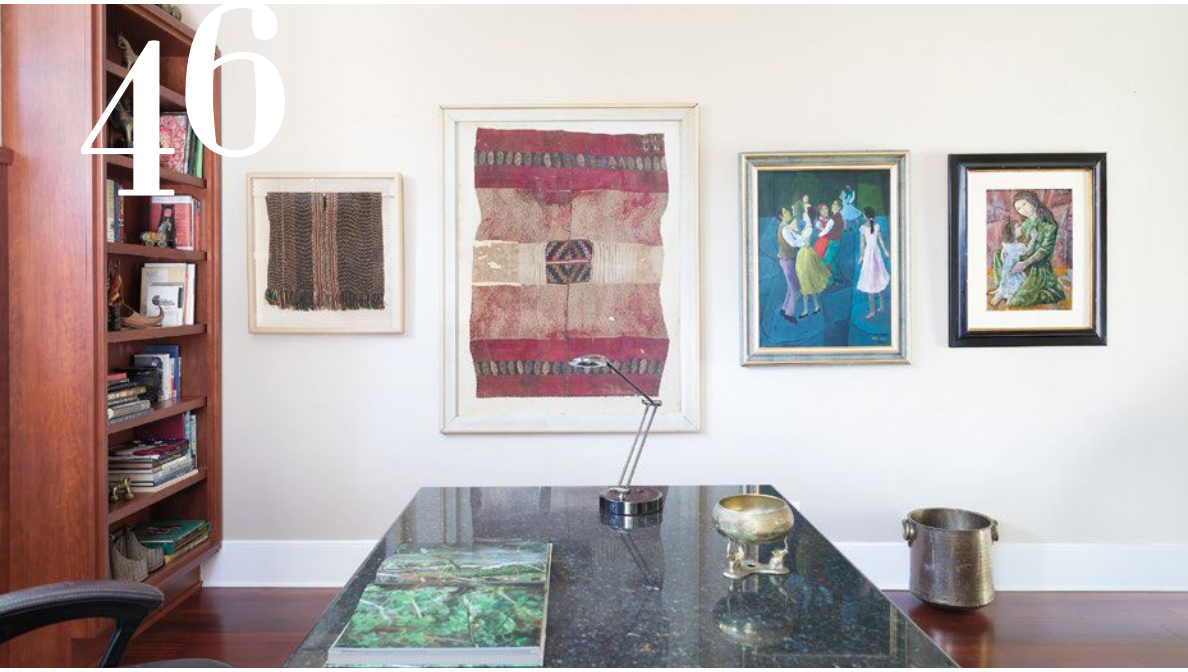
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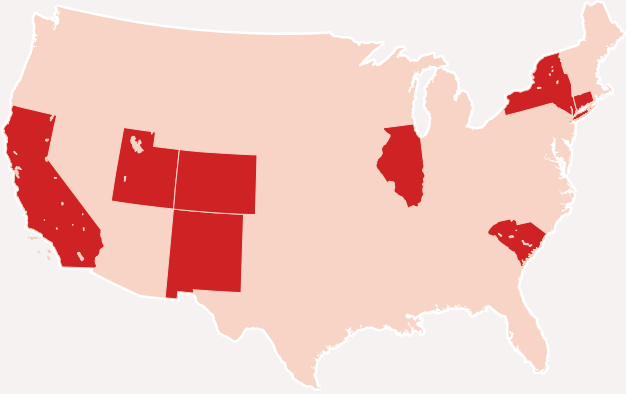
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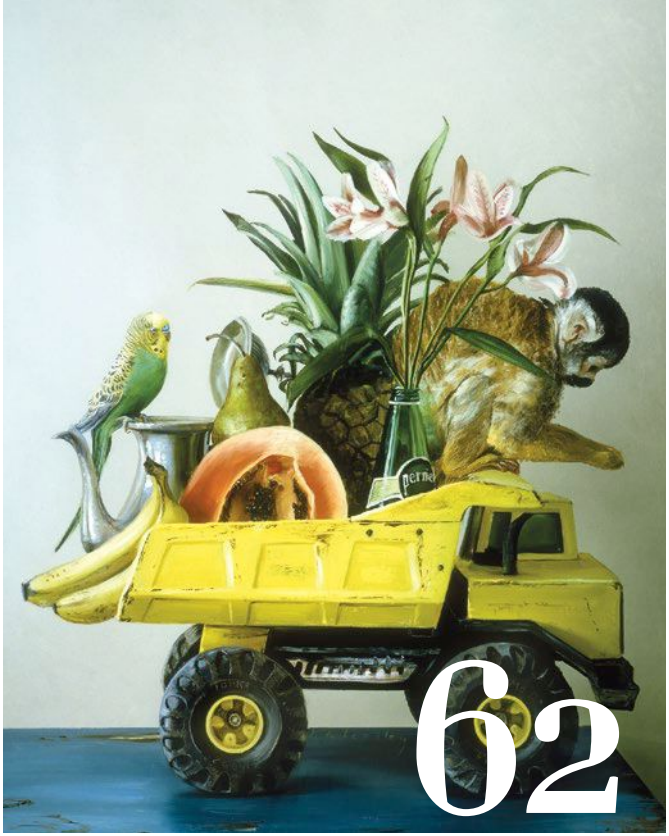
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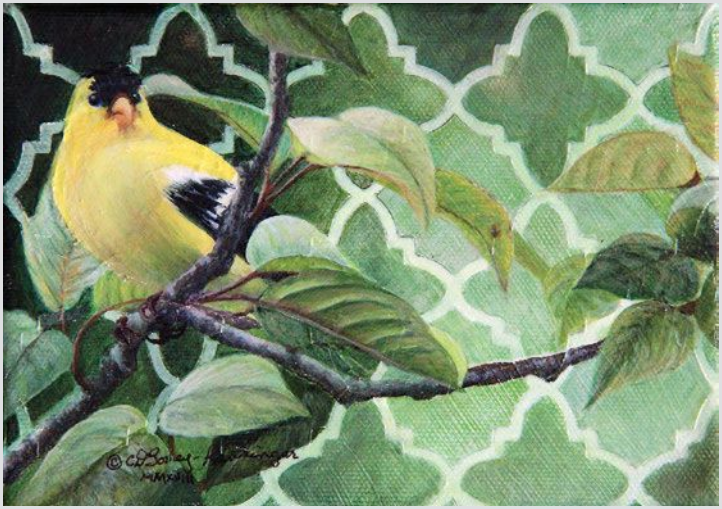
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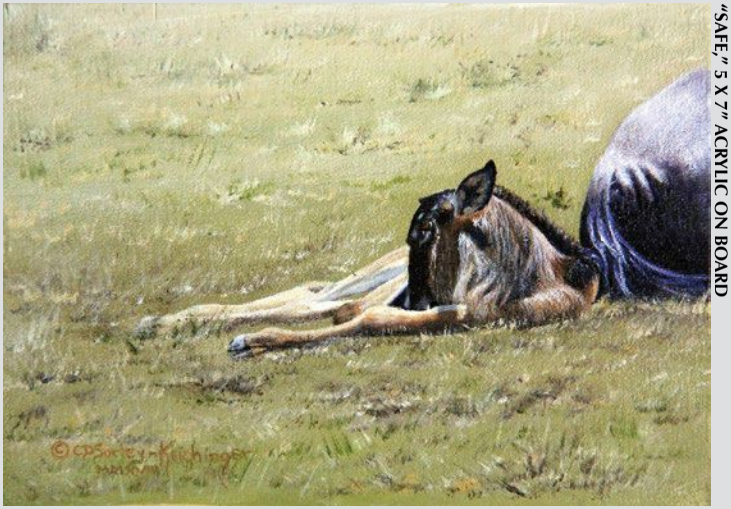
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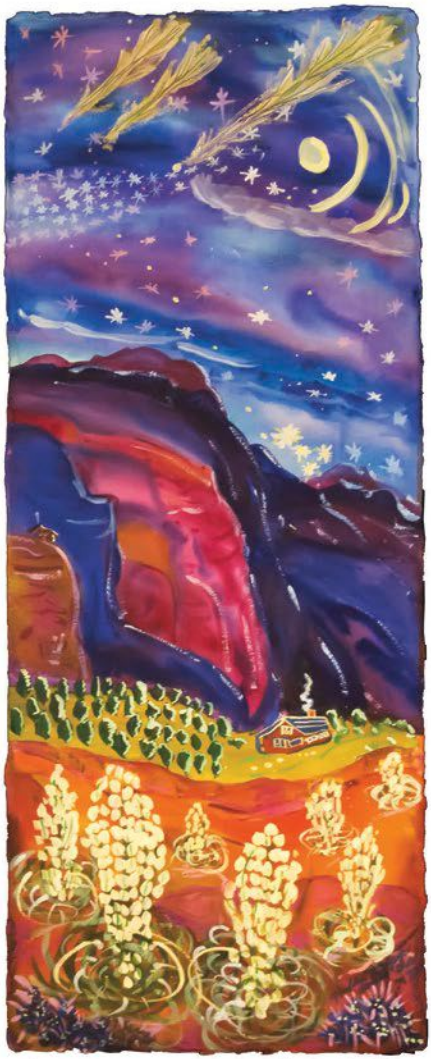
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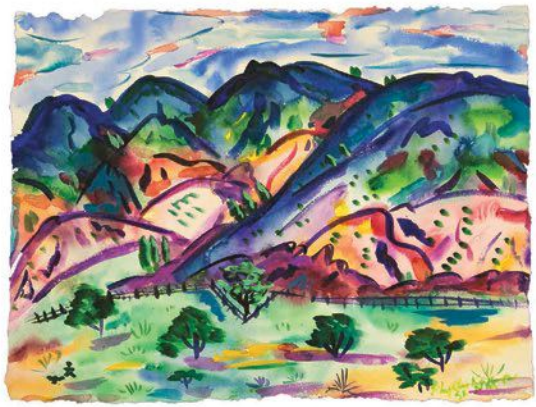
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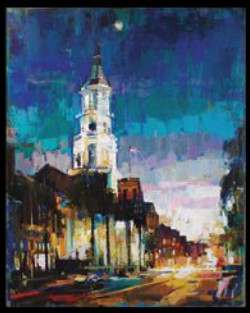
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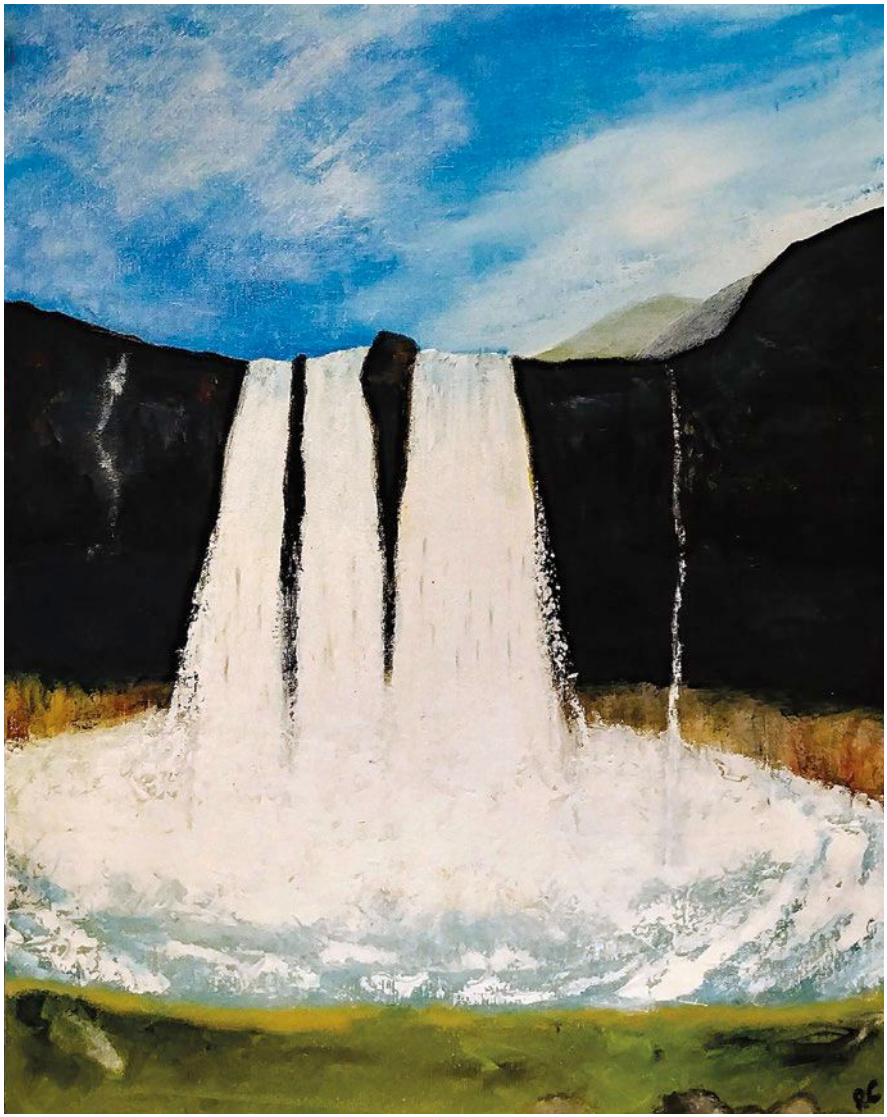
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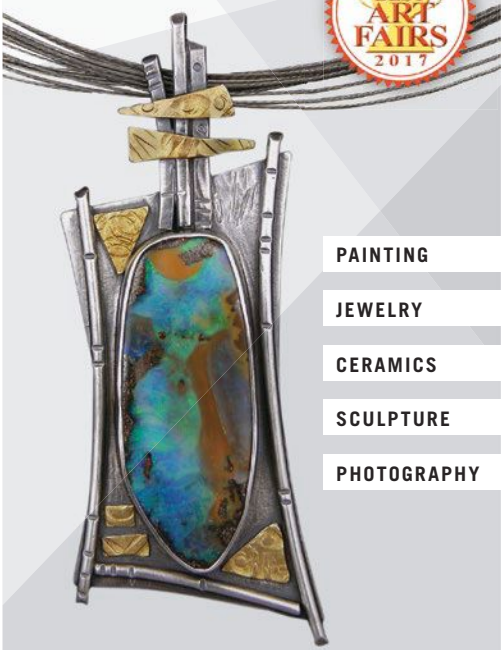
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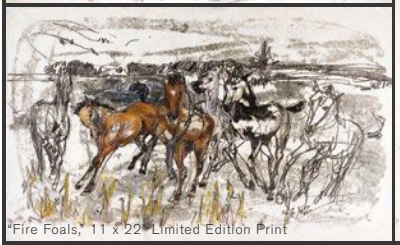
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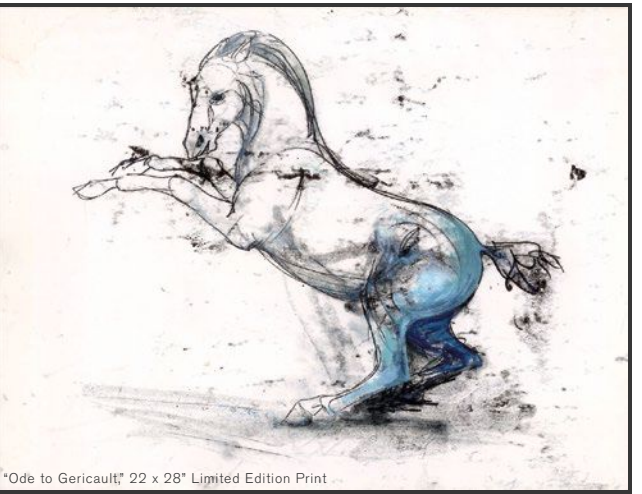
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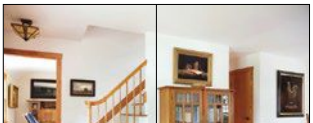
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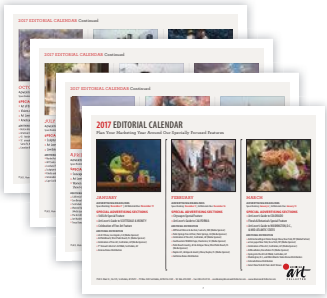
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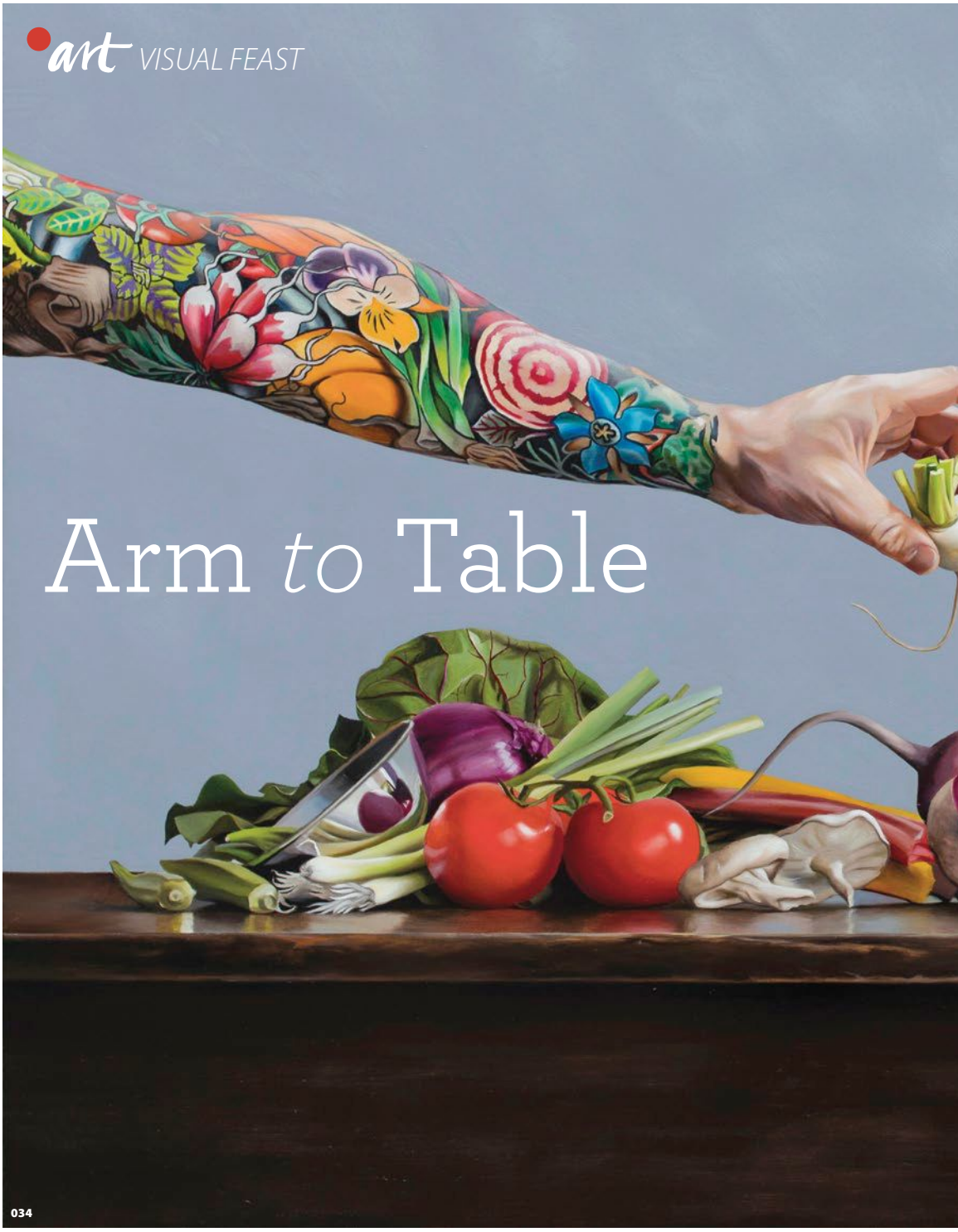
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Arm *to* Table



Robert Lange recently finished a painting eight years in the making that was inspired by the heirloom vegetable tattoo of friend and James Beard award-winning chef Sean Brock. In *Arm to Table* Brock places a single turnip atop a colorful mound of vegetables meticulously arranged by Lange.

"Sean is the pioneer of the farm to table movement that has occurred in Charleston. When he first took over the executive chef position at McCrady's, he convinced the restaurant to purchase a farm and grow their own produce," says Lange. "He then made the servers at the restaurant work a couple of shifts a week on the farm to truly understand where the food they were serving came from."

Arm to Table will be on view in *RECIPE* at the Vendue hotel. ●

Arm to Table (detail), oil on panel, 30 x 40"

Respect: Hip-Hop Style & Wisdom

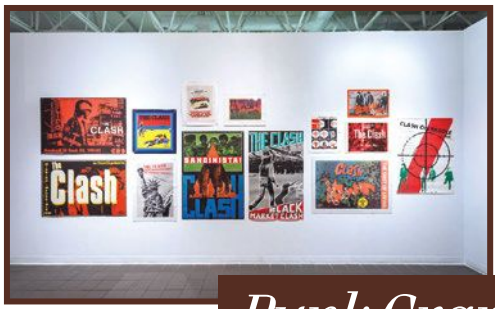
On view at Oakland Museum of California is the spring exhibition *Respect: Hip-Hop Style & Wisdom*, which explores the cultural and social movement of hip-hop. The exhibit uses six sections to dive into how hip-hop changed the world in a time span of 50 years and provides a platform for self-expression in today's youth. It will remain on view through to August 12.



Kehinde Wiley, *Gypsy Fortune Teller,* 2007, jacquard tapestry in Italian cotton and Italian viscose, 76 x 102". Image courtesy of Suzy Gorman.

Frieze LA

Frieze has announced the launch of a new annual contemporary art fair in Los Angeles, premiering February 14 through 17, 2019. The event will be in addition to *Frieze New York*, *Frieze London* and *Frieze Masters*, bringing together around 60 top galleries internationally and highlighting the diverse cultures of Los Angeles.



Various posters for *The Clash*, ca. 1977–1985, Collection of Andrew Krivine. Photo courtesy the Galleries at Moore, Philadelphia. Photo by Joseph Hu.

Punk Graphics

Too Fast to Live, Too Young to Die: Punk Graphics, 1976-1986 opens June 16 at the Cranbrook Art Museum, displaying various visual design strategies and the influences of fiction, horror and comics on punk graphics. Punk graphics are not limited to the monochromatic palettes, but expand in color and new wave graphic techniques covering punk and post-punk bands and fashion.



Eykyn Maclean at *Frieze New York* in 2017. Photo by Mark Blower. Courtesy of Mark Blower/Frieze.

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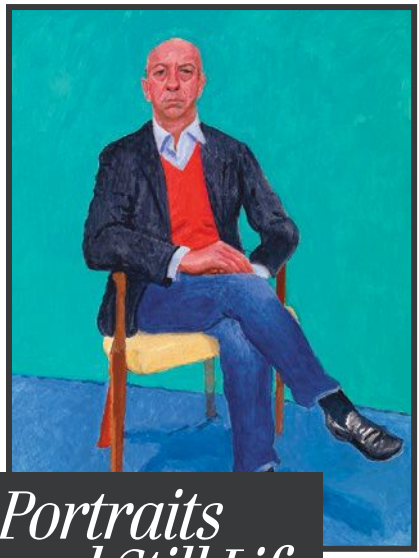
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David Bowie Is

The Brooklyn Museum will be the final venue of the traveling exhibition *David Bowie Is* and will hold an extensive calendar of public programs to celebrate Bowie's cultural impact through July 15. Screenings of his movies, orchestra performances, talks, workshops and art-making will be available to the public to honor the musician and actor.



David Bowie with William Burroughs, February 1974. Photograph by Terry O'Neill with color by David Bowie. Courtesy of The David Bowie Archive. Image © Victoria and Albert Museum



Portraits and Still Life

The Los Angeles County Museum of Art presents the U.S. premiere of *David Hockney: 82 Portraits and 1 Still-life*. On view through July 29, the exhibition features recent paintings executed between 2013 and 2016, considered to be a single body of work. Among the works are portraits of John Baldessari, Frank Gehry and portraits of Hockney's friends and family.

David Hockney, *Benedikt Taschen, 9th, 10th, 11th December 2013*, acrylic on canvas (one of an 82-part work), 48 x 36". Collection of the artist, © David Hockney, photo by Richard Schmidt.



An installation in progress by Hugo Crosthwaite.

Installations at the Station

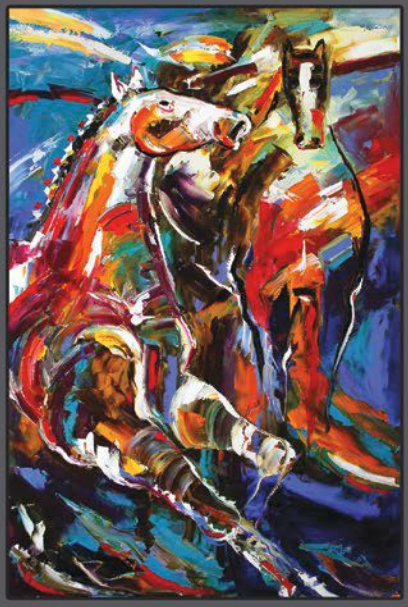
The Arts District Liberty Station has chosen six temporary projects as a part of a new rotating exhibition titled *Installations at the Station*. The pieces are showcased outdoors as to transform the historic Naval Training Center into a cultural destination starting this April. The works range from painted skateboards representing waves, a beach made out of rope and metal sculptures.

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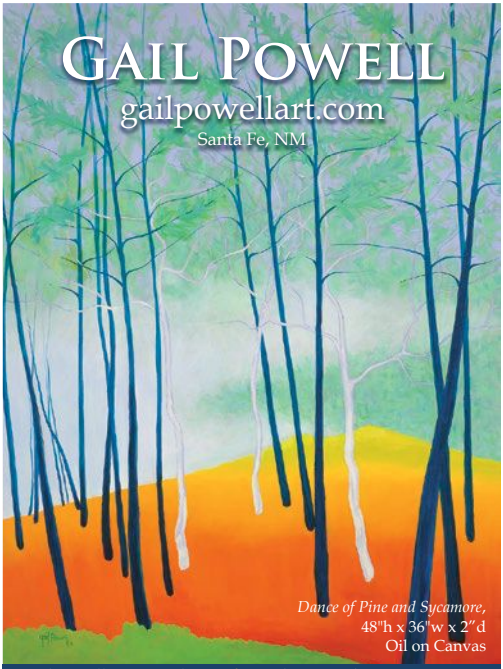
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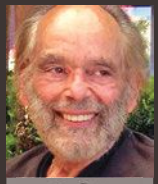
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1

Enduring Art

The Procaccini collection is a testament to building connections with artists and purchasing with passion.

BY **JOHN O'HERN** PHOTOGRAPHY BY **FRANCIS SMITH**

Nicholas Procaccini recalls his father being very creative, making beautiful patterns in the plaster ceilings of their tenement apartment. He was also a talented pianist, playing with the Jimmy Smith Trio until he realized he couldn't make a living as a musician and turned to tool making.

Procaccini served in the Army in Vietnam. He joined as a private and was sent to officer school and served in the infantry. "It was the most significant experience for me. It gave me the opportunity to go to school and to develop a sense of responsibility and discipline," he says. "One of the things I noticed on R&R in Australia was the presence of U.S. industry. I wanted to be part of that." He received his MBA in international finance at George Washington University and then joined Pfizer, the pharmaceutical company. He spent his career with Pfizer, serving as managing director of its operations in South America and in Pakistan.

In Vietnam, he recalls being "too busy fighting" to take in the beauty of its arts and crafts, but he did buy two brass lamps. "I had a sense of what I liked," he says. "I always liked art but couldn't afford it until my career situation improved.

"Early on in your career," he explains, "you focus on your job and family. You need to feel comfortable with your life and family before you start collecting. In the beginning we had basic prints."

1
In the hallway is a watercolor by Max Guere. Above the counter is Marilyn Foley's watercolor *Live Oak*, 2016. On the right is her watercolor *The Mercer House*, 2016.

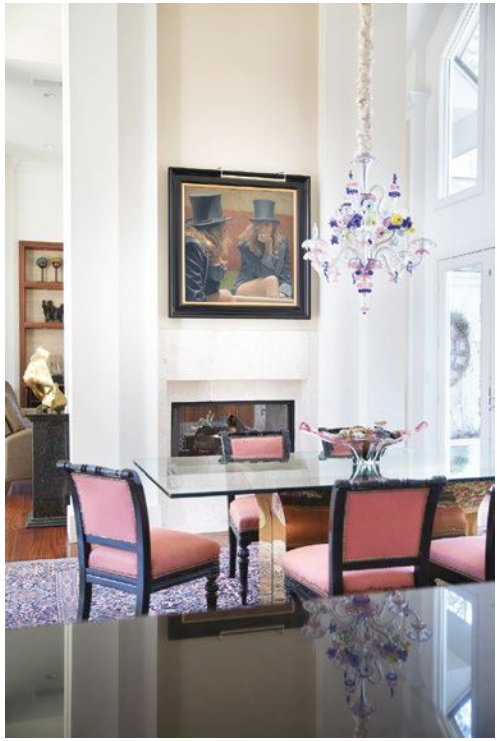
2
Hanging above the fireplace is *Criancas do Coral*, 1992, oil on canvas, by Harry Elsas (1925-1994). Behind Nicholas Procaccini is an undated Brazilian rosewood sculpture, *Mother and Child*, by Agenor Francisco dos Santos.



2



3



4

In foreign countries, "The American communities are close knit. Artists love the community," he says, "because they buy art. Even in Pakistan, although the art wasn't attractive to me, I bought rugs and brass."

After working for a time with Pfizer in New York, he returned to Peru with his second wife, Susan. "We had nothing to build on and had to buy everything that we needed for our household," he says.

"When you're working in foreign countries, you're always in contact with people at the highest level of the local community and government. Once a year, the U.S. ambassador to Peru would host *Noche de Arte* in the gardens of his residence," he continues. "He invited artists to show and sell their art. It was always a thrill to get to know the artists. We befriended many of them and invited as many of them as we could to our home.

"One of the artists, Felipe Lettersten, became a good, personal friend. He had a boat that he took up and down the tributaries of the Amazon casting the Indians from life with quick-drying plaster. There was an exhibition of his pieces, *Tribal Spirits*, that traveled around the world."

Lettersten (1957–2003) wanted to bring the attention of the world to indigenous people, cast them with their daily and ceremonial regalia and then made bronze and fiberglass sculptures at his studio in Lima. The couple purchased a bronze, *El Abrasso (The Embrace)*, from another series, for their collection.

"At *Noche de Arte*," he explains, "if you purchased more than $5,000 in art in one year you'd get early admission to the event the next year."

The Procaccinis picked up on the ambassador's tradition when they were living in Princeton, New Jersey, after he retired from Pfizer. They had seen paintings by Gregory Fink in a hotel. When they met the artist, Procaccini tried to describe the piece he had seen and said it was "kind of globby." They became friends with Fink and hosted an exhibition of his work in their home. A painting of his in their collection is now affectionately known as *The Glob*.

They hosted another exhibition for Walter Gaudnek, who called himself the "rebel artist." It caught the attention of *The New York Times*. The collector said at the time, "I think one of the advantages of having an exhibition in a private home is that you get to see the art in its proper setting."

Procaccini subscribes to the catalogs from Christie's Latin American art department and tours all the galleries. "I'm not a wealthy guy. I try to find something I can afford," he confesses. He relates seeing a painting at an auction that was one of the last lots. He waited while the audience thinned and he was able to

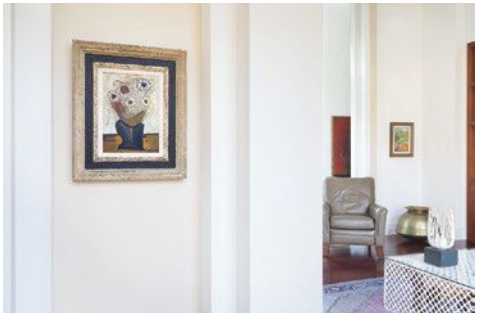
3
The two watercolors are by E. Lopez.

4
Joe Saffold's oil on linen *Too Formal?*, 2009, hangs in the dining room.

5
Joe Saffold's oil on linen *Hull and Post*, 2006, hangs next to the door.



5



6



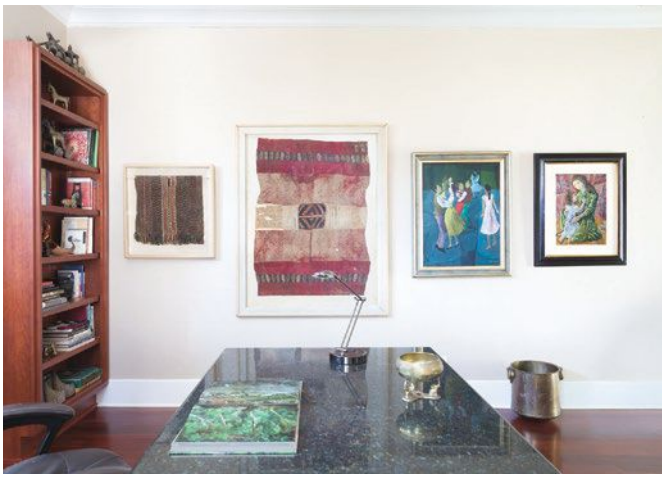
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8



9



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6
On the left is Angel Botello's oil on board *Flowers*. On the table in the adjoining room is Dicky Stone's bronze *The Gift*, 2009. The small painting above the brass pot, from Pakistan, is an oil *Ilhe de agua cercada de flores*, 1994, by Lucia Buccini.

7
On the left above the bed is an untitled acrylic by Felipe Wolfsdorf. In the center is Irene Sainz Mayo's oil on canvas *Skidaway Marsh Scene*, 2017. On the right is Joe Saffold's oil on linen *Morning Sail*, 2015.

8
Above the beds is an untitled watercolor, 1985, by Reynaldo Nuñez Simbort. On the right is Remo Bianchedi's oil on board from the *I blow a kiss for you series*, 1999.

9
The brass sculpture on the pedestal is *El Abrasso (The Embrace)*, 1988, by Felipe Lettersten (1957-2003). Above it is *Paisaje con Animales (Landscape with Animals)*, 1957, by Eduardo Abela. In the background is an undated oil on canvas, *Fisherwoman*, by Alberto Dávila (1912-1988). The sculpture on the table in the adjoining room is Dicky Stone's bronze, *The Gift*, 2009. On the shelves are, from top, a bronze sculpture of a Sikh warrior, a pre-Columbian lava stone sculpture and a large pre-Columbian water jar.



11

get it a good price.

On their last night in Peru they went into a gallery, and were captivated by a painting by Alberto Dávila, which they bought despite the fact that all their belongings had already been packed and crated. Although they never purchased paintings for investment, they were pleased to discover years later that Dávila had become successful.

Susan passed away shortly after the couple moved to their new home in Savannah, Georgia. He continues to frequent the galleries in Savannah especially Reynolds Square Fine Art Gallery, which carries the work of Irene Sainz Mayo and Joe Saffold. Mayo paints scenes of the Lowcountry marshes as well as subjects in Savannah. Procaccini commissioned her to paint a vista of the marshes from a photograph he took. *Skidaway Marsh Scene*, 2017, now hangs above his bed. He has been talking with Mayo about the possibility of doing house exhibitions as he and Susan did in Princeton.

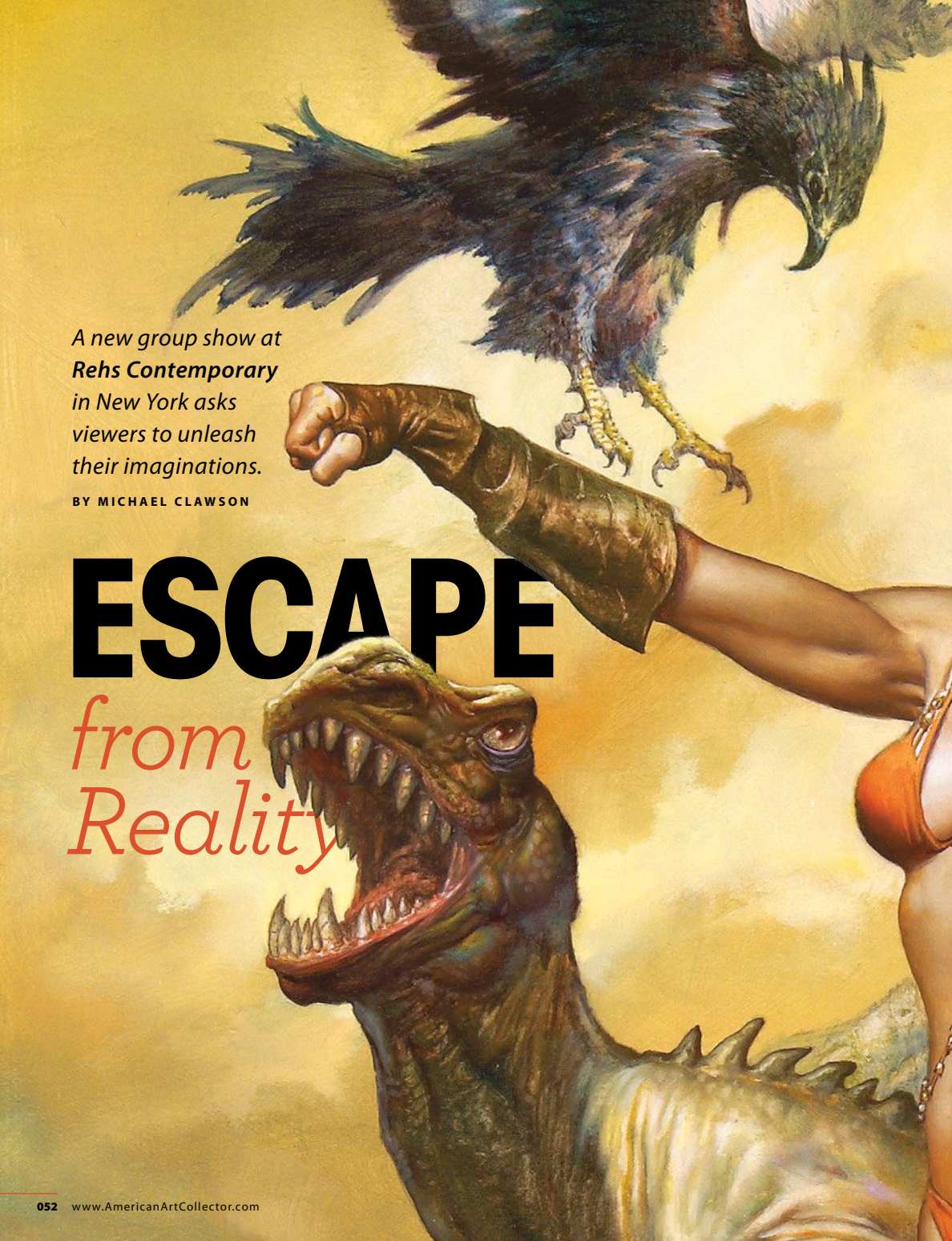
When Procaccini invites people to his home, "they always ask about the art," he says. "It's just wonderful to go around the house to talk about the art and the stories behind each piece. It's amazing how many people don't have art in their homes. I don't understand it. It adds to your home and your life."



John O'Hern, who has retired after 30 years in the museum business, specifically as the Executive Director and Curator of the Arnot Art Museum, Elmira, NY, is the originator of the internationally acclaimed *Re-presenting Representation* exhibitions which promote realism in its many guises. John was chair of the Artists Panel of the New York State Council on the Arts. He writes for gallery publications around the world, including regular monthly features on Art Market Insights and on Sculpture in *Western Art Collector* magazine.

10
On the left above he desk are two framed fabrics from the Nazca culture of Peru, circa 100 BCE to 800 CE. Next is an oil on canvas *Baile (Dance)*, 1994, by Harry Elsas (1925-1994). On the right is his oil on canvas *Mãe E Filha (Mother and Daughter)*, circa 1970s.

11
On the left is Gregory Fink's 1995 oil on board, affectionately known as *The Glob*. Above the dresser is Remo Bianchedi's oil on board from the *I blow a kiss for you series*, 1999.



A new group show at ***Rehs Contemporary*** *in New York asks viewers to unleash their imaginations.*

BY MICHAEL CLAWSON

ESCAPE *from Reality*



1
Boris Vallejo, *Morning Envoy*, oil on board, 28 x 14"



2

The real world has an endless supply of subject matter, from the most crowded Manhattan street corner to the most desolate Himalayan peak, where the nearest human is not only far from view, but beyond the curvature of the earth. Subjects can be people in an artist's life, fruit from their local grocery store, or the store itself, its fluorescent aisles lined with stacked food items. They can be abstract ideas rendered into blocks of color, or hyper-detailed photorealism, in which paint is applied with almost microscopic accuracy. The one constant, though, is reality—subjects are drawn from the real world, an observable place governed by fixed systems that answer to biology, chemistry, physics, gravity and other aspects of the physical world.

But reality has its limitations. Its borders don't just have edges, but also impermeable barriers, and rules don't break easily, if at all. To transcend beyond these barriers artists have for centuries turned to their imaginations to transport them and their work beyond the realm of the real, into a



3

dimension of fairytale and fantasy. On April 28, Rehs Contemporary in New York City will dive deep into the genre of contemporary imaginative realism with *Imagine*, a new group exhibition that will present works that stray far from the world we inhabit.

Artists in the Rehs show include major innovators of contemporary imaginative realism, including Boris Vallejo and his wife, Julie Bell, both of whom are well-established artists in fine art and illustration for their fantasy scenes that often include mythical monsters, nude warriors and exotic settings in otherworldly locations. Joining them is an incredible roster of talented artists, many of whom have exceptional careers focusing purely on works that reveal their deep and multifaceted imaginations: Timothy Jahn, Tenaya Sims, Eric Velhagen, Edward Dillon, Kevin Moore, Helen Crispino, Alex Jove and many others.

Imagine will also feature work from students, alumni and instructors of the Ani Art Academy, a nonprofit art organization that trains aspiring artists all around the world, especially in less-developed areas. Currently the organization has ateliers in Anguilla in the Caribbean, Sri Lanka, the Dominican Republic and Thailand, as well as two locations in the United States in Red Bank, New Jersey, and Bear Creek Township, Pennsylvania. Painter Anthony Waichulis, who will also be showing in the exhibition, founded Ani Art Academy and says the schools "allow for exploration within as well as outside of ourselves," all inside the framework of highly skilled, technically proficient realism. "When developing our curriculum, we sought to minimize particular aesthetic influences so as to purposefully create a deficit that would be filled by the personal preferences, interests and cultural perspectives swirling within the individual," Waichulis says. "I believe this strategy promotes creative development alongside the more conventional (technical) skillset that will eventually need to draw from it."

Additionally, for *Imagine*, Rehs has teamed up with Pat Wilshire, founder of *Illuxcon*, the world's largest annual showcase of contemporary imaginative realism, to bring together this influential group of artists, many of them younger artists with their entire careers still ahead of them. "This fresh insight is nowhere more prevalent than in the younger generation of artists," Wilshire says. "Raised with this foundation of the fantastic, it is a natural, obvious progression for young artists to want to share their own 'vision of never,' utilizing their highly proficient, skills-based training to illuminate their deepest inner vision."

With Ani Art Academy and *Illuxcon* playing prominent roles in the show, gallery director Lance Rehs identifies a third important element worth mentioning—illustration. From Howard Pyle and N.C. Wyeth to Frank Frazetta and Vallejo, illustration has remained a significant force within the more fantastical realms of art. And even though the interest in traditional illustration has dipped in recent decades with the prevalence of photography and digital design, illustrators should not be counted out. "It's remarkable how much illustration is still a traditional medium for these artists. Even the ones that have gone partially digital, what they're doing still looks like painting—they're not using a mouse and keyboard, but instead are using tablets," Rehs says. "The artists that have always gravitated toward the illustration side of things are starting to see more gallery representation, even some really great cutting-edge galleries. So it's exciting to see illustrators producing amazing new work and staying relevant."

One the artists whose work is expanding outward on both fronts, illustration and fine art, is David Palumbo, who will be presenting *September Moon*, an image of a robed female figure with large ram- or goat-like horns. "I've been working on a series of works for two or three years now that generally take place in similar settings to this, with an almost swampiness to it in this dark, woodsy scene. I wanted to have this literal connection to the forest so I made the horns almost snail-like in texture and had them merge with the figure," Palumbo says of the work that features a crescent moon over the figure's forehead, as if it were part of a sacred, or evil, ceremony. "The people are in these ritualistic ceremonies. I'm not really sure where it's all going yet, but that's OK because I've been having fun discovering it all and letting it guide me from place to place in this



4

2
Tony Lombardo, *Swan Mist*, oil on panel, 18 x 24"

3
Victoria Steel, *Familiarity Breeds Contempt*, oil on panel, 18 x 20"

4
Anthony Waichulis, *Dragonslayer*, oil on panel, 7 x 5"



5

continuation of this unknown story."

Palumbo will be showing with his mother, Julie Bell, who will be presenting *Aldebaran*, an image of a nude figure kneeling next to a large buffalo-like creature that is her protector. Palumbo doesn't hide the fact his mother is famous in the art world, nor does he broadcast it—she doesn't appear in his bio online, and he doesn't appear in hers—only because he's largely wanted to be considered his own artist, with his own career and interests, something that he has achieved with his complex figures and moody atmospheres. "When I was first contacted by the gallery, Howard [Rehs] didn't know we were related," he says. "It was only later, further down the road, that he found out and it was a surprise to him. We don't often show together in group shows like this, so I'm excited we'll be showing together for this one."

Donato Giancola will exhibit *Life Seeker*, featuring an astronaut amid a surreal space-scape tagged with graffiti embellishments as hands reach through the clouds toward the objects in orbit. "*Life Seeker* is a reflection on the discovery of life beyond our earthly shell. Descending from the heavens and bearing the news as a flaming, astral comet the astronaut messenger returns to Earth as Mercury, the Greek god, and is greeted by a celebratory populous," Giancola says. "The animated forms speak to the concept that ideas and abstract thought are a driving force in how we proceed forward with developments and technology. Bound and heavily restricted by our worldly

5
Michael C. Hayes, *Faun*, oil on panel

6
Donato Giancola, *Life Seeker*, oil on panel, 40 x 30"

7
David Palumbo, *September Moon*, oil on panel, 20 x 16"



6



7

bodies, it is our robots and science which will reach out beyond the stars to extract the greatest of coming discoveries."

Waichulis, who has ties to many of the other artists through the Ani Art Academy, will be offering *Dragonslayer*, a Trompe l'Oeil of a small box containing various fantasy-based items, including two dragons, a 12-sided die, a knight figurine and a battle of mysterious red flakes. "I very much enjoy being able to explore very large, complex topics with small, playful compositions—and *Dragonslayer* is just that," Waichulis says. "While the content of the piece was indeed inspired by imagery that quickly came to mind when considering the potential fantasy component of the exhibition—imagery built from a childhood riddled with *Dungeons & Dragons* adventures, visits to the Zork universe, and a host of other books/games—it was my aim to use this specific composition to explore a concept that is not necessarily limited to it. More specifically, with *Dragonslayer*, I aimed to explore just how influential our biases and heuristics are in shaping the context of whatever we are evaluating—a context that, in turn, tends to fundamentally determine the role or nature of each component. For example, when you first view this composition, how do you view the relationship between the dragons and the knight? Who do you perceive to be the hero? Who is the villain? Is there even a conflict? How might such assignments be swayed by the title? It is my hope that the more one investigates the relationships throughout, the more the viewer may realize that our initial conclusions may not be as clear-cut as we may have thought. And at the risk of sounding rather cheesy, perhaps it is the impulse to diminish the influence of irrational bias and naïve intuition in our search for meaning that is the real 'Dragonslayer' here."

In *Swan Mist*, Tony Lombardo paints four figures rowing out to a misty shape over a lake. The ominous shape suggest a sense of dread over the scene, yet the lightness and peacefulness of the enveloping mist creates a more ethereal mood, one that hardly feels dangerous at all. "I was inspired by the idea that there can be magic and wonder out in the world if we are open and willing to look for it. The mist is meant to convey that it's not always easy to see. Some people don't even notice the swan right away," he says. "It's part of a series of paintings I'm working on that uses the Lewis and Clark expedition as an allegory for seeking inspiration beyond our known environment and purposefully setting out into the world without preconceived ideas or influences. I thought that having historical characters would echo the idea of the world being new and largely undiscovered, home to great things we could only imagine."

Other works include Michael C. Hayes' *Faun*, featuring a horned female figure in an ornate carved frame; Victoria Steel's *Familiarity Breeds Contempt*, showing two figures facing each other with a bird-sand butterflies between them creating a Rorschach-like effect of shapes; and Vallejo's *Morning Envoy*, a quintessential Vallejo image with a bikini-clad and sword-wielding warrior (likely his wife, Bell), a falcon landing on her arm and roaring dinosaur at her side. It could easily be the poster for the show, not only because it ties *Imagine* to a long legacy of fantasy imagery, but also because it shows how an artist's imagination can untether a painting from the natural world and send it careening off into a beautiful, unexplored space.

IMAGINE

When: April 28-May 18, 2018
Where: Rehs Contemporary,
5 E. 57th Street, 8th Floor, New York, NY 10022
Information: (212) 355-5710, www.rehs.com





1



2

The Escape Artist

*New work by **Greg "Craola" Simkins** will be on view at KP Projects in Los Angeles.*

BY JOSHUA ROSE

1
Gone Missing, acrylic on panel, 24 x 20"

2
Greg "Craola" Simkins works on *The Escape Artist*, acrylic on canvas.

Greg "Craola" Simkins holds on to a "jar full" of childhood memories to draw from whenever he feels the pressures and realities of daily life closing in on him or dragging him down. These memories serve to help rediscover some of his childhood innocence long enough to create a new painting, come up with a character or devise a narrative for his works to follow. Simkins believes so strongly in these moments that he has named his new exhibition *The Escape Artist* in order to only further connect with these remembrances of times past.

"The older I get the more affected I am by the responsibilities that my age requires and holding onto that youthful spark is like chasing too few fireflies without a net," says Simkins. "I am lucky to have stored away a jar full of them though! Those memories from being a kid and what it felt like the first time I saw a whale in the wild and the first time I witnessed a meteor shower reinvigorate me each time I sit down to sketch out an idea for a painting."

Great artists create a world that their art exists in and then they too become a part of this imagined world. For Simkins, his own private Narnia or Oz is The Outside, a fantasy world where the creatures and animals in his paintings strive for love, hope, faith, acceptance, control as well as the shortcomings that result in pursuing these ideals.

"It is a fantasy world, much like a delicious cocktail with equal parts Narnia, Oz, Wonderland, Never Neverland, Middle Earth, Animal Planet and the Audubon Society shaken or stirred together," says Simkins. "The birds play a big part and possibly a larger role even in this show because what better escape is there than to hop off the back of a bird and fly away to strange new lands."



Scan for VIDEO

3
Back Outside, acrylic on canvas, 24 x 18"

3

This latest episode is marked by the appearance of something that Simkins refers to as the Starry Knight Drama Club. These characters act like puppeteers by moving on the story and managing the going-ons of the entire world found within The Outside.

"They are identified by their all-black suits with a single white star on their faces," says Simkins. "I chose to create many different races of creatures as part of this club to represent a unity of spirit around a common cause and that it doesn't matter what species they are, they are all welcome in the club."

A key moment in Simkins' own story came with the birth of his two sons. Many of the stories found in The Outside serve as nightly entertainment for his two boys and their appearance in his life have inspired him to dig deeper and keep creating such tales.

"My two boys have reinvigorated my imagination and reminded me of those youthful exciting instances from my own childhood memories," says Simkins. "I would be a far different painter if it wasn't for them, and I feel I am better off with the whimsical stories we tell to each other at bedtime and playtime. I have been able to watch the world through their eyes, during good times and bad, and those things have worked their way into the way I draw and work." ●

GREG "CRAOLA" SIMKINS: THE ESCAPE ARTIST

When: May 19-June 16, 2018,
May 19, 7-10 p.m., opening reception
Where: KP Projects, 170 S. La Brea Avenue, Los Angeles, CA 90036
Information: (323) 933-4408, www.kpprojects.net











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1
Chasing the Sun, oil, 36 x 60"



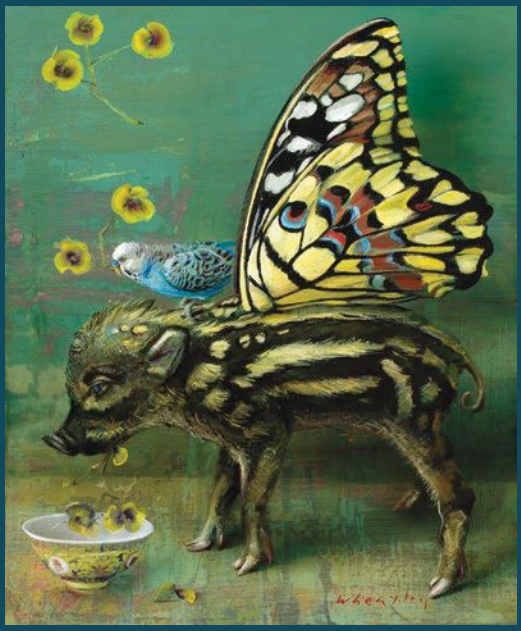
The Magic *of* Art

ANIMALS PLAY A VITAL ROLE IN THE LIFE AND ARTWORK OF **JASON WHEATLEY (TIKUNKIT).**

BY JOHN O'HERN



2



3

Jason Wheatley and I last met when I curated an exhibition in San Francisco 10 years ago. Since then, I've left the museum world, sold my house and most of my "things," moved to Santa Fe, New Mexico, to live in a converted adobe goat shed and to write full time for our magazines. The year after the exhibition, Wheatley began painting collaboratively with a group called the Oyster Pilots. "I also got rid of all my possessions, closed my bank accounts and streamlined my existence to a suitcase and a roll of canvases. I completely fell off the grid and began implementing ideas I had been toying around with previously," he says. "My notion was that Art is Magic or more precisely Alchemy, as the artist creates gold from mud (pigment). I swore off money, began living a currency-free existence and trading art for time and space. This opened up a whole new universe to me and took me to very unexpected places." Somehow my abrupt change seems prosaic.

I dropped the initial "D" from my name and Wheatley changed his name altogether.

Animals have always played an important role in his life. He says, "I learned the unspoken language early on from interacting and communicating with all the forms of life around me as I was growing up. For me all life force (Élan vital) is a divine and direct link to the All." He identifies with the monkey, the playful fool, whom he calls Ti Ku, which is now his Facebook moniker. Officially, if there is such a state, he goes by Jason Wheatley (tikunkit) which, graphically, can become a palindrome. The idea is loosely based on Tikkun olam, Hebrew for "world repair." For him, a repair kit or "tikun kit."

Comfortably at home, it seems, in both the material world and the ethereal, his paintings are a bit of both. He may set up a still life inspired by his dreams but the painting and he begin a dialogue. "I never do preparatory drawings. I started approaching it from working abstract and then finding the creatures emerging from the backgrounds. That's when I began to understand that art is magic and magic is art. I approach my art like a conversation," he explains. "I try to create a



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2
Dollars 4 Foo, oil on canvas, 48 x 36"

3
Food 4 Flight, oil, 29 x 24"

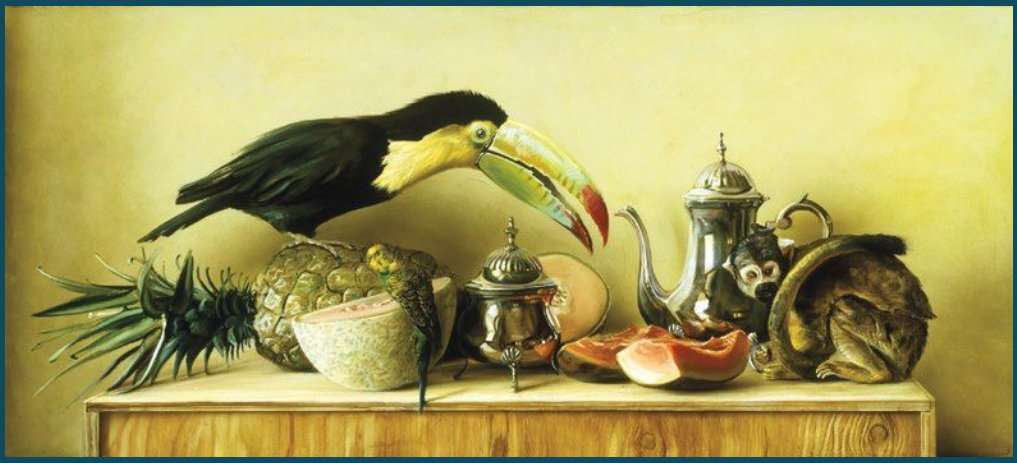
4
Jason Wheatley (tikunkit) painting in his studio.

5
Paradise on the Edge, oil, 32 x 24"





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6
Balance, oil, 25 x 30"

7
Tea 4 Toucan, oil, 17 x 38"

8
Phoenix Rising, oil, 55 x 24"



visual trance so that I can enter into the void of my imagination. You never know where it may end up and that is the fun in engaging in it. For the viewer it is like overhearing an interesting conversation that leads the mind into unforeseen places."

He says, "I believe everyone can learn how to contort the harsh reality of mere existence into a daily routine of meaningful and magical moments." We all bring our experience of animals when we view his paintings whether it is direct experience or an awareness of the archetypal meaning of animals. "People have different responses to animals," he says. "Mice and snakes bring up fear but people identify with monkeys." A dealer once told him "Paint more monkeys!"

"Art is a visual language," he explains. "It's hard to say what your trying to say in the first place. I connect with the archetypes—more of the mystical, magical realm of reality, transcending the soul encased in the duality of the body."

The magpie occurs frequently in his paintings such as *Chasing the Sun*. Wheatley collects "mundane bits of reality" for his paintings, much as the magpie does for its nest. It is often seen as an ill omen in the West and a good omen in the East—black and white and signifying opposites.

"The meaningful and magical are most definitely there," he says. "We all naturally saw them when we were children but now it seems to take some unlearning to get back to seeing through a mystic/magic lens. Magpies are super fantastic creatures—the harbinger of the Other Worlds, black and white duality reconciling the spiritual and emotional opposites. The cackle of the trickster as laughter is the link between joy and sadness."

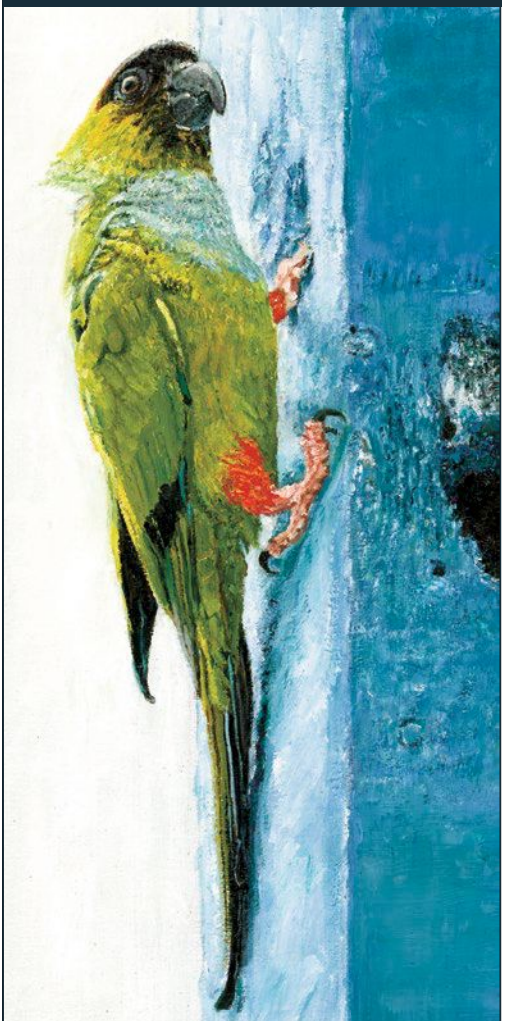
He explains, "It's boring to create meaning. It has to be revealed. I tone the canvas because I don't like looking at a white canvas, and begin to trowel on pigment. I build up layers and something becomes revealed. I compose off the triangle but the compositions become super intuitive. The less you think, the better. There's magic to the way oil suspends the pigment and the way it refracts light."

Paradise on the Edge presents a conundrum. Will the dump truck drive the monkey and creation over the edge? Wheatley creates giclée prints of his paintings and adjusts them for alternative meanings. The painting itself, however, leaves us to wonder.

Wheatley suggests that his paintings come from his dreams and the dreams come from his paintings. To enter into his dream world is to let go of preconceptions and to allow the imagination to be free. William Blake wrote, "The imagination is not a state: it is the human existence itself." The magic in Wheatley's art is a vehicle to the real.

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James L Lockhart

LOCKHART COLLECTION

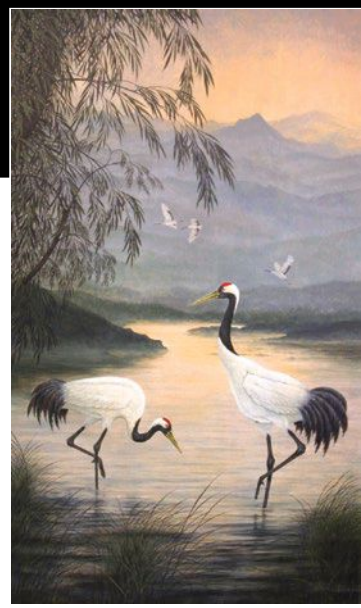


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HABITATS of the WORLD

BY JOHN O'HERN

In an Iroquois creation myth, Sky Woman fell through a hole in an island in the sky to a watery world below. The water animals saw her plight and tried and failed to create a place for her to land. However, Muskrat brought up some mud and Turtle agreed to have it put on his back. Sky Woman had grabbed some seeds before she fell and released them onto the soil on Turtle's back when she landed. Many indigenous tribes refer to North America as Turtle Island.

Nathaniel Bagshaw Ward put together the first terrarium in the 1840s to watch a chrysalis transform and was surprised when a fern began to grow in the container along with a sprig of grass. The closed environment of the





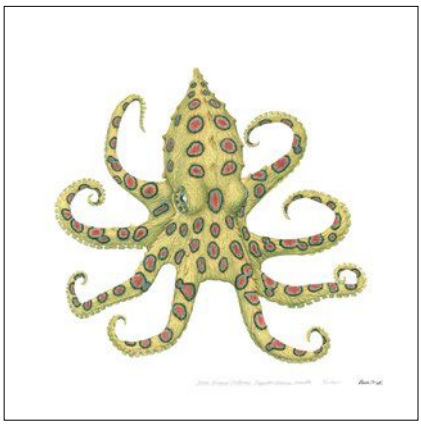
1. **Antler Gallery**, *The Cleaner*, acrylic on birch panel, 13 x 20", by Josh Keyes.



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terrarium provided the ideal conditions for them to grow in.

Artist and illustrator **Lisa Ericson** painted *Terrarium* depicting a turtle carrying a piece of the world on its back. She says, "These pieces are all about turtles and what they can carry on those amazing half-a-globe shells, and about things that need saving." Some of her turtle paintings depict single species of butterflies and in others a group of birds or forest creatures. She paints in meticulous detail with tiny 18/0 brushes. She has tried to paint with bigger brushes, but she confesses, "The call of the tiny brush was too strong!" The realism of her creatures makes it easier to imagine the creatures living together in real harmony, interdependently.

Her husband, **Josh Keyes**, grew up going to museums with his family and being fascinated by totem poles and the mystic stories of the indigenous people of the northwest. His environmental interests permeate his work. Earlier, more dystopian paintings, such as *The Cleaner*, depict simple and complex vignettes isolated against a white background that he describes as "diagrammatic illustrations from science textbooks" to encourage viewers to "see nature objectively." His storytelling has become more



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2. **Jon Ching**, *Equilibrium*, oil on wood panel, 16 x 16" **3.** **Quidley & Company Fine Art**, *Osprey Platform Nest*, watercolor on Arches paper, 56 x 36", by Flick Ford. **4.** **Quidley & Company Fine Art**, *Blue-ringed Octopus*, watercolor and gouache on Arches, 36 x 36", by Flick Ford. **5.** **Carel Pieter Brest van Kempen**, *Green Iguana & Leaf-Cutter Ants*, acrylic on illustration board, 18 x 24" **6.** **Toni Hamel**, *Floaters*, oil on cradled panel, 18 x 24" **7.** **Antler Gallery**, *The Cabin*, oil on panel, 23 x 36", by Brin Levinson. **8.** **Antler Gallery**, *Terrarium*, acrylic on wood panel, 12 x 12", by Lisa Ericson.

complex since he has expanded his settings into scenes in nature that embody a bit more hope for the future. "The Cleaner" is a fallow deer gathering up the detritus of the city streets with his antlers, making large balls of trash that he deposits at the edge of town like a John Chamberlain sculpture garden.

Brin Levinson began painting the often bleak built environment of his home of Portland, Oregon. To bring life to the compositions he began to introduce animals and now paints post-human landscapes where the animals roam among the constructions the humans have left behind. He also sees the animals as "elements of hope...Nature always wins." Inspired by the cityscapes he describes his process as "diving right in" with thin layers of paint "and over time, eventually, a painting emerges." In *The Cabin*, a doe sips from a stream that runs beneath a stranded caboose covered with graffiti and slowly rotting into the landscape. It's the end of the line for the caboose and its human creators and just another day for Mother Nature.

Carel Pieter Brest van Kempen writes, "As I explore the planet's ecology, it conjures

a flow of scenarios and stories in my imagination. My paintings are a means for me to realize these narratives and to work out their details. I try to say as much as I can about how the particular subject lives and interacts with its environment and other organisms." He notes the lack of diversity of subjects in wildlife art and he has set out to rectify that with a wide range of subject matter, such as *Green Iguana & Leaf-Cutter Ants*. The green iguana lives in the forests of Central and South America along with the green leaf-cutter ants that crush the leaves to make a medium for growing fungi to feed their colony. Van Kempen is a self-taught artist yet has been named a Master member by the Society of Animal Artists. The extraordinary detail of his paintings puts the viewer into the context of the animal's world where they can feel the artist's passion for his subject and the mysterious symbiosis of creature and environment.

Toni Hamel has a different take on the environment, painting scenes with humorous juxtapositions as well as expositions of terrifying truths. *Floaters* is from her series *High Tides and Misdemeanors*. We laugh at the floating bathtub duckies and the incredulous gazes between them and the polar bear, floating on his remnant of Arctic ice. Neither knows that the polar bear may go extinct and the duckies may float forever. Sometimes, though, humor can break down barriers and resistance to inconvenient truths. Hamel calls her paintings "an illustrated commentary on human frailties."

Jon Ching brings together the universal and the particular in *Equilibrium*. He says the painting "is part of my ongoing search



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9. **Sirona Fine Art**, *Scottish Stag*, bronze, ed. 3/9, 98 x 43 x 43", by Wesley Wofford. 10. **Lotton Gallery**, *Spring Melody*, oil on canvas, 16 x 20", by Gelena Pavlenko. 11. **Lotton Gallery**, *Red Fox with Three Butterflies*, mixed media oil on panel, 10 x 10", by Ashley Anne Clark. 12. **Lotton Gallery**, *Autumn Rabbit*, oil on linen, 10 x 12", by Yana Movchan. 13. **Katie Graham**, *Beyond Sunshine*, watercolor on Aquabord, 36 x 24" 14. **Quidley & Company Fine Art**, *Right Whale*, watercolor on Arches, 40 x 60", by Flick Ford. 15. **Sirona Fine Art**, *Young Spirit Bird*, egg tempera, 24k gold and yellow sapphire on panel, 9 x 9", by Scherer & Ouporov. 16. **Sirona Fine Art**, *White Heart*, oil on canvas, 35 x 46", by Brian Keith Stephens.



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for connections in nature. I loved how the shapes of the ray and owl, both gliding in their respective fluids, were so similar and their patterns almost inversely mimic each other. I love how they balance each other and together it reminds me of how everything is a balanced connection that we need to respect, cherish and protect." Ching has placed the animals from opposite environments in a composition recalling the Chinese yin yang symbol of complementary opposites combined to make a whole.

Contemporary artists, such as these, are giving us a new perspective on wildlife and its relationship to the no less wild life of humankind.

In this section devoted to wildlife art are traditional and contemporary interpretations that highlight the beauty, strength and environment of some of the world's greatest creatures. Provided are also inspirations, reasons to collect and insight into conservational efforts that shape the artists' works.

Hallandale Beach, Florida-based **Sirona Fine Art** represents a number of artists who create animal-themed works, including painters **Brian Keith Stephens**, **Scherer & Ouporov** and sculptor **Wesley Wofford**.

Stephens' works are filled with energetic


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17. **Katie Graham**, *Out of the Blue 1*, watercolor on Aquabord, 36 x 24" **18.** **Raymond Gibby**, *Moonlit Serenade*, bronze, ed. 20, 25 x 10 x 8" **19.** **Cindy Sorley-Keichinger**, *Waiting for Mom*, acrylic on bird, 30 x 30" **20.** **Cindy Sorley-Keichinger**, *Arctic Gold*, acrylic on birch, 9 x 12" **21.** **Jerry Venditti**, *Wisdom*, oil, 11 x 14" **22.** **Yvonne Mendez**, *California Girl*, oil on linen, 48 x 36" **23.** **Lockhart Collection**, *Great Egret*, mixed media, 40 x 62½", by James Lockhart. **24.** **Lockhart Collection**, *Deer at the Pond*, mixed media, 42 x 52", by James Lockhart. **25.** **Amy Roy**, *Good Night Cormorant!* (diptych), oil on linen, 11 x 28" **26.** **Raymond Gibby**, *Choose Your Friends Wisely*, bronze, ed. 35, 17 x 13 x 11" **27.** **Yvonne Mendez**, *Lucy in the Sky*, oil on linen, 48 x 36" **28.** **Amy Roy**, *Marco Island Burrowing Owls*, oil on linen, 16 x 20" **29.** **Yvonne Mendez**, *Ruby*, oil on board, 19 x 23"

brushstrokes that often appear in imagined spaces where the foreground and background work together. "All of Stephens' work seeks to reflect his love of the world around him," explains the gallery. This includes the artist's wolf painting *White Heart*.

Married artists **Suzanne Scherer** and **Pavel Ouporov**, who work as the collaborative team Scherer & Ouporov, present the hummingbird painting *Young Spirit Bird* that contains an excerpt from DH Lawrence's poem *Humming-bird* painted around its edges.

Academic discipline and tradition are combined with expressive freedom and emotive, abstract elements in the sculptures of Wofford, such as the bronze *Scottish Stag*. According to the gallery, his "personality and hand is visibily present in the surface textures and compositional displays of his complex, thoughtful bronzes."

The watercolors of **Flick Ford** are available through **Quidley & Company Fine Art**, which has locations in Boston; Nantucket, Massachusetts; and Naples, Florida. Primarily known for his marine life paintings, Ford surprises with a majestic osprey piece titled *Osprey Platform Nest*. "This painting brings me back to the work I was creating in the early '90s. I was selling birds-of-prey paintings for a while and thought it might be fun to revisit the subject," shares the artist.

One of four in his *Marine Macro Pop Art* series is *Blue-ringed Octopus*, where a small creature is blown up four to six times life-size and in heighted colors. *Right Whale* is a species that was "almost hunted to extinction; it was a preferred target for whalers because of their docility, slow movement and closeness to the coast, only 400 or so remain in NE waters," says Ford.

Lotton Gallery has represented **Yana Movchan** since 2011. Movchan paints animals full of humorous curiosity with exquisite detail. Her *Autumn Rabbit* seems to gaze back and forth, while you gaze at him. Movchan's animal paintings create amuse-



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ment and lighthearted pleasure. **Gelena Pavlenko** and **Ashley Anne Clark** joined Lotton Gallery in 2017 with much success. Clark's nocturnal wildlife, especially her playful foxes with butterflies, capture the essence of Prince Edward Island. Pavlenko's *Spring Melody* is peaceful and blossoming, pointing to awe-inspiring nature.

Montgomery, Ohio-based artist **Amy Roy** is naturally attracted to painting birds, "but more so to their uniqueness in their appearance, their behavior or their interaction with their environment," she says. "Collectors should look for a well-rendered, identifiable species that is portrayed as intriguing subject matter within a distinctive composition."

James Lockhart, whose original paintings and museum-quality prints are available through the **Lockhart Collection** at **Read Lockhart Gallery**, was a noted nature and wildlife artist of the second half of the 20th century. He spent his life learning, observing and documenting the details of animal life and their habitats.

"To me, nature is the one source that an artist can turn to for countless ideas, compositions and color," he said. "I have always been intensely interested in animals and the outdoors. I feel that the only way for me to share this with others is to present nature's world in a way that everyone can understand."

Raymond Gibby says he chose to be a wildlife sculptor because he gets to observe and appreciate animals. "I love to study how ingeniously constructed each animal is to survive in their respective environments. I get to spend time in the outdoors seeing wildlife. And I love pondering where those animals might have been and the incredible vistas they have seen during their lives," he shares. "I get to spend only a few hours at a time with wildlife, but my imagination gets to go with the animals. It is fascinating to consider their secret lives."

Beginning May 5, Canadian artist **Cindy Sorley-Keichinger** will display some of her new wildlife paintings—including *Goldfinch* and *Arctic Gold*—at Picture This Gallery in Sherwood Park, Alberta. The show is one of Canada's largest miniature exhibitions. Sorley-Keichinger, who has long found herself drawn to the habitats and animals of her region, says, "The world around is loaded with never-ending inspiration and topics."

California-based artist **Jerry Venditti** says, "We've all heard the dire predictions and mourned the sad losses. But the plight of Earth's endangered creatures is seldom headline news anymore. We go about our



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30. **Kelly Leahy Radding**, *Elegy*, silverpoint on prepared paper, 10 x 7" **31.** **Raymond Gibby**, *Something in the Air*, bronze, ed. 20, 18 x 9 x 8" **32.** **Katie Graham**, *Over the Moon*, watercolor on Aquabord, 36 x 24" **33.** **Cindy Sorley-Keichinger**, *Goldfinch*, acrylic on textured canvas, 5 x 7" **34.** **Jerry Venditti**, *Lion Light*, oil, 18 x 24" **35.** **Paul Rhymer**, *Barn Parliament*, bronze, life-size **36.** **Paul Rhymer**, *Song Dogs*, bronze, life-size **37.** **Gail Powell**, *Flow of Life*, oil on canvas, 18 x 18 x 2" **38.** **Paul Rhymer**, *The Candidate*, bronze, life-size

lives, as do they. And yet, their numbers continue to dwindle. In just one century, the blink of a planetary eye—their populations have been slashed, often literally, at the hands of predators who often slay them for nothing more than bragging rights and trophies."

A Face of Change is a nonprofit organization founded by the artist's son, Jayce Venditti, to bring awareness for positive change to help protect endangered species, the environment and ecosystem. "The animals I honor in my paintings—from the towering to the tiny, beasts to insects—are on a dangerous precipice," says the artist, who donates 50 percent of sales to the collector's organization of choice. "My hope is to capture the nobility, the beauty, the exquisite threads of nature we would tragically lose forever if these fellow creatures are allowed to perish."

Venditti is a member of the Artists for Conservation, an international nonprofit that has a mission "to support wildlife and habitat conservation and environmental education through art that celebrates nature." His work was awarded a nomination by AFC, and he was selected as one of 84 artists to participate in an international exhibit leaving North America for China in 2016 where he sold his art.

In her latest collection of paintings, **Katie Graham** draws inspiration from "the migrating birds who make the world feel free and accessible," she says. "Like many bird species, I am a scatterling of Africa. Forever inspired by my birthplace, South Africa, I have lived on five different continents and I have found 'home' in many places, just as the birds do."

The painting express Graham's contemplations about personal happiness. "The world is not free or accessible for many," Graham says. "Yet the people I have met on my lifetime travels, who despite great adversity have retained their happiness and positivity, are a source of inspiration

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(801) 474-2505, carelbvk@gmail.com
www.cpbrestvankempen.com

CINDY SORLEY-KEICHINGER
goldfarm@telusplanet.net
www.goldenkstudio.com
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GAIL POWELL
Santa Fe, NM, gailpowellart@gmail.com
www.gailpowellart.com

JERRY VENDITTI
jerryvenditti@gmail.com
www.jerryvenditti.com

JON CHING
jon@jonchingart.com, www.jonchingart.com

KATIE GRAHAM
www.watercolourbykatiegraham.com



33



34



35



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38

for me and this series."

According to artist **Kelly Leahy Radding**, "Spending time in nature preserves my inner balance and sense of self. My current body of work is exploring the precarious fragility of nature and how precious it is to me. I am portraying a natural world that is spiritually and physically in balance while at the same time acknowledging just how delicate that balance is, how close it is to tipping over an irretrievable edge."

Paul Rhymer's bronze sculptures of animals are full of personality, as are the titles that he comes up to describe each work. A life-size sculpture of a turkey, titled *The Candidate*, was inspired by years of turkey hunting and having to endure decades of political change. "Here's a look at a pompous guy looking for attention," says Rhymer. "This is an observation of a puffed up subject; whether it's a bird looking for love and oblivious to everything around him or any politician looking for higher office."

The owls in *Barn Parliament* came about from Rhymer's interest in how animated they tend to be. "The fact that they are the only birds with a face, they are easy to anthropomorphize. We read all sorts of characteristics and virtues into them," he says. "I'll let the viewer guess what this meeting is about."

In another of his works, *Song Dogs*, he celebrates coyotes as dogs rather than varmints.

Animals have always been a strong influence and inspiration for **Yvonne Mendez**, who is represented by **Gallery 1401** in Chattanooga, Tennessee; **Shain Gallery** in Charlotte, North Carolina; **Shuptrine Gallery** in Highlands, North Carolina; and **Beals & Co.** in Santa Fe, New Mexico. In each painting Mendez strives to interpret the energy she feels from observing them. She says, "Their innocence, majestic beauty and playfulness keeps me interested and excited as I try to transfer this attraction to canvas."

KELLY LEAHY RADDING
9 Westgate Road, Columbia, CT 06237
(860) 208-2353, www.leahyraddingart.com

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At Read Lockhart Gallery, Taos, NM
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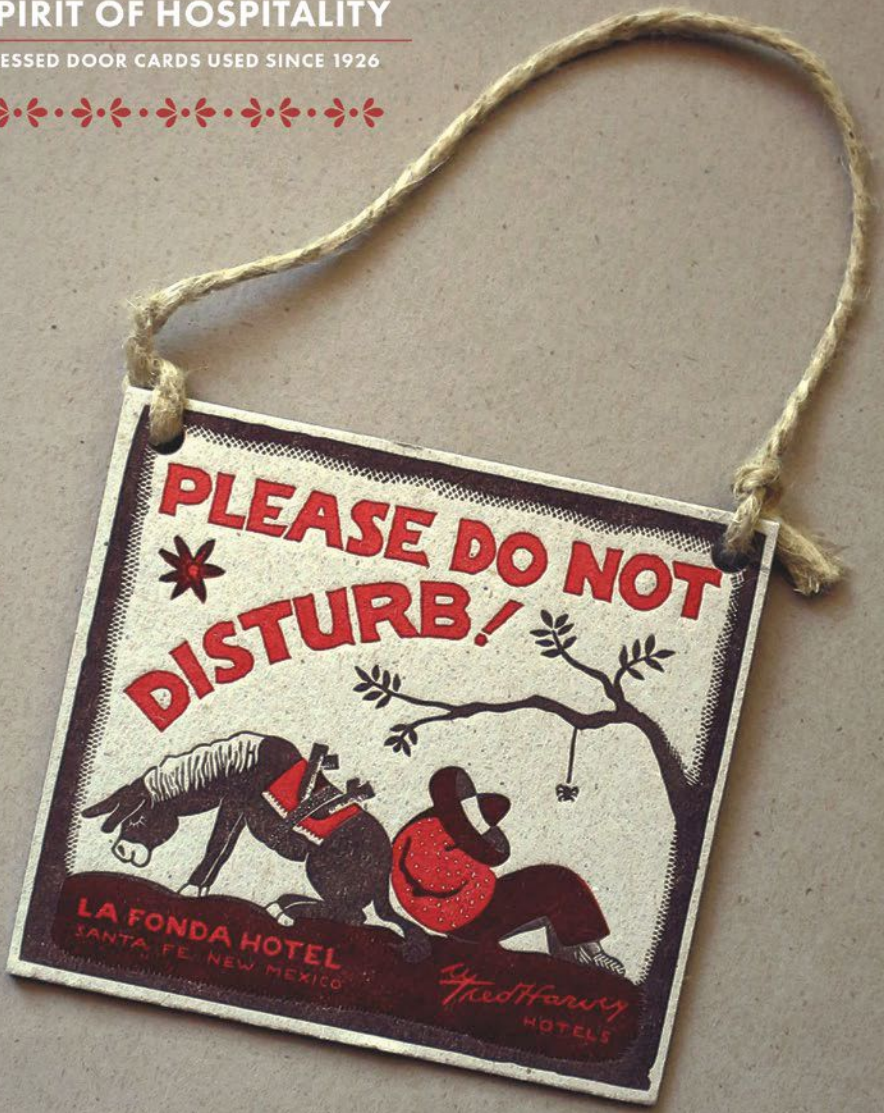
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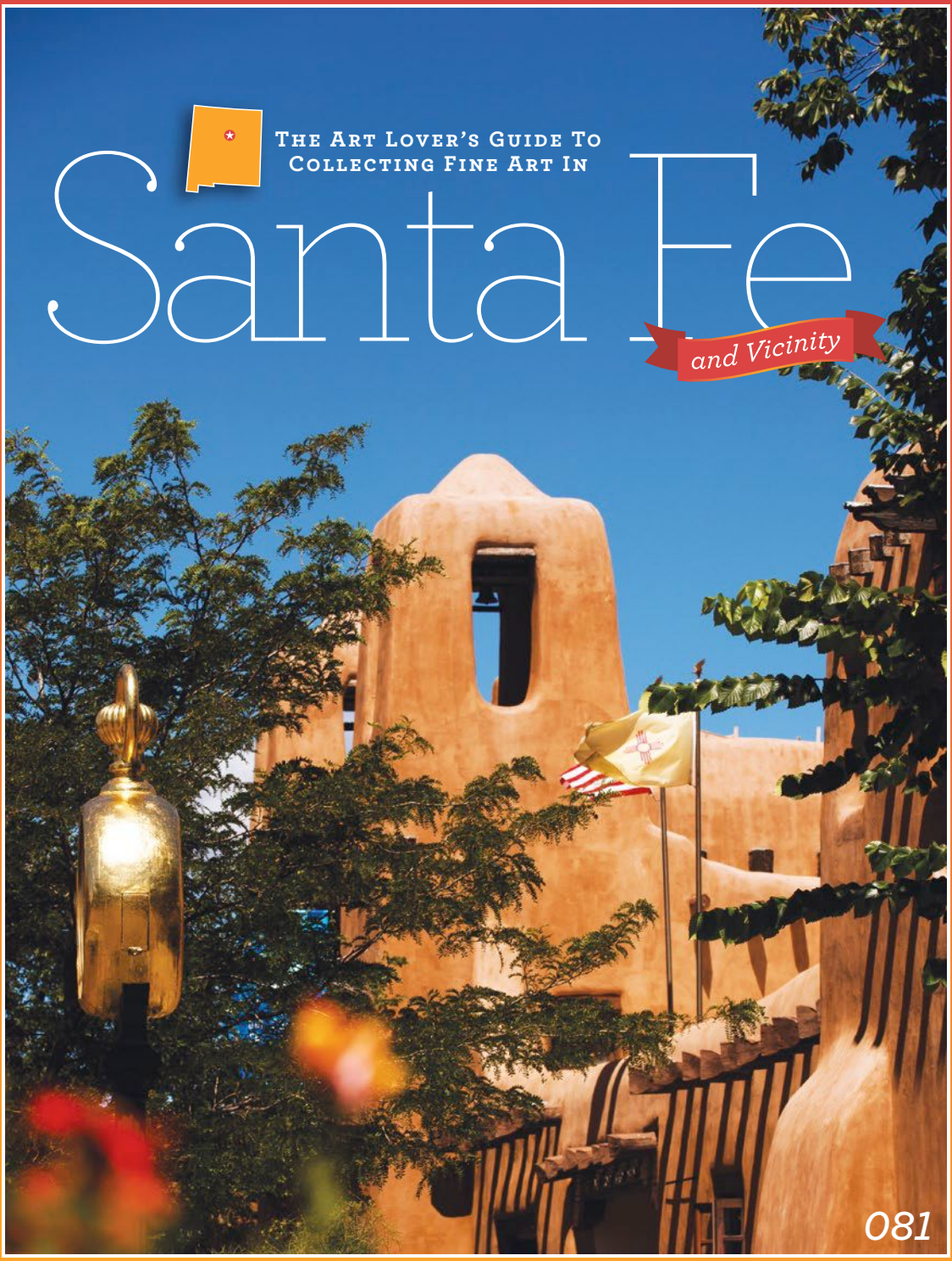
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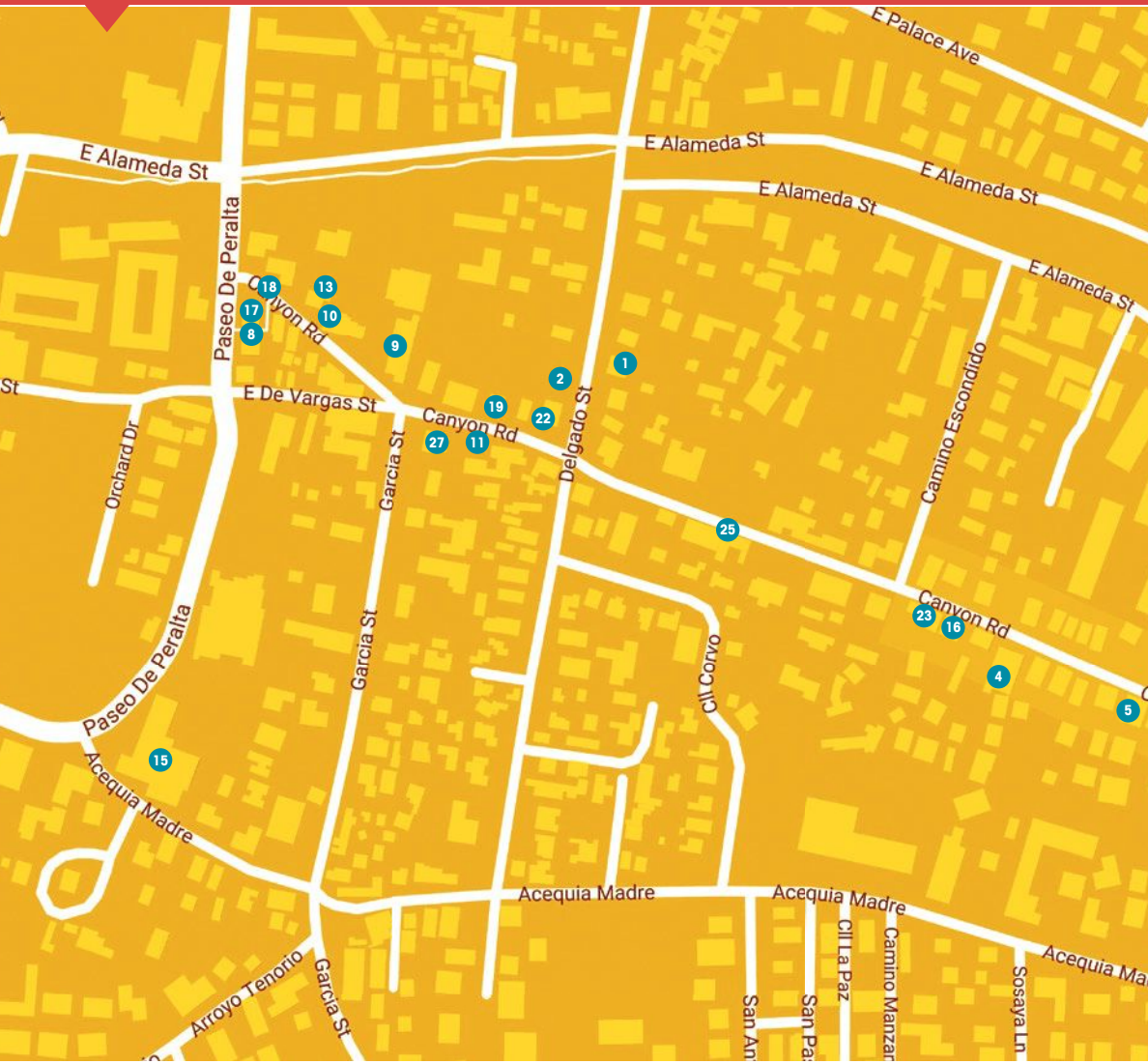
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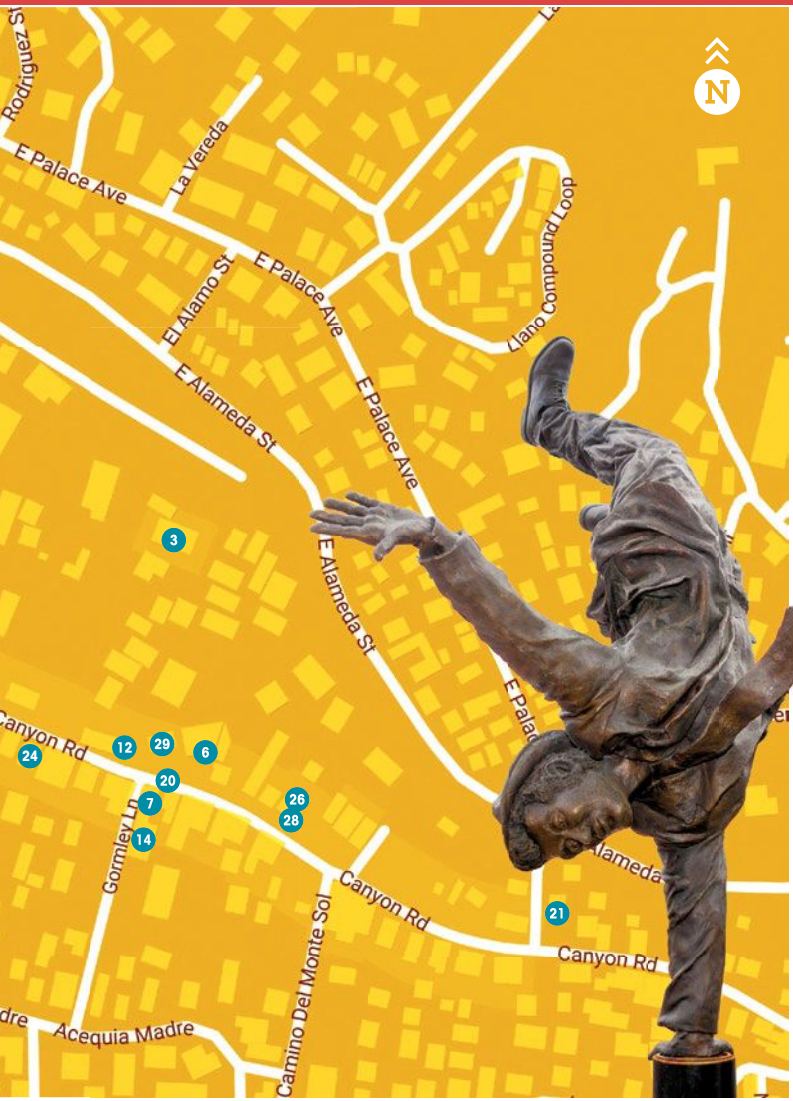
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Canyon Road





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Nestled in the foothills of Santa Fe's Sangre de Cristo Mountains, Canyon Road is a half-mile trail that is home to dozens of galleries. Adobe architecture gives this arts district a sense of Old World charm. Galleries open in the evenings on the fourth Friday of every month, showcasing fine art alongside complimentary beverages. In the spring, the area hosts the *Canyon Road Spring Art Festival*, this year taking place May 12, and the third weekend of October is the well-attended *Canyon Road Paint Out & Sculpt Out.*



Railyard

This patch of formerly-underused land between Guadalupe Street and Cerrillos Road is now a hip, new neighborhood where vistors can experience world-class contemporary art. Housed in warehouse style buildings, all galleries are within walking distance of each other, along with the lively Santa Fe Farmer's Market. Neighborhood events include the *Last Friday Art Walk* and *Free Fridays* at SITE Santa Fe.



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3 ANDREW SMITH GALLERY
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Downtown Arts + Museum District

Within walking distance of most of the city's major hotels, the Downtown Arts + Museum District is where visitors can experience Santa Fes rich heritage. Dozens of galleries, museums, hotel resorts and restaurants are all within a short stroll of each other. The district hosts an art walk on the first Friday of every month.

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1



2

EVOKE CONTEMPORARY

550 S. Guadalupe Street, Santa Fe, NM 87501, (505) 995-9902
info@evokecontemporary.com
www.evokecontemporary.com

EVOKE Contemporary is committed to exhibiting artwork that is provocative and compelling by a wide range of established to emerging American and international contemporary artists. The gallery features some of the most recognized artists working today in the genres of figurative painting and sculpture including **Alice Leora Briggs**, **Jeremy Mann**, **Javier Marín**, **Soey Milk**, **Kristine Poole**, **Lee Price**, **Jorge Santos**, **Julie Speed**, **Aron Wiesenfeld**, **Kent Williams** and **Michael Workman**.

The gallery also represents some of the foremost American landscape painters such as **Lynn Boggess** and **Francis Di Fronzo**. In addition, EVOKE Contemporary proudly represents the estates of **Louisa McElwain** and **Wade Reynolds**. New to EVOKE Contemporary is **Harriet Yale Russell**, who adds an exciting new diversity to the gallery's program with her non-objective abstract paintings in oil and cold wax.

Located in the pre-eminent Railyard Arts District in the heart of Santa Fe, EVOKE Contemporary participates in the *Last Friday Art Walk* year-round and is open Monday through Saturday from 10 a.m. to 5 p.m.

EVOKE Contemporary is highlighting its landscape painters this spring starting with *Cumulous Songs*, which is a show of the robust New Mexico skies by McElwain (1953-2013) through the month of May. A solo exhibition by West Virginia plein air painter Boggess opens on May 25 and runs through June.

"The Santa Fe Railyard Arts District has been recognized as the foremost district for contemporary art for more than a decade, and with the 2017 grand re-opening of SITE Santa Fe and the upcoming addition of a new Contemporary Museum of Art, the district continues its ascent into the forefront of the contemporary art market internationally and within the art-centric city of Santa Fe." — **Kathrine Erickson, owner, EVOKE Contemporary**



3

1
EVOKE Contemporary, *O Prima Vox*, oil on canvas, 54 x 62", by Louisa McElwain.

2
EVOKE Contemporary, *Chalice*, oil on canvas, 54 x 72", by Louisa McElwain.

3
An interior view of EVOKE Contemporary in the Railyard Arts District.

SELBY FLEETWOOD GALLERY

600 Canyon Road, Santa Fe, NM 87501
(505) 992-8877, www.selbyfleetwoodgallery.com

Located in the historic Canyon Road Arts District, Selby Fleetwood Gallery is housed in a 250-year-old adobe with a lovely sculpture garden. The gallery offers a selection of more than 20 painters and sculptors working in a contemporary genre. Surrounded by this old-world charm, contemporary artists bring fresh and new approaches to art.

Recently two California artists joined the established gallery.

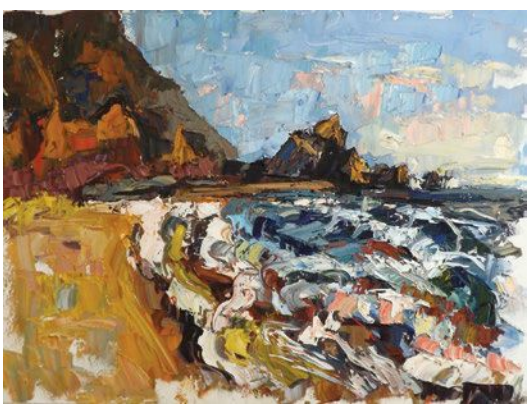
Helen Steele was born and raised in Germany by two grandparents who were also painters and where she learned the love of drawing. Her nondescript figures seem to wander in ambiguous spaces with either a muted or colorful palette depending on the mood she is creating.

Plein air painter **Nathanael Gray** is a native of Indiana and recently moved to the California Bay Area. Known for his adventurous explorations of his surrounding environments, Gray paints gestural renditions of his impression of the landscape using thick, impasto paint.

On the evening of Friday, May 18, from 5 to 7:30 p.m. the gallery invites visitors to join them and sculptor **Kevin Box** as they celebrate their 10-year anniversary together. There will be new work by Box and live entertainment, light refreshments and fun.



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1
A view of Selby Fleetwood Gallery's garden.

2
Selby Fleetwood Gallery, *Summer Light, McLure's Beach*, oil on canvas, 30 x 40", by Nathanael Gray.

3
Selby Fleetwood Gallery, *Good Bye's Are Hard*, acrylic on canvas, 40 x 30", by Helen Steele.

PIPPIN CONTEMPORARY

409 Canyon Road, Santa Fe,
NM 87501, (505) 795-7476
pippincontemporary@gmail.com
www.pippincontemporary.com

Pippin Contemporary, founded in 2011 by abstract painter **Aleta Pippin**, is located on historic Canyon Road and is an uplifting world of vibrant color as expressed in contemporary art. The gallery's artists are selected for their energetic and tactile expressions and present a range of personal perspectives expressed through their art. Those expressions range from original paintings in vibrant colors to sculpture in stone, metal and glass, bronze, and kinetic. As Pippin suggests, "That passion creates an element of surprise and beauty, offering you, the viewer, an opportunity to reflect, to access emotions and to explore your thoughts."

Renowned Southwest landscape artist **Phyllis Kapp** has joined the gallery's roster. Her ecstatic watercolors never fail to elevate and inspire. Collectors and newcomers alike "love the spontaneity and sheer joyfulness of her landscapes, paintings that transform the Southwest into a wonderland of myriad colors."

Rebecca Haines' solo exhibition at the gallery, titled *Creature Creature*, will take place May 23 through June 6, with her opening reception on Friday, May 25. Her show will continue her devotion to animal emissaries through her paintings, offering even deeper contemplations of the coexistence between the wild and the civilized.



1



2

"We're very enthusiastic about the art market and anticipate an outstanding year for sales in Santa Fe."



—Aleta Pippin, owner, Pippin Contemporary



3

1
Pippin Contemporary, *Just One of Those Fabulous Days*, watercolor, 34 x 28" (framed), by Phyllis Kapp.

2
Pippin Contemporary, *Fox Prophet*, oil on panel, 12 x 12", by Rebecca Haines.

3
Pippin Contemporary's sculpture garden.

BLUE RAIN GALLERY

544 S. Guadalupe Street
Santa Fe, NM 87501, (505) 954-9902
info@blueraingallery.com
www.blueraingallery.com

Blue Rain Gallery represents contemporary artists of diverse backgrounds working in a variety of mediums such as paintings, ceramics, bronze, glass and jewelry. Among its many contemporary offerings, the gallery also boasts a fine collection of contemporary Native American and regional art. This year marks the gallery's 25th anniversary.

Blue Rain Gallery has a robust show schedule planned for 2018. May 11 through June 2, the gallery will feature new paintings from **Rimi Yang**; May 25 through June 9, a group exhibition titled *Neo-Cultural Narratives* will include work from **Starr Hardridge**, **Dan Friday, Thomas Breeze Marcus** and **Chris Pappan**; and May 25 and 26, Friday will perform glass blowing demonstrations at the gallery. In June, the gallery will feature solo shows for **Doug West** and **Brad Overton**.



1

"Santa Fe remains a leading market for discovering and collecting art. The Railyard Arts District, home to Blue Rain Gallery, is a leading art destination within the city, focusing on some of the city's best galleries and art spaces exhibiting contemporary and regional art."



— Denise Phetteplace, executive director, Blue Rain Gallery



2



3

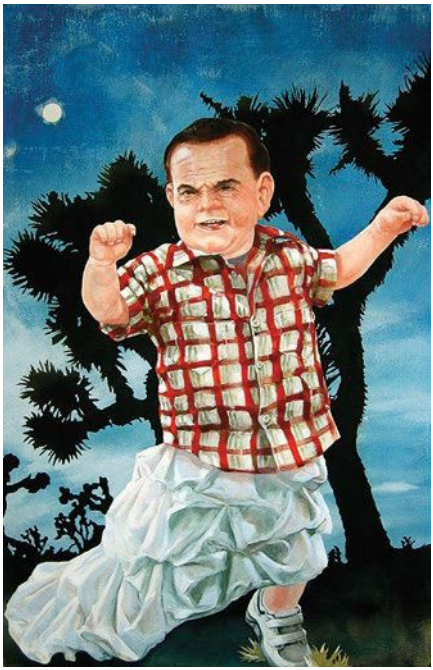
1
The interior of Blue Rain's Railyard District gallery.

2
Blue Rain Gallery, *Xochi*, oil on panel, 50 x 50", by Brad Overton.

3
Blue Rain Gallery, *Heart of the Rio Grande*, oil on canvas, 48 x 48", by Doug West.



1



2

GALLERY FRITZ

540 S. Guadalupe Street, Santa Fe, NM 87501, (505) 820-1888
www.galleryfritz.com

Gallery FRITZ, a dynamic new contemporary art space, will open June 8 in Santa Fe's Railyard Arts District.

Promising to focus less on the object and more on the happening, gallery FRITZ endeavors to inspire and educate with compelling exhibits, site-specific installations, multimedia presentations, video projection displays and traditional art programming. gallery FRITZ's working model of engaging a roster of rotating curators ensures a fresh, current and energetic experience.

Under the keen direction of owner Deborah Fritz, this nearly 5,000-square-foot "white box" interior boasts an outdoor expanse overlooking Santa Fe's new Railyard commons. This new space represents Fritz's third successful venture in the Santa Fe arts. Inspired by an earnest dedication and passion for art, her galleries consistently exhibit, with brilliant focus, a high standard of contemporary art. Her newest concept promises to stir up the conventional gallery continuum in the country's third largest art market. Founded in 2018, gallery FRITZ is committed to presenting emerging, midcareer and established artists from the world over. Each artist represented by the gallery shares in Fritz's bold and innovative vision of art and equals her excellence in execution.



"This is an exciting time in Santa Fe and the contemporary art market has the Railyard as its hub. With SITE Santa Fe and my fellow members of RAD (Railyard Arts District) Galleries, the future has never been brighter. Come to Santa Fe's Railyard if you want to collect the world's finest contemporary art."

— Deborah Fritz, owner, gallery FRITZ

1
Clayton Porter's print *Parent's Bedroom Floor* and Paula Castillo's steel sculpture *Downstream* on view at GF Contemporary.

2
gallery FRITZ, *Joshua,* watercolor, spray paint, gouache and flocking on paper, 60 x 42", by Victoria Carlson.



1



2



3

LA FONDA ON THE PLAZA

100 E. San Francisco, Santa Fe, NM 87501
(800) 523-5002, (505) 982-5511
www.lafondasantafe.com

La Fonda on the Plaza is regarded as among the top choices in Santa Fe luxury hotels, offering vibrant décor and authentic New Mexican architecture. The hotel brings the spirit of authenticity to its guests so they enjoy a true New Mexican experience complemented by four Diamond distinctive services. Each of the 180 beautifully appointed rooms and suites present an opportunity to experience the elegance of the property, which boasts over 700 pieces of original artwork and handcrafted furniture. In fact, La Fonda on the Plaza was placed on the Condé Nast Traveler Gold List for Hotels with Great Art Collections.

Offering a wealth of premier amenities, La Fonda is situated on the historic Plaza, sitting on a coveted location that is said to have hosted an inn since the 1600s. Just step outside its doors and visitors will find everything that is Santa Fe: art and culture, dining, museums, hiking and skiing just a short drive away.

La Fonda on the Plaza is also a member of Historic Hotels of America, the official program of the National Trust for Historic Preservation for recognizing and celebrating the finest historic hotels across the country. The hotel was proud to receive the 2016 Historic Hotels of America award for Best Historic Hotel (76 to 200 rooms) and was also added to the Historic Santa Fe Foundation's Register of Properties Worthy of Preservation. Visitors can experience the true spirit of authenticity at La Fonda on the Plaza.

1
An exterior view of La Fonda on the Plaza.

2
La Fonda features 700 pieces of original artwork and hand-crafted furniture.

3
Navajo painter Tony Abeyta's work hangs in the hotel.



1

SANTA FE SOCIETY OF ARTISTS

P.O. Box 2031, Santa Fe NM 87504
(505) 926-1497
info@santafesocietyofartists.com
www.santafesocietyofartists.com

Santa Fe Society of Artists, a nonprofit organization, is a collective of juried fine artists celebrating 37 years of outdoor shows in downtown Santa Fe. The weekend shows run from late April through mid-October. They feature individual professional artists presenting fine art only, including painting in all media; sculpture in bronze, stone and clay; photography, both traditional and digital; printmaking; and mixed media.

Visit and engage directly with this diverse group of 30-plus unique artists and follow the entire group through the SFSA website, Facebook and Instagram. Show schedules with artists showing that weekend, a map, artist biographies and contact information are published on the society's website.

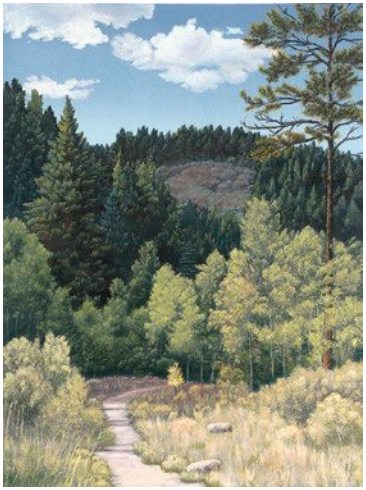
The SFSA juries in new talent twice yearly. This ensures that every visit to the SFSA show will provide new visual enjoyment and engaging conversation. Many art-loving visitors find their experience at the SFSA show to be the highlight of their time in Santa Fe. According to the group, "Bringing home a piece of art purchased directly from a Santa Fe artist is a wonderful reminder of what makes Santa Fe so special."

The group often hosts local musicians at shows throughout the season. Hours are Saturdays and Sundays, 9 a.m. to 5:30 p.m.

1
View of the Santa Fe Society of Artists' weekend show. Photo by Jonathan Keeton.

2
Santa Fe Society of Artists, *Armonia*, monotype and pastel on Arches paper, 25 x 19", by AnaMaria Samaniego.

3
Santa Fe Society of Artists, *Painted Desert*, oil on panel, 16 x 12", by Dominique Samyn.



2



3

TRAVELOGUES FINE ART CONSULTING

(505) 369-8559
info@travelogueSfineart.com
www.travelogueSfineart.com

Daniel and Sherri North started one of Montana's only contemporary art galleries in 2009. Now located in New Mexico, they represent a select stable of artists to the film industry; corporate collections; and private collectors.

Travelogues Fine Art Consulting is a resource for collecting and exhibiting both established and midcareer artists featuring work that ranges from photorealism and abstract expressionism, to abstract and found object sculpture, to film and video installations. They house a small group artists they believe to be on the rise for collectors. Travelogues refutes the brick-and-mortar gallery model, choosing instead to put its focus on exhibiting at high-end fine art fairs across the country. Their online presence includes their website as well as a shop with the online retailer Artsy.



1

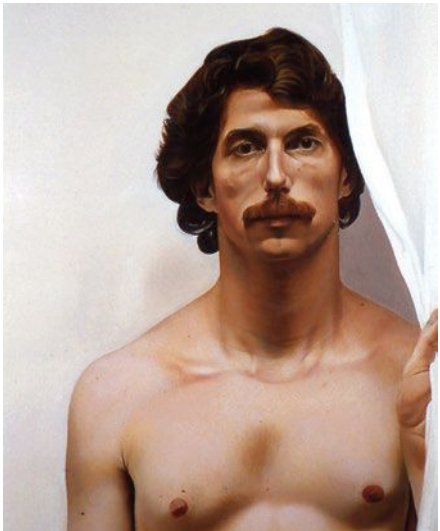
Among their realism artists is **Ali Cavanaugh**, an internationally represented fine artist. She studied painting at Kendall College of Art and Design and the New York Studio Residency Program in New York City, earning a BFA from Kendall College of Art and Design in 1995. At the age of 22, she co-founded an atelier—the New School Academy of Fine Art—in Grand Rapids, Michigan. Her work is featured in more than 400 private and corporate collections throughout North America, Europe, Asia and Australia.

They also represent **James Jones**, who has enjoyed a lifelong artistic career both in academia and the studio. He has shown extensively in New York galleries. Known primarily for his photorealism paintings, the past two years have seen an explosion of recognition for his abstract sculptures.

Locally, Travelogues focuses on providing artwork rentals to the ever-growing television and film industry of New Mexico. Their artists have had artwork in the background of numerous movies including the Matthew McConaughey film *Gold*; as well as the series *Preacher*, *Better Call Saul*, *The Messengers* and *The Night Shift*.



2



3

1 Travelogues Fine Arts' booth at *Art Palm Springs.*

2 **Travelogues Fine Art,** *Only You,* fresco, 24 x 24", by Ali Cavanaugh.

3 **Travelogues Fine Art,** *White Walls* (detail), oil on canvas, 84 x 64", by James Jones.



1



2

CANYON ROAD CONTEMPORARY ART

622 Canyon Road, Santa Fe,
NM 87501 (505) 983-0433
info@canyoncontemporary.com
www.canyoncontemporary.com

After more than 35 years in its previous location, Canyon Road Contemporary Art moved to a larger space at 622 Canyon Road (the former Waxlander Gallery space). In addition to its established selection of artists, such as American folk artist **Molly Heizer** and pastel landscape painter **Kathy Beekman**, the gallery has added many new and exciting voices, some of whom have not yet been represented in Santa Fe. New artists include surrealist painter **Jeff Faust**; sculptor and painter **Igor Galanin**; mixed-media painters **Rachel Darnell** and **Carol Faust**; abstract expressionist **Laurie DeVault**; and sculptor **Dale W. Reiger**. The gallery will host a grand reopening event the Friday of the weekend of the *Canyon Road Spring Art Festival*, May 11 and 12. At least seven of the gallery's artists will be demonstrating their work. Additionally, the gallery will have a special preview of work and art demonstration by Heizer during the *International Folk Art Market* weekend, followed by her annual *Collector's Reception* which occurs during *Indian Market* weekend.

SOMERS RANDOLPH

(505) 690-9097, sculptr@aol.com
www.somersrandolph.com

Somers Randolph is a stone sculptor, who has been carving and selling his works since 1975. His studio is located on the prestigious Museum Hill in Santa Fe, New Mexico. For the past 15 years, Somers has hosted tours of his studio for serious collectors and their friends.

Since 2010, Randolph has been the featured Southwest studio experience for the Tauk Tour Company, with up to 15 tour buses stopping each season to learn firsthand about making stone sculpture.

This year, the artist will add an Airbnb sculpture tour experience to the Airbnb Santa Fe menu. Randolph's collectors include corporations, movie stars and captains of industry as well as an occasional princess or sheik.

The studio tours can be tailored to any group and children are especially welcome. Basic charges cover time and amenities, which are discounted from any purchase and original sculpture prices range from just a few hundred dollars to well over $100,000.

The stone sculpture tour of Randolph's studio is a Santa Fe memory that will stay with visitors long after they've returned home.



3



4

1
The interior of the new Canyon Road Contemporary Art space at 622 Canyon Road.

2
Canyon Road Contemporary Art, *Turning Fish*, polymer clay, 6 x 3 x 9", by Adam Thomas Rees.

3
Somers Randolph has offered studio tours for 15 years.

4
Somers Randolph's tour has been a featured Southwest studio experience for the Tauk Tour Company since 2010.



1



2

1
The Santa Fe Regional Airport is within driving distance of Taos.

2
Fly Santa Fe supports the economic development of northern New Mexico.

3
Gail Powell, *Crescent Lake,* oil on cradled panel, 48 x 48 x 2"

FLY SANTA FE

www.flysantafe.com

Fly Santa Fe is an organization to support economic development in northern New Mexico by promoting the Santa Fe Regional Airport. Long one of America's foremost art colonies, nearby Taos is also home to a world-class ski resort; Taos Pueblo—a World Heritage Site; one of the most photographed and iconic churches—San Francisco de Asis; and a majestic landscape encompassing the Rocky Mountains and the Rio Grande Gorge. With its clean air and mythical light, visitors come to New Mexico's Soul of the Southwest to experience rich spiritual traditions, fine art, distinctive cuisine, a thriving music scene and, of course, the raw, natural beauty of the landscape.

Santa Fe itself is a magical, exuberant, colorful journey at any time of year. Its legendary history and culture will fascinate and inspire visitors. Art galleries and diverse visual arts span ancient traditional art to the most contemporary, making it one of the largest and most important art markets in the country. Visitors can settle into world-class accommodations, partake in sumptuous world renowned cuisine, treat themselves to colorful markets and experience why Santa Fe has been considered a legendary trading center for hundreds of years.

GAIL POWELL

Santa Fe, NM
gailpowellart@gmail.com
www.gailpowellart.com
Studio visits by appointment

Gail Powell has loved art and artists since her first grade art teacher introduced her class to the wonders of art through images from the National Gallery of Art. She received her degree in art education from Edinboro University in Pennsylvania. Since then, she has taught in public schools, given private art lessons and participated in many art shows and festivals around the country.



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She recently moved to Santa Fe, inspired by the skies and mountains of the Southwest, and she says, "I enjoy painting in solitude. Each work presents a unique challenge to be true to myself and create images that represent the beauty I see in the world. I strive to explore harmony, light, color and the inter-connection of inward life and outward nature." ●



Kristin Grevich Art

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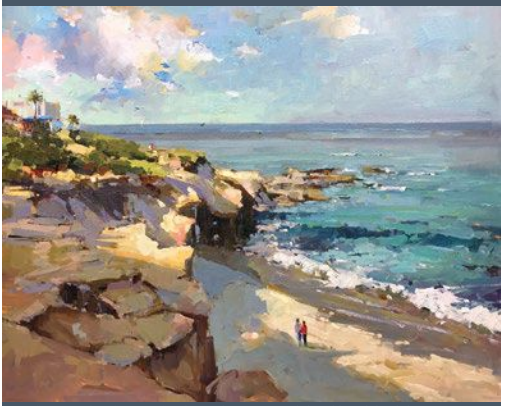
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"Pacific Cliffs," 16 x 20" Oil *California Art Club Gold Medal Exhibition 2018*

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Transcending Tradition

Members of the Oil Painters of America elevate the medium to new heights with contemporary ideas and subjects.

Founded in 1991, Oil Painters of America has become one of the foremost organizations for traditional representational artists. With more than 4,000 artist members hailing from throughout the United States, Canada and Mexico, OPA aides in creating connections among its members through educational opportunities as well as elevating their artwork to national and regional platforms through yearly exhibitions.

In promoting representational artwork, Oil Painters of America's primary focus is "to draw attention to the lasting value of fine drawing, color, composition and the appreciation of light." This means its members are adept in their work and have an understanding of classical, technical elements. The artists are also pushing the techniques to showcase their own individual voices within their art.

Being such a large group, the members span from emerging through established artists and can be at different membership levels: Associate, Signature and Master Signature. One artist who belongs to the group is **Chad Houtz**, who paints portraits and landscapes, such as his work *Unconscious Elan*.

Another OPA member is **John Cutruzzola**, who was born in the small village of Gagliato in Calabria, Italy, and now resides in Canada. Over the past 30 years, Cutruzzola has continued to develop his techniques and style, which is influenced by impressionism and uses texture and dramatic elements of color and light "to express a sense of presence and underlying emotion." A sense of principles, community and creativity has been a driving force of his work.

For more information on the group, visit www.oilpaintersofamerica.com.



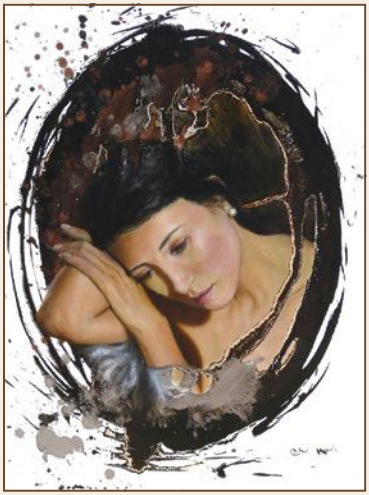
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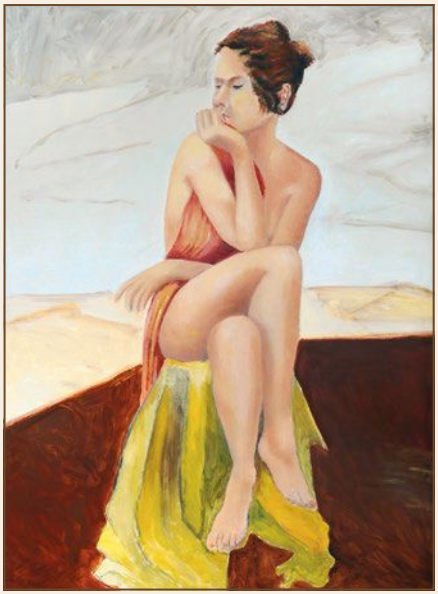
1
Chad Houtz, *Unconscious Elan*, oil on linen board, 9 x 12"

2
John Cutruzzola, *Eyes on Perfection*, oil on canvas, 60 x 54"



CHAD HOUTZ

Lost & Found, 24" x 18"
chad@chadhoutz.com



Beauty for the World, 35" x 51"



Tambourine Girl, 32" x 56"

JOHN CUTRUZZOLA

www.theartsofjohncutruzzola.com • 416-706-3660

2018
JANUARY
FEBRUARY
MARCH
APRIL
MAY
JUNE
JULY
AUGUST
SEPTEMBER
OCTOBER
NOVEMBER
DECEMBER



art

Show Previews

OUR EDITORS TALK TO ARTISTS ABOUT THE WORK IN THEIR LATEST SHOWS

99

Matt R. Martin,
page 116

Bread and Salt

Astronauts arriving at the Mir space station and later at the International Space Station have been offered small packets of bread and salt, a traditional Russian welcoming ceremony. The tradition is also common in European and Middle Eastern cultures.

David Ligare has painted the Greek tradition of *xenia*, gifts of hospitality, in his still lifes. *Still Life with Fruit and Pot* was an offering to the public by Hirschl & Adler Modern as it welcomed people to its new location in the Fuller Building in Manhattan, New York. Its opening exhibition was appropriately titled *Bread & Salt*. Ted Holland, artist manager and exhibition coordinator at the gallery, says, "We wanted to open our new space with a show that highlights and welcomes new beginnings. Titling the show after housewarming traditions felt right—this is our home, our artists' home, and you are always welcome here. Integrating new work by our long-standing artists with work by artists new to our program, including two estates, allows us to show where we have been and hint at where we are going."



1

In addition to Ligare's classically inspired paintings, among the contemporary artists is **Elizabeth Turk**, whose carved marble *Script: Horizontal* seemingly turns solid stone back into a fluid. She has described that paradoxical phenomenon: "It is my nature that when I think of an idea I also think of an opposite statement. It's a simultaneous truth. As you move closer to the border of a thought, suddenly another reality is staring at you. It's about human nature. In one space we dominate, and in another we're dominated."



2

3

1
Marc Trujillo, *517 East 117th Street*, oil on Dibond aluminum panel, 24 x 44"

2
Elizabeth Turk, *Script: Horizontal*, marble, 12 x 39 x 10"

3
David Ligare, *Still Life with Fruit and Pot*, oil on canvas, 38 x 48"

4
María Elena González, *A Modest and Literal Gesture*, salt, epoxy, felt and wood with pencil, 4 x 4½ x 1⅜"



4

Included in the exhibition are works from estates the gallery now represents including that of **Louisa Chase** (1951-2016). Chase's approach to painting varied throughout her career. The gallery notes, however, "What never wavered was the artist's intention to make visual on canvas her inner emotional state. Chase was recognized early in her career, and her work was included in a host of important group exhibitions, including Barbara Rose's 1979 manifesto at the Grey Art Gallery, New York University, *American Painting: The Eighties...*" Her *Untitled*, 1987, recalls Cy Twombly and Ellsworth Kelly with its geometric forms in primary colors and its free, energetic calligraphy. ●

Hirschl & Adler Modern
The Fuller Building, 41 E. 57th Street, New York, NY 10022
(212) 535-8810 • www.hirschlandadler.com



1



2

JANET MONAFO

Gatherings

Janet Monafo writes, "There is no explaining my selection of materials and compositions except in visual terms." And there's no need to.

The everyday objects in her elegant compositions may have no relationship to one another. She says, "Most of the pictures that I have made over the years have been composed of complex assemblages of things that I love looking at for one reason or another. Quite often these things or objects do not relate to each other except within the context of the picture by color, shape, texture or form."

At one point, weary of composing the objects, she dumped a number on the floor to paint from different angles—but she couldn't resist tweaking the arrangement to make a better composition and to better translate to a two-dimensional surface.

Her pastels will be shown at LewAllen Galleries in Santa Fe, New Mexico, in the exhibition *Janet Monafo: Gatherings*. The exhibition continues through April 21.

Sedgwick Skull is a composition in whites, a frequent occurrence in her work. Old friends from other paintings appear—the oilcans and porcelain-enameled tin cups with the red or blue rims, Styrofoam and paper takeout containers, and the odd egg. What appears to be a relentlessly symmetrical composition is actually assembled with a syncopated rhythm that compels a longer look.

Viewing her work is no more static an experience than hers in creating it. She says, "The process of making a painting can be simple, complex, challenging, anxiety provoking and, now and then, pleasing. Working directly from observation with natural light from the north facing windows in my studio, I always make a number of drawings before I decide to go ahead with a pastel painting. The drawing, essential to working out the composition, is often primarily linear and for that reason do not give a real sense of the depth of form that will materialize with the inclusion of value and color in the painting. This results in a process which is not a static one, but one that evolves and can demand changes as the work proceeds." ●

LewAllen Galleries 1613 Paseo de Peralta, Santa Fe, NM 87501
(505) 988-3250 • www.lewallengalleries.com



3

1
Sedgwick Skull, pastel on paper, 30 x 42"

2
Three Yellow Roses, pastel on paper, 46 x 37"

3
Variegated Float, pastel on paper, 36½ x 49"

4
Still Life with Lemons, pastel on paper, 48 x 35"



4



1



2



3

MICHAEL DOWLING

Contemporary Slant

Michael Dowling's paintings reveal his foundation in the classics and his education in Florence, Italy. In addition to his traditional curriculum he studied contemporary theory and also studied with Rose Shakinovsky and Claire Gavronsky at their studio north of Florence.

Dowling paints portraits reminiscent of those by the Old Masters. He remarks, "My paintings, similar to my drawings, have the elements of classical approach...In the process of painting, each layer has an opportunity to step away from the picture or the natural image. I often start with imagery referencing art history and begin to adjust the content to give it a voice in our current time."

He explains, "Much of my recent work responds to a need to wreck the image with marks that are artistic only, eraser marks

1
Especially Good at Pretending I'm Happy to See You, charcoal and spray paint on paper, 42 x 36"

2
The Misinterpretations of Sex and Love for Dummies, oil on panel, 24 x 18"

3
Untitled #9, charcoal and chalk on paper, 30 x 22"

4
Study #1 For the First World Problems Series, oil and charcoal on canvas, 24 x 24"



4

and blacked out areas that I like to refer to as redaction. In creating my characters and icons, then blocking them from view, I believe I'm trying to ask each viewer to plug themselves into the missing information or complete the story of the piece for themselves. I think that I hope their stories might be even more bizarre than my own."

He says, "Inspiration usually comes from a visual moment. Something will pop into my mind, or I'll see an image and want to explore it, to let it grow."

In *Especially Good at Pretending I'm Happy to See You*, the classical hands, modestly clasping drapery to the subject's breast, incongruously hold a mask with a happy face made with blue spray paint.

The first world problem in *Study #1 For the First World Problems Series* could be that the classic beauty's driver turned a corner too quickly as she applied her lipstick.

Dowling's portraits can be seen in the exhibition *Should'a Seen the Other Guy* at K Contemporary in Denver, May 5 to 26.

K Contemporary 1412 Wazee Street, Denver, CO 80202 • (303) 590-9800 • www.kcontemporaryart.com



GEOFFREY JOHNSON

Enhancing the City

Much of an artist's goal is finding new and intriguing ways to present familiar subject matter. They are often places and objects they know intimately and have been exploring in their work for decades. Such is the case for North Carolina-based artist Geoffrey Johnson whose monochromatic paintings of New York City brim with the energy of the place as well as a calmness in the simplicity of the composition. The skyscrapers and people have been his muses, with every turn providing new insight and ideas.

"I just love the city. It's had an impact on me from an early age," says Johnson. "I love the architecture, and the people in the city interacting with the architecture, and the whole setting is just very appealing or attractive. I've never really seen it in color that much, so to me it's very monochromatic, almost black and white. That's the feeling I get, and that's where that palette came from."

Over the years, Johnson has focused on interpreting the city in fresh ways—adding color, simplifying the compositions, viewing it from different vantage points.

In one of Johnson's newest pieces, *Red City*, he changes the black-and-white world into one with reds, whites and blacks, providing a fresh take on unified hues. This piece, and others he has done in a similar manner, was inspired by the screenprints of Andy Warhol. "I had seen a couple of his prints in a gallery

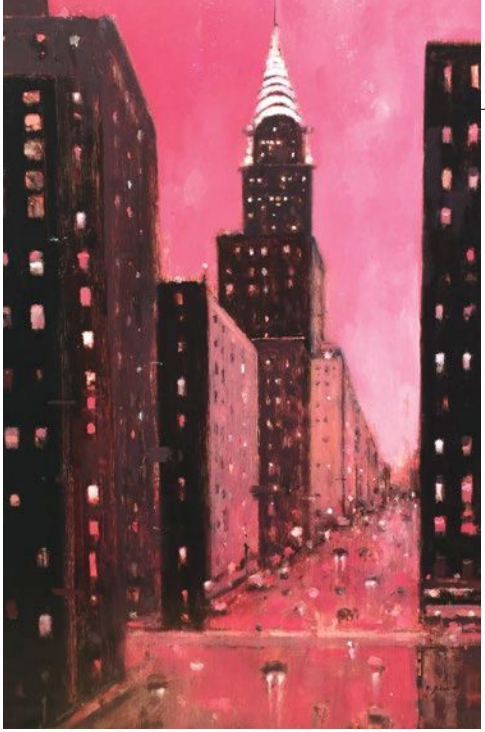
1
City in Purple with Gray, oil on canvas, 50 x 60"

2
Red City, oil on panel, 26 x 16"

3
Southwest Entrance, Grand Central, oil on panel, 16 x 24"



1



2

"[New York City's] had an impact on me from an early age. I love the architecture, and the people in the city interacting with the architecture, and the whole setting is just very appealing or attractive."

and they stuck in my head," says Johnson. "Using and creating one tone, one color ink, I thought would be interesting to take over into a painting and study one day."

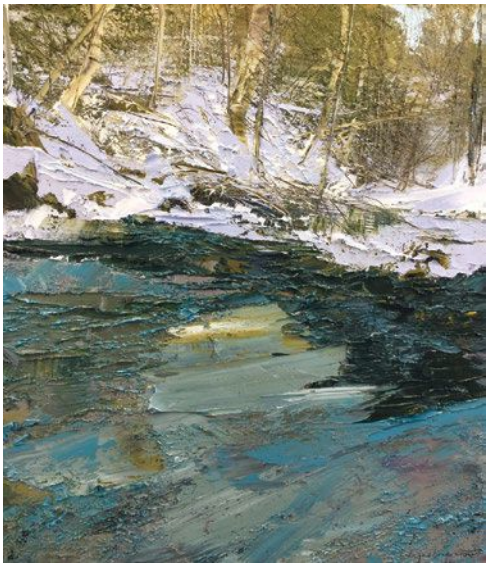
Some of his other works, such as *City in Purple with Gray*, were inspired by seeing the city from beyond its streets. "A year ago, I did a boat tour around Manhattan, which I hadn't done before," recalls the artist. "So it was seeing the city from a different perspective for sure. I think [the idea for these works] stemmed from that; it just sticking in my head and seeing it from that view."

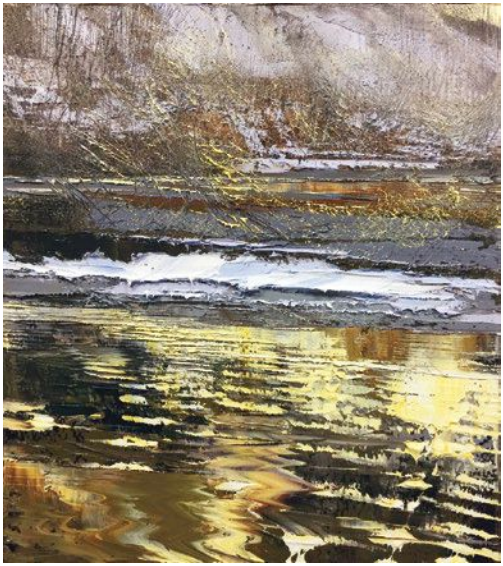
He has also recently added interior scenes to his repertoire, which collectors will find hanging alongside his cityscapes in his upcoming solo exhibition at Hubert Gallery from April 26 to May 12.

Hubert Gallery 16 E. 79th Street • New York, NY 10075
(212) 628-2922 • www.hubertgallery.com



3


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LYNN BOGGESS

Informed by Nature

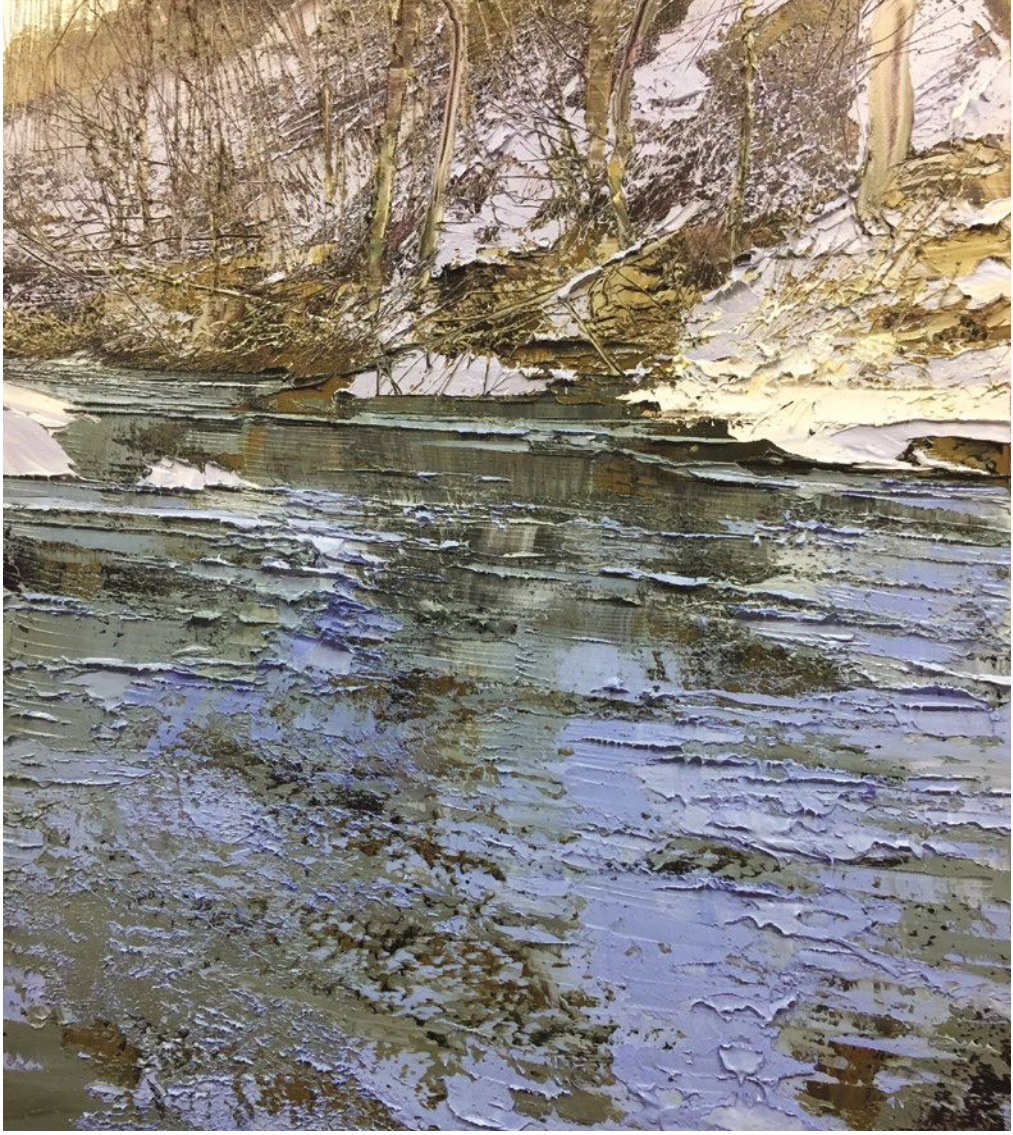
In his pursuit of artistic truth, painter Lynn Boggess has taken plein air to an extreme level of dedication. "What I'm looking for out there is the energy and the light, and to act on the impulses I have with the paint," he says. "It's about capturing the experience of nature."

Boggess, who owns a 120-acre wilderness tract in West Virginia, often ventures out into the dense countryside with huge canvases measuring as large as 48 inches wide, which he sets up on an easel under a makeshift shelter that he builds on site. It's very much off-road plein air done on an immense scale. This method of painting is not without its risks—"I've left paintings outdoors for days at a time," he says. "Oil paint is quite resilient. Just knock the snow off and you're good to go."—but it's the only way that puts the artist this close to his subject matter.

"If you're painting a landscape in a studio with four walls, I just don't know how that is done well. Some artists pull it off, but there is no substitute for being outside. It's a heck of a lot of work to get there, especially on the scale that I work, but it's real, not artificial. And that's important," he says. "I'm looking for that authentic experience to inform my paint. There are hundreds of reasons not to go out and do it this way, but from the get-go I've insisted that this would be the way to do it, no matter the size of my canvas."

Boggess uses a palette knife exclusively and he layers the paint on thick, creating luscious impasto surfaces. "I'm looking for this spontaneous and intuitive power of paint. When you have to stop and wipe and clean the brush it slows the process down,"


3



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he says. "When you don't have to worry about that and you can just paint, you'd be amazed how much work I can get done." All of this, of course, also helps make his time outdoors more meaningful, so he can focus on nature and get the evocative feeling of the place into the plein air piece before taking it back into the studio for the finishing touches.

For many of his newest works, the artist has focused on vertical composition to allow a perspective that plants the viewer within the painting. "I want to put the viewer's feet on the canvas so you're standing there with me. Ultimately, half the painting is foreground, while the background is simply an accent to what is happening in the foreground," he says pointing to pieces such as *10 January 2018*, *6 June 2016* and *2 February 2018* (many of his works are dated to the day they were painted) as examples of his works that feature that prominent foreground.

Boggess continues, "It's a peculiar thing to smell the mud and snow, and feel the wind, in a painting. That's what I'm after, something that's real. I'm not making a painting, I'm transcribing an experience."

EVOKE Contemporary 550 S. Guadalupe Street, Santa Fe, NM 87501
(505) 995-9902 • www.evokecontemporary.com

1
6 January 2018,
oil on canvas, 40 x 35"

2
2 February 2018,
oil on canvas, 34 x 30"

3
22 February 2018,
oil on canvas, 24 x 48"

4
10 January 2018,
oil on canvas, 34 x 30"



1

NICHOLAS EVANS-CATO

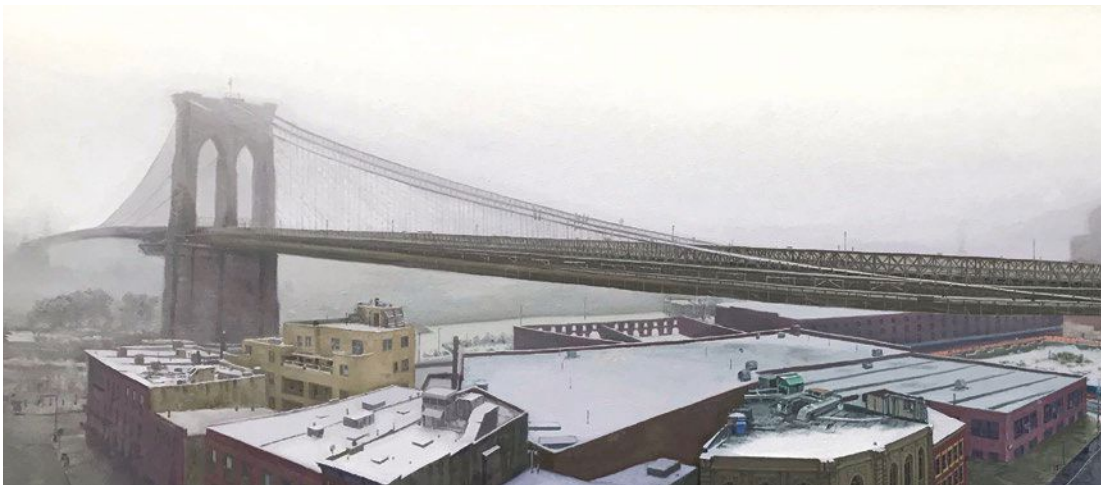
Unearthing Beauty

Oftentimes there is as a place or object that becomes a constant muse for an artist and it appears in their work repeatedly. Nicholas Evans-Cato's playground is Brooklyn, New York—a location where he is captivated by the iconic bridge and the bird's-eye views around the city. However, it isn't just Brooklyn that has continued to draw in Evans-Cato, but also specific weather conditions that affect the atmosphere.

1
Keyboard, oil on canvas, 24 x 44"

2
Brontosaurus, oil on linen, 24 x 72"

3
The Edge, oil on linen, 25 x 31"



2

3



In particular, Evans-Cato paints fog and snow, which allows the edges of man-made structures to fade into the distance. The artist also paints on location, so he waits for just the right conditions to bring out his canvas. "[T]here is a lot of planning ahead in my work because I work outside on site," he elaborates. "I tend to not know exactly which painting I'm working on until I know what the weather is going to be like."

From May 15 to June 9, Evans-Cato will present a collection of New York City scenes in a new show at George Billis Gallery. The works will highlight some of the most well-known structures as well as lesser-known sites.

One of the most recognized landmarks that Evans-Cato paints is the Brooklyn Bridge, which he has captured in various seasons, atmosphere and perspectives. Two examples are *Brontosaurus* and *Lattice*, which were painted from his friend's rooftop. The difference between the two is *Brontosaurus* is a more narrow, panoramic view, while *Lattice* shows more of the sky with a low horizon line that is similar to 17th-century Dutch landscape paintings.

One of his around-town works is *Keyboard*, which is a view looking out at a bus parking lot and repair yard right after a snowstorm. "There was something quite wonderful, I thought, about the resemblance between the buses and a piano," he shares. In another scene, *The Edge*, the fog is the central component, as the city in the background seems to drift in and out of focus.

"I guess the way I think about [my work] is, if I return to a spot repeatedly, it's because there is something I feel I still haven't captured yet," Evans-Cato remarks. "I've always had a feeling that an artist doesn't need fresh places, but rather fresh eyes."

George Billis Gallery
525 W. 26th Street, Ground Floor • New York, NY 10001
(212) 645-2621 • www.georgebillis.com

LUCIA HEFFERNAN

Animal Farm

In one of Lucia Heffernan's newest works a sheep dabs at her eyes with a handkerchief on the witness stand in a wood-paneled courtroom. A sheep judge looks on, as does a sheep prosecutor and sheep bailiff. Nearby in an orange prison jumpsuit is a wolf, his head down and his paws secured in handcuffs. *Poor Ewe* would feel raw and gratuitous with human subjects—maybe it would be a commentary on the justice system or of the mannered and deliberate way in which crimes are prosecuted—but with farm animals the tension is diffused into humor and silliness.

"I used to paint very technical animal paintings, and I can still paint very realistic if I want to, but it was very boring to me," Heffernan says. "There wasn't much story there, so I instead started creating these very human stories, but with animals."

It works—and for a variety of reasons, too, one of them being that humans have such a deep affection for animals that their anthropomorphic presence in human scenes doesn't deflect the human narrative—it enhances it. Consider *Old Man of the Sea*, with its polar bear subject matter in a yellow slicker and cap, corncob pipe hanging from his mouth. There's a weathered resiliency to his eyes, old eyes that



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1
Insomnia, oil on panel, 15 x 15"

2
Dapper Dan, oil on panel, 20 x 16"

3
Kiddie Cone, oil on panel, 16 x 16"

4
Old Man of the Sea, oil on panel, 24 x 18"



4

"Whether whimsical interpretation or a beautiful, powerful still life of an animal, Lucia's paintings seem to come alive. Lucia's paintings are detailed, capturing animals in a very human way. Each painting brings a strong emotion, a sense of warmth and happiness to the viewer. As clients approach her art, I often hear them stop and chuckle."

—Lucy Heller, director, 15th Street Gallery

have seen too much of the ocean yet can't leave it. If this were a man we would know him, know his story, know his struggles with nature. But he's not a man; he's a polar bear, and those stories still apply.

Heffernan will present new works at a show opening May 18 at 15th Street Gallery in Salt Lake City. The artist, herself a resident of Salt Lake City, will exhibit pieces such as *Ski School*, which shows a line of penguins ready to take skiing lessons from a penguin instructor in a helmet and goggles; *Kiddie Cone*, featuring a lamb smiling infectiously at a scoop of pink ice cream on a cone; and *Insomnia*, which depicts a pug wearing a red beanie with a marijuana leaf embroidered on the band. "I was not sleeping well when I made that one. The pug could certainly be a little stoned, but I like for people to make up their own stories for what's happening," she says. "Many times the paintings come from real experiences, such as *Ski School*, which is what I saw here in Salt Lake City as ski instructors teach young students."

In addition to the fun, little animal paintings—including a dapper fox in a scarf and a newsboy hat, a commuting mouse with an overcoat and umbrella, and a border collie reading a sheep herding book—Heffernan will also show one of her more realistic, larger-scale animals works, *El Toro*, a 60-inch wide painting of a bull turning right into the viewer. The exhibition continues through June 9.

15th Street Gallery 1519 S. 1500 E., Salt Lake City UT 84105 • (801) 468-1515 • www.15thstreetgallery.com





1



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1
Fashionistas, 24 x 15"

2
Stilettos, 36 x 12"

3
Rhapsody on a Theme of Rogue & Vintage Bordeaux, 48 x 48"

ANDRE KOHN

Poetic Moments

Last summer, just before heading out on a trip to Italy, Andre Kohn received an inquiry from Jones & Terwilliger Galleries in Carmel-by-the-Sea, California, about a solo exhibition for 2018. With the show in mind—and already traveling there for inspiration and to acquire new materials—Kohn created a new series of works around a theme he calls *Momenti d'Italia*. He says, "Collectors and art lovers will see the moments of Italy through my eyes and my language of creative interpretation, using the human figure in its infinite gestures and characters."

Throughout the exhibition will be scenes from his ongoing series but with the world of Italy all around. The metropolitan lifestyle is reflected in pieces such as *Fashionistas* and *Stilettos*, which both depict "stylish, confident women walking down the street in vintage clothes." He also was inspired by the wine of the region, which shows itself in *Rhapsody on a Theme of Rogue & Vintage Bordeaux*.

"One of today's most collected contemporary impressionists, Andre Kohn's figurative paintings enchant our collectors with their intimacy and familiarity," say gallery owners Patricia Terwilliger and Barbara Jones, who are celebrating their 21st year in business. "Using texture and layers of



3

pigment, he captures a singular poetic moment in time."

This use of texture and layers has become a signature element of Kohn's artistic style, with the textures applied even before he starts to draw on the canvas. "This adds so many intriguing elements to the painting process later," Kohn elaborates, "including those 'happy accidents' that we, the expressionists, are looking for. Not to mention, it makes the whole process so much more exciting."

Another characteristic of Kohn's paintings is the figures' faces are obscured from the viewer, allowing them to finish the narrative in their own minds. Many of his compositions also show the backs of figures, as he "wants the viewers to experience the world *with* the subjects in the moments."

The exhibition will be on view May 10 to 31, with an artist reception on Saturday, May 12, from 5 to 8 p.m. ●

Jones & Terwilliger Galleries
Sixth Avenue between San Carlos & Dolores
Carmel-by-the-Sea, CA 92260 • (831) 626-9100
www.jones-terwilliger-galleries.com

MATT R. MARTIN

Entangled Figures



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Growing up in Mildura, Australia, Matt R. Martin's main exposure to art was through watching movies. His works, as a result, often have a cinematic feel to them. A series of Martin's new paintings will be on view at RJD Gallery in a show titled *The Traces We Leave*.

The gallery notes, "We are proud to welcome Matt R. Martin to RJD Gallery, as we have admired his technical talents, evocative narratives and unique compositions for many years. His newest series *The Traces We Leave* reinforces his signature style that has evolved into an ethereal palette of interwoven figures."

Referring to his mother's work as a ballet teacher, the artist notes, "I was always observing dancers and, subconsciously, their dexterity and wide range of controlled movement, surely, I think that crept in as a source." Throughout his career, Martin has studied and explored the human form in an effort to find perfection and share in physical and emotional concepts.

In paintings such as *Feel her own shadow* and *Whispered*, figures are entangled, and the viewer cannot be sure where one body ends and the other begins. "These works explore...human postures and proprioception, as well as its orientation, which forces the viewer to consider the human form as a whole, along with its various gestures, shapes and expressions of body language," Martin says.

Martin thinks of his painting style as one of "heightened realism." He explains, "It's definitely a continuation of a theme that I have been exploring whilst incorporating [several styles]. I'm always trying to blend various styles that may influence me, and this is one those explorations."

The Traces We Leave will be on view from May 12 through June 12.

RJD Gallery 2385 Main Street, Bridgehampton, NY 11932
(631) 725-1161 • www.rjdgallery.com

1
Feel her own shadow, oil on board, 19½ x 15¾"

2
Chrysalis, oil on board, 17¼ x 11¾"

3
Whispered, oil on board, 15½ x 11¾"





1

Epic

Artists stretch proportions to new limits in the upcoming exhibition *Epic* at Robert Lange Studios, as they present works that are their largest creations to date. The show, opening with a reception on May 4 from 6 to 8 p.m., is a journey for each of the artists to push their artistic abilities in paintings ranging from lands and citys to surrealistic worlds.

Measuring 48 by 36 inches is *Endurance* by **Brett Scheifflee**, who had initially painted the lone tree landscape as a 10-inch square work. "While painting this, I remembered stories such as the Dyatlov Pass mystery in Russia, the terrible fate of the Donner Party and my own memories of winters in Colorado," he says. "In the high country, there is an eerie silence when the wind stops and the snow falls steadily, sometimes you could hear an 'unkindness' of ravens that would break it, but usually nothing more than the tiny pecking of a bird doing its best to survive.

"When encountering wildlife—no matter the size, we do well to remember all they have made it through to greet us," he continues. "That calls for respect and reverence, because the 'be here now' notion that is worn like a patch on the sleeve of many 21st-century, 'new age' types is the only m.o. they have ever known. Or in the words of

D.H. Lawrence, you could 'miss your chance with one of the lords of life.'"

The whimsical world found in **Nathan Durfee**'s paintings is shown in a much larger size in his work *Living the Oak Life*, which depicts multiple birds and their houses in an oak tree. "In the past I have created paintings that anthropomorphize birds on an individual scale, but have always wondered what it would look like to expanded the concept to an entire ecosystem," he says of the 60-by-72-inch painting.

Epic provided the ideal opportunity to explore this with the painting, but it was not without its trials. "The biggest challenge was physically positioning myself to paint close to the edges," Durfee recalls. "One moment I'm lying on the floor painting grass [and] the next, I'm standing on a stool to paint the highest birds. At the end of the day I was tired both physically and mentally."

KC Collins used the show as a chance to create two panoramic ocean paintings, *Peak* and *Arrival*, that are 2 feet high and span 6 feet wide." I've been painting oceans and waves for years, but I've never painted to this scale," says Collins. "The subject of a curling or crashing wave holds a lot of energy, which can be very powerful for the viewer. Painting large-scale makes it all the more commanding."

Epic will hang at the Charleston, South Carolina, gallery through May 25.

Robert Lange Studios 2 Queen Street, Charleston, SC 29401
(843) 805-8052 • www.robertlangestudios.com

1
Adam Hall with two of his 7 feet tall seascapes for the Robert Lange Studios exhibition.

2
KC Collins, *Arrival*, oil on canvas, 24 x 72"

3
Nathan Durfee, *Living the Oak Life*, oil, 60 x 72"

4
Brett Scheifflee, *Endurance*, oil on canvas, 48 x 36"



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Eventide

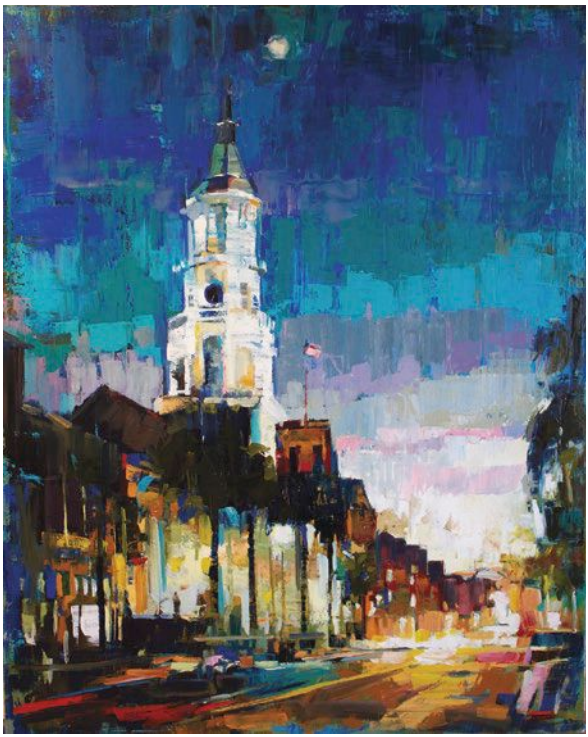
There's nothing quite like the beauty of a Southern night, when the glow of the moon settles over creeks and marshlands, starlight dazzles against the darkness of the ocean and fireflies swirl between the trees. *Nightfall* at Wells Gallery is a two-week show that captures these mystical scenes through the oil paintings of more than 10 artists including **Debra Nadelhoffer**, **Rick McClure**, **Junko Ono Rothwell**, **Sally Tharp** and **Curt Butler**.

While most pieces portray the natural landscape, others explore the bright lights of an eclectic city scene.

Moonlight Emerging, by McClure, depicts a serene night sky cast over lush, green swamplands. The painting was inspired by a trip the artist took with his wife to the



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colorful Kiawah Island, where they stayed in a home overlooking the marshes. "I would sit on the veranda each evening and watch the silhouettes of the palmetto trees form against the moonlight sky," McClure says. "Upon returning to my studio, I began developing color studies trying to capture the challenging values and colors of the night as I remembered them."

"Each artist brings to life an aspect of the Southern night using their unique styles and palettes." – **Emily Wagner, director, Wells Gallery**

The Lowcountry of South Carolina is a creative muse for Rothwell as well. "It changes color with the time of day, with sunlight and the moon rising. Also, it changes shape by high and low tide," Rothwell explains. This continuous ebb and flow of nature gives artists the opportunity to slow these moments down—to capture their essence and freeze them in time. In her painting *Moon Over Marsh*, Rothwell strives to capture the precise moment at which the moon peeks out from behind the clouds.

Sometimes, it's about waiting for nature to create that perfect, magical scene. In Nadelhoffer's *Moonstruck*, the oil painter says she waited until the moon had risen high in the sky, illuminating the edges of the clouds and creating a certain sparkle across the surface of the water. The islands, grasses and distant trees contrast the vibrancy of the moonlit water, further emphasizing its drama, Nadelhoffer explains. "It is pure magic that translates well in a painting," she says.

Tharp's thoughtful yet whimsical piece, aptly titled *The Great Escape*, illustrates an overturned mason jar with lightning bugs zooming out of it. "I see the fact that, as children, we are often drawn to, chase and try to capture fireflies—only to have them die in captivity—as an analogy [for] the things in life that we chase...but aren't meant to keep," says Tharp. "I chose to portray them escaping in the night, perhaps living to be caught another day when the time is right."

Wells Gallery 1 Sanctuary Beach Drive, Kiawah Island, SC 29455
(843) 576-1290 • www.wellsgallery.com

1
Rick McClure, *Moonlight Emerging*, oil on canvas, 20 x 30"

2
Sally Tharp, *The Great Escape*, oil on canvas, 30 x 60"

3
Curt Butler, *Jewel of the Lowcountry*, oil and encaustic on canvas, 60 x 48"

4
Junko Ono Rothwell, *Moon Over Marsh*, oil on canvas, 20 x 20"

5
Debra Nadelhoffer, *Moonstruck*, oil on canvas, 12 x 16"



1

AYDEMIR SAIDOV & MARINA MARINA

Female Forms

May 1 through 31, Lotton Gallery in Chicago will once again feature the works of Russian artists **Aydemir Saidov** and **Marina Marina**. The husband-and-wife pair is united by their careful, tender portrayals of the female form.

Saidov's perception of life, and his tendency to bow to female beauty, is something that unifies all of his works. His two newest pieces, *Lightness of Being* and *Twilight Magic*, have this in common but are starkly different in appearance. Saidov points out that *Twilight Magic* is "a mystery, a challenge, a struggle of light which is being absorbed by the twilight," while *Lightness of Being* is marked by gentle innocence, portrayed through pastel colors.

"Inspiration grows as the image of the future work crystallizes," Saidov says. The individuality of the model, light and elements of randomness come together to





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create the final image. He adds, "My work is the desire to create a cozy, quiet world where love lives, where there is no room for complexes and fears, where beauty, harmony and hope reign. This world is illusory and almost incapable of existing in our realities. It is, if you will, fairy tales that make our life a little brighter."

When choosing her subject matter, Marina does not think about sources of inspiration, and instead, turns to her subconscious. Her paintings are amalgamations of her life experiences: literature she has loved, musical experiences and visuals she has both carefully examined and barely noticed. "A very important role is played by momentary moods, which at certain moments touch me and attract my attention," she says.

She paints her models nude because "people use covers to hide their thoughts, desires [and] feelings." She notes, "My models are pure, sincere and unprotected souls of people who, in my view (if we remove all our acquired complexes, protective shields), without exception, are beautiful, graceful, innocent, sincere and absolutely delicious."

Lotton Gallery 900 N. Michigan Avenue, Level 6, Chicago, IL 60611
(312) 664-6203 • www.lottongallery.com

1
Marina Marina, *Raven Haired Beauty,* oil on canvas, 24 x 32"

2
Aydemir Saidov, *Twilight Magic,* oil on canvas, 16 x 32"

3
Marina Marina, *Light Rest in the Early Evening,* oil on canvas, 16 x 30"

Americans in Paris

It has long been a tradition for artists to travel abroad to Europe and gain inspiration from the culture and scenery. Through May 4, Arcadia Contemporary in Culver City, California, will present the invitational exhibition *Americans in Paris* featuring new works by "painters whose travels to Paris and the works they've seen there have deeply influenced the how and what they create for themselves."

Floral still lifes are among those featured in the exhibition including **Michael Klein**'s *Garden Roses* that depicts peach-colored roses in a glass vase. The light and shadows of the composition highlight the ephemeral quality of nature.

Of the work, Klein says, "In nature there is an infinite amount of variety and decisions that can be seen, *Garden Bouquet* is a visual document of time spent with the roses and what was perceived. It is something simple and profound at the same time, resulting in a culmination of my understanding of what is going on and the feeling I had while working. Any painting is a brief encounter with what the artist experiences."

Another floral piece is **Katie G.**



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1
Jeremy Lipking, *Untitled*, oil on panel, 16 x 12"

2
Katie G. Whipple, *Papavera Study I*, oil on panel, 12 x 10"

3
Brendan Johnston, *The Flower Painter*, oil on canvas, 50 x 34"

4
Michael Klein, *Garden Roses*, oil on canvas, 16 x 12"

Whipple's *Papavera Study I* that was painted from life in preparation for a large-scale work, *Papavera*, inspired by Odilon Redon's floral works. She first became acquainted with Redon's pieces in 2014 when visiting the Museé d'Orsay. "I was instantly enchanted. When I experienced Redon's work it was akin to seeing an old friend after years apart—as if we already knew everything about each other and it was so good to finally be reunited," she says. "A rare but prized feeling an artist has when viewing another's work. For this show, I knew I wanted my paintings to be love letters to Redon. These paintings were inspired by Redon, but they were also made especially for him. This is my small way of thanking him for the beauty he has gifted the world."

Whipple's husband, **Brendan Johnston**, combines the floral and figurative worlds in his painting *The Flower Painter* that was inspired by her. Johnston has always been drawn to French portraiture, as he feels the 19th-century French artists were able to "synthesize the real and the ideal."

In describing *The Flower Painter*, Johnston says, "I wanted to represent her in a semiabstract rose garden, collecting flowers for a bouquet that she might herself paint. The inspirations for my composition and technique are the marvelously designed paintings that hang throughout Paris."

Also participating in the show are **Jeremy Lipking**, **Casey Childs**, **Vincent Xeus**, **Ryan Brown**, **Michelle Dunaway**, **Olga Krimon** and **Joshua LaRock**, among others.

Arcadia Contemporary 9428 Washington Boulevard, Culver City, CA 90232 • (424) 603-4656
www.arcadiacontemporary.com

5/1-5/28 Madison, CT

Modern and Traditional

More than 25 classically trained realist painters will display traditional and contemporary still lifes in the 12th annual *Still Life Invitational* at Susan Powell Fine Art in Madison, Connecticut. The show, which features 75 paintings, highlights everything from florals and fruits to unique vessels, newspapers and more. Included will be works by **Kathy Anderson**, **Julie Beck**, **Kelly Birkenruth**, **Todd Casey**, **Grace DeVito**, **Larry Preston**, **Cindy Procious**, **Carlo Russo** and more.

Among the contemporary compositions are Beck's *Ashes and Embers* and Birkenruth's *Laughing Limes*.

Beck's work is an exploration of life and death. "The lantern is an obvious symbol of light and life, and yet it is not lit. The bird statue suggests a permanence and yet the skunk fur suggests mortality," she explains. "The shape of the African animal-themed plate echoes the circle/cycle of life. Where we began and where we will end. Embers are the beginning of a fire, while ashes are the end."

Laughing Limes, by Birkenruth, is a painting depicting a newspaper crumbled up around limes. In describing the work, the artist says, "The bright, juicy colors of fruit always make the best subjects for my still life paintings. Adding the comics allows me to push color even further, yet always being mindful of the values and chroma of the painting. The comics also offer the added bonus of allowing my own personal interpretation to tell little stories through characters

1
Julie Beck, *Ashes and Embers*, oil on canvas panel, 20 x 12"

2
Larry Preston, *Porcelain with Lemons*, oil on panel, 12 x 16"

3
Kelly Birkenruth, *Laughing Limes*, oil on panel, 16 x 20"

4
Carlo Russo, *Aerie*, oil on linen, 22 x 24"



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and text. All of these things made this painting a lot of fun to create."

More traditionally themed artworks include Preston's *Porcelain and Lemons*, which shows china and lemons in a contemporary design; while Russo's *Aerie* is a more traditional setup but with unique items such as birds and eggs.

Of his painting, Preston says, "I have used the blue willow china and lemons in many variations in my paintings for many years. I like the blue and yellow together, the juiciness of the lemons and the shine of the porcelain."

Susan Powell Fine Art
679 Boston Post Road • Madison, CT 06443
(203) 318-0616 • www.susanpowellfineart.com



Awaiting by the Sea, oil on canvas, 24 x 30"



Transcendence, oil and fluid acrylics on aluminum, 16 x 20"



Dreamer #1, oil and fluid acrylics on panel, 20 x 16"

Arturo Samaniego

Born in Mexico, Arturo Samaniego's first formal art studies took place at Instituto Nacional de Bellas Artes. In 2004, he took the plunge to become a full-time artist, with the past 14 years having been a journey that's allowed Samaniego to develop his career. He now has galleries representing his work in different parts of the country including Miami, Houston, Charleston and Denver.

"I have always been interested in creating art that uses aesthetic values, a high level of technical execution and poetic sense to convey a view of an elevated humanity. This is the reason I feel part of, and identify with, the contemporary figurative current," says the artist. "For all our failures I still believe there is a higher purpose and destiny for each one of us. In my work I try to present that mysterious moment, gesture, expression that takes a person out of the ordinary and reveals the sublime code that makes them transcendent."

Samaniego's current series, *Dreamers*, explores "the idea of duality in human existence by juxtaposing different styles in the same painting," he says. "I use a classical oil technique in the figure to render external appearance, while the fluid acrylic abstract expresses the internal life of the psyche."

Want to See More?

(239) 431-7040 | (239) 438-6768
www.samaniegoart.com

Samaniego ART

@arturosamaniego







Robert Clark

As a child, Robert Clark was infatuated with horses. He would go on to a career painting many of the best racehorses in the world. Former Jockey Club president Dinny Phipps once said that Clark was the only artist in North America he would have paint his horses. He went on to also partner with racing historian and author Edward Bowen on the book *A Brush with Greatness: The Art of Racing from 2000 to Triple Crown* that profiles 79 Grade 1 winners.

In the book, which documents 15 years of horse racing history, Clark's artwork colorfully brings to life Bowen's words. The book is also a chronicle of the artist's portfolio, which includes every Kentucky Derby winner since Fusaichi Pegasus in 2000 up to American Pharoah's Triple Crown. Owners, trainers and breeders have contributed their comments about the horses commissioned over the years.

In 1982, Clark was right out of school and traveled to Kentucky for the first time. He visited Claiborne Farm where farm manager John Sosby originally told him they didn't show the horses to artists, but Sosby did take the time to look through the young artist's portfolio. He put the portfolio down and asked if Clark knew who Richard Stone Reeves was. Clark replied, "Yes, sir, he's the best equine artist alive today." Sosby looked Clark in the eye and said, "Your artwork is already better."

Sosby called in a few men and told them to show him the stallions. Over the next hour, the artist had a private viewing and photo session with the likes Secretariat, Mr. Prospector, Spectacular Bid, Danzig and many others. Before leaving, Sosby directed the artist to go to Spendthrift Farm where he saw the other two leaving Triple Crown winners Seattle Slew and Affirmed.

Clark will host a workshop at his gallery in Georgetown, Kentucky, from May 28 to June 2.

Want to See More?

Robert Clark Artist Gallery
137 E. Main Street, Georgetown, KY 40324
www.robertclark.us

/RobertClarkArtist

Top: *Day Care II*, oil on Belgium linen, 44 x 66"

Middle: *Gun Runner*, oil on Belgium linen, 22 x 28"

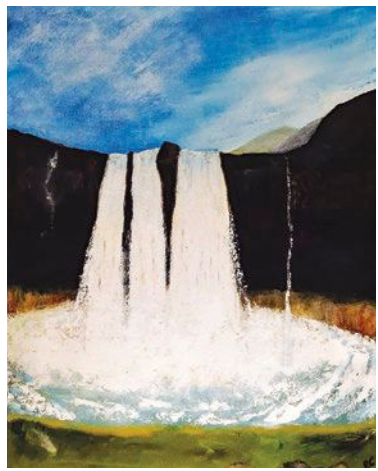
Left: *Shanghai Bobby*, oil on Belgium linen, 24 x 30"



Iceland Falls #3, oil, 20 x 12"



Iceland Falls #5, oil, 60 x 60"



Triple Falls, oil, 24 x 18"

Robert Canaga

On a visit to Iceland last December, Robert Canaga was inspired to create a series of waterfall paintings. "The moment I saw the landscape, with its cold, clean air and the wafting steam rising from the land, I was ready to paint," he says. "As we traveled around the country I was taken by the power and grace of all the falls and beauty of the layers of lava and snow. The melting ice from the glaciers cascading down the black basalt inspired me."

Canaga has always been interested in translating the feeling of place instead of creating a copy of nature. "There is a certain feeling of uplifted spirit and joy felt when standing in the presence of water falling and breathing in the mist that I try to create without being photographic," he says.

As a printmaker, Canaga learned to use contrast and simplified marks to translate what he is thinking or feeling. He tries to implement those lessons in his paintings. In 1994, he began mixing oils with cold wax as a hardening agent, which has allowed him to add thick and thin layers of color as needed for textural effects. He also lets his use of color and understanding of optical illusion create depth and atmosphere.

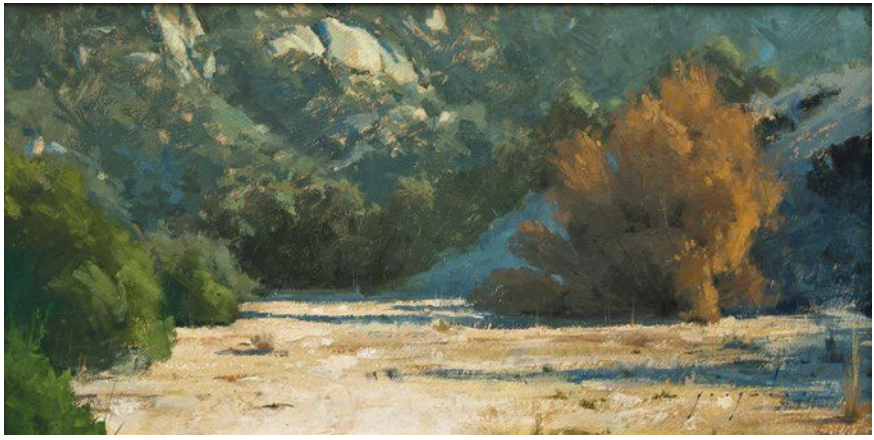
"I paint in the studio and seldom take my paints with me [on location], preferring to make small sketches and notes to remind me what to paint. I would rather see what I paint than paint what I see."

His work will be on view in Eugene, Oregon at Oregon Wine LAB and in May and June, and at Vistra Framing and Gallery in July and August.

Want to See More?

(541) 515-0487 | rcanaga@gmail.com
art.robertcanaga.com

Represented by Vistra Framing and Gallery
411 W. 4th Avenue | Eugene, OR 97401
(541) 343-2353 | www.vistraframing.com



Clockwise from right:

Orange & Blue Overture, oil on panel, 10 x 20"

Hillside: Golden Hour, oil on panel, 8 x 16"

Sticks & Stones, oil on panel, 8 x 10"





Brandon Gonzales

The work of Brandon Gonzales—a painter now in the final semester of the MFA program at Laguna College of Art + Design—has been evolving quickly in the past year. Working on location, Gonzales has been developing a very personal and elegant plein air style that highlights his sensitivity to the passage of time. Starting with a place that catches his eye, he locates something—a sense of light or texture—that he can latch onto and then acts quickly. "You have only two, maybe three hours to do a painting," he explains. "After that nothing is the same."

Although Gonzales allows himself "a little tightening up" in the studio, his insistence on getting it right outside has forced him to develop a kind of artistic athleticism. His finished paintings are never fussy: they say what they need to say directly. There are hints of wet on wet, but most of his final brushwork is right there on the surface, moving across the surface with bravado. Gonzales has what you might call "perfect pitch" as a colorist, and his interest in transmitting a certain time of day is paying off. His finished works are just a bit abstract, as the some of the best plein air paintings tend to be.

After working seven years as a matte painter for the entertainment industry, Gonzales is ready to cut loose and develop his own voice. Commenting on the way his current work seems to be going, Gonzales simply says, "It feels natural to me." Looking over his recent paintings it is clear Gonzales is doing what he was meant to do.

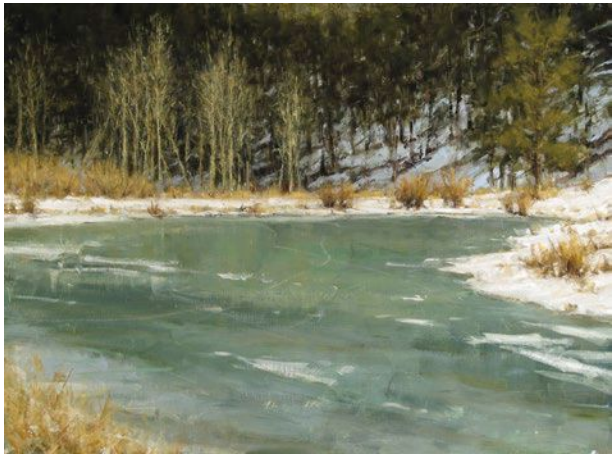
Gonzales will have his MFA thesis show from June 2 to 15 at Q Art Salon in Santa Ana, California.

Want to See More?

(801) 361-3713 | www.brandon-gonzales.com

Represented by Forest & Ocean Gallery
480 Ocean Avenue | Laguna Beach, CA 92651
(949) 371-3313 | www.forestoceangallery.com

@brandon_g45







Carol Jenkins

Artist Carol Jenkins believes "Paintings are like a window that can transport you to another place in time." Places and things in everyday life inspire her, as she wants to express the feelings they evoke.

She says, "I love painting outside in nature, immersing myself in the landscape [and] capturing the atmosphere and mood of the day. There's a certain grace and beauty that I see in the forms of the trees and clouds and all the harmonious colors around me and the sparkle of sunshine in the ripple of a stream. I want to communicate these things with a few strokes of my brush—not all the details—but the feel of the light and energy of the day."

Jenkins is often inspired by street scenes and alleyways because there are many shapes, play of lights, designs and objects that compel her to paint. Animals are another subject she finds intriguing. "They have such great forms and energy; the light that sparkles off their fur or feathers [is] so much fun to paint," she explains.

Jenkins' painting *View from Above* will be one of the juried works in the Oil Painters of America's 27th annual *National Juried Exhibition*. The show, happening June 1 through September 3, will take place at Steamboat Art Museum in Steamboat Springs, Colorado.

Want to See More?

(303) 459-3467
www.caroljenkinsoils.com

Represented by Arts at Denver
1025 S. Gaylord Street | Denver, CO 80209
(303) 722-0422 | www.artsatdenver.com

/carol.jenkins.980

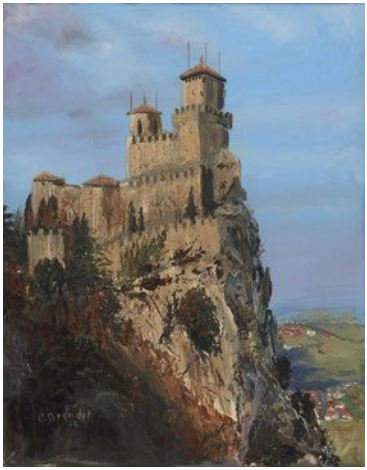
Top: *Pond Ice*, oil, 18 x 24"

Middle: *Gossips*, oil, 12 x 16"

Left: *Downtown*, oil, 12 x 16"



Neuschwanstein Castle, oil on canvas, 24 x 30"



San Marino Castle, oil on canvas, 20 x 16"



Lichtenstein Castle, oil on canvas, 20 x 16"

Cecilia Brendel

Cecilia Brendel has been a classical portrait and landscape painter for over 15 years. As owner of Olde Masters Galleria in Centerville, Ohio, she strives to share her talents by offering regular oil painting classes and personalized instruction. From the beginning of her painting career, Brendel has had an ongoing *Castles* series that includes San Leo, San Marino, Lichtenstein, Neuschwanstein and Satzvey to name a few. She was honored when the family of the Werenwag Castle commissioned several paintings. Brendel is intrigued by the architecture and mystery of castles; this keeps her motivated to continue the series.

She often explores different regions for new series. A tour of the Southwest sparked paintings that were featured in a solo exhibition. She has created an Italian Window Box series, a California and Religious series to name a few. "I have always told my students to paint what motivates them, and this is exactly what I do," she says. Her clients have included hotels in Europe, hospitals and other private clients worldwide.

Brendel's paintings reflect her earlier technical illustrating career with oil painting and the combination is a mixture of detail and representational. Most recently, her love of fine details has inspired her to create a series of miniature paintings.

With the wonders of this world, whether it be spiritual or natural imagery, she loves to juxtapose thicker textured paint against the smooth, translucent areas or the bright, contemporary hues against the dark classics. She says, "My success is not with my inspiration but when someone has been inspired."

Want to See More?

(937) 602-3173 | cia@ceciliabrendel.com
www.ceciliabrendel.com

/cecilia.brendel

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Cecilia Brendel

EXQUISITE EQUINES

BY JOHN O'HERN



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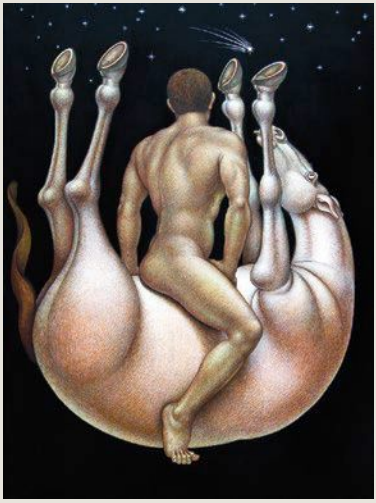
John Steinbeck, who understood horses, wrote, "A man on a horse is spiritually, as well as physically, bigger than a man on foot."

Artists have drawn and sculpted horses for millennia. In the academies, students study the skeletal structure of their subjects and the attachment of muscles and flesh before they paint the spiritual and physical thing that inspired them.

Several years ago I visited **Daniel Sprick** in his studio as he was painstakingly assembling the bones of a horse whose carcass he had found, carried home in his pickup, cleaned and stored. The assembled horse and skeletal rider (whom Sprick did not find in a field) appear in his painting *Snow Rider*, 2016, as majestic as any fully fleshed horse ridden by a general or a king. Skeletons often appear in his paintings, startling as we madly attempt to put on muscles and flesh in our mind's eye until we settle into the beauty of the structure, Sprick's delicate attention to its details and his introduction of an ethereal light.

Polaris, the North Star, has been used in navigation since antiquity because of the relative steadiness of its position in the night sky. **Daniel Bilmes** paints with irregular brushstrokes that remain energetically themselves as they coalesce into images of haunting beauty, corporeal yet mystical. His confident abstraction is based firmly in his academic training. In *Polaris*, 2017, a young woman slumps on a horse's back as it follows another young woman as she strides forward. Subtle shifts in color and technique bring to life the models' diaphanous dresses, the horse's glistening eye and his solid musculature.

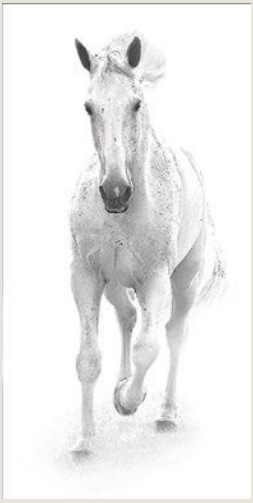
Rimi Yang balances the abstract and the figurative in intuitive displays of bravura brushwork. A Korean artist, raised in Japan and now living in the U.S., Yang blends cultures into meditative images of universal but mysterious symbolism. She has said, "Mankind tries to order the un-orderable, explain the inexplicable. Do we really always need to reason, understand and structure, or could we instead seek out the vibration that connects all life in an instant?" Often her female figures are depicted with horses and are steeped in history while being uncompromisingly



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1. Arcadia Contemporary, *Polaris*, oil on panel, 36 x 72", by Daniel Bilmes. **2. Nüart Gallery**, *Shooting Star*, egg tempera on panel, 24 x 18", by Michael Bergt. **3. Daniel Sprick**, *Snow Rider*, oil on board, 40 x 30" **4. REVEAL International Contemporary Art Fair**, *5S5A9039*, photography, ed. of 8, 72 x 36", by Bob Tabor. Courtesy Emmanuel Fremin Gallery. **5. Blue Rain Gallery**, *Journey of the Naked Goddess*, oil on canvas, 48 x 48", by Rimi Yang. **6. George Billis Gallery**, *#7*, graphite on canvas, 48 x 60", by Joseph Piccillo.

contemporary. The musician in *Journey of the Naked Goddess*, for instance, sits on a horse reminiscent of the ceramic horses of the Chinese Tang Dynasty (618-907) with their unusual glazes. Yang's horse is resplendent in colors the sculptors never would have imagined.

In Greek myth, Pegasus, the great winged horse, sprung from the blood of the Gorgon Medusa and was tamed by Bellerophon who rode him into victorious battle. Zeus rewarded Pegasus by making him a constellation. Today he is best known as the symbol of Mobil Oil. Lo, how the mighty have fallen.

Michael Bergt, in his intricate egg tempera painting, *Shooting Star*, 2016, depicts a falling horse and rider with the rider gazing at a falling star. Throughout history shooting stars have raised often diametrically opposed interpretations from souls being freed from purgatory to the souls of babies coming to take their place in the mortal coil. Almost universally, a shooting star has been thought of as a moment to make a wish. As enigmatic as his paintings, Bergt offers, "When you see a shooting star, quick make a wish. But what we don't realize is a shooting star is simply a horse and rider falling from the sky after tiring of their time as a heavenly constellation. Perhaps it was Apollo deciding to release a horse to grant a favored wish of the vigilant observer. Stay alert..."

In the pages of this special section are horses—real and imagined—in both highly realistic and impressionistic renderings. Also provided are insights from gallery owners and artists on inspirations, the



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7. REVEAL International Contemporary Art Fair, *0059*, photography, ed. of 16, 45 x 66", by Bob Tabor. Courtesy Emmanuel Fremin Gallery. **8. Barbara Zanelli**, *Andalusian*, trace monotype, 22 x 18" **9. Barbara Zanelli**, *Bronze Horse*, trace monotype and bronze leaf on paper, 12 x 12" **10. Carrie Nygren**, *Chasing it Down*, oil, 36 x 50" **11. Carrie Nygren**, *Capone*, oil, 30 x 40" **12. J. M. Brodrick**, *Braveheart*, acrylic, 20 x 16" **13. J. M. Brodrick**, *Cochise*, acrylic, 20 x 16" **14. Fayette Gallery**, *Friends on a Misty Day*, oil, 24 x 20", by Milbie Benge. **15. Fayette Gallery**, *A Fall Day*, oil, 16 x 20", by Milbie Benge. **16. Laurie Justus Pace**, *Cliffhangers*, oil on canvas, 36 x 36" **17. Laurie Justus Pace**, *The Herd - Return of the Painted Ponies*, oil on canvas, 32 x 48" **18. Sally Ruddy**, *Horse Lovers*, oil on canvas, 18 x 24"

market for equine art and much more.

When **Barbara Zanelli** draws or paints, it is for the sheer joy of it and, for her, it is an act of revelry, worship, pure and simple. "My job is to touch others' hearts by revealing my own," she says. "The horse has always been my favorite subject matter since I was a child and first fell in love. Whether gallantly galloping or peacefully grazing, the horse never fails to capture my imagination and enamored attention."

Painting in traditional oils in a modern format, **Carrie Nygren** aims to capture the inherent spirit, character and personality of the horses that come alive on her canvases. "Whether it's a portrait or a captured moment in action, there is nothing nobler than the horse and his relationship with man," she says. "Each painting carries its own personal story."

"Choosing your art should be similar to how you choose your music—an escape from reality for a moment, leaving you feeling better for having experienced it."

— J. M. Brodrick, artist

Working in a contemporary style, **J. M. Brodrick** presents horse portraits that are loose, yet meticulous in the physical attributes. Brodrick elaborates, "I am a painter working toward merging my need for realism with the beauty of pure abstract,



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while trying to capturing the spirit of every horse I paint."

Since a young age, **Kristin Grevich** has been interested in horses. Throughout the years she has shown horses, competed in both the Western and English worlds of riding, rodeo, fox hunting and more. "My infatuation with the horse has now taken on another path to my love of painting," she says. "This is the year that I will be creating my series of horse paintings. I will be painting with all of the knowledge of horses that I have been fortunate to love and experience throughout my life."

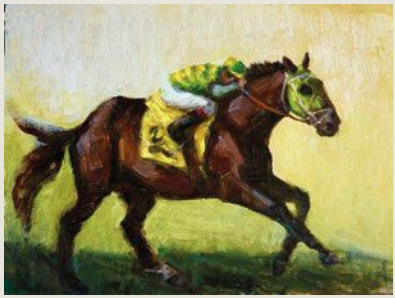
Laurie Justus Pace exhibits her equine paintings at a number of galleries in the country. Her painting *Cliffhangers* is available at the **Fringe Gallery** in Salt Lake City; *The Herd - Return of the Painted Ponies* is at **Mirada Fine Art** in Colorado; and *Transcending* will ship to **La Jolla Gallery** in California.

"In Laurie's work we found the perfect combination of contemporary and Western," says Eric Waddington of the Fringe Gallery. "Her work always boasts a gorgeous blend of colors, thickly textured brushstrokes and just enough artistic abstraction, combining for a fascinating statement piece on any wall."

Steve Sonnen, owner of Mirada Fine Art, says, "Her passionate works are alive with movement and texture boldly created with a palette knife. Constantly pushing the edge, she loves working in oils, dramatically carving out the thick paint, fluid with



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19. **Laurie Justus Pace**, *Transcending*, oil on canvas, 36 x 36" **20.** **Kristin Grevich**, *Down the Stretch*, oil on linen panel, 9 x 12" **21.** **Sally Ruddy**, *Hello?*, oil on canvas, 16 x 20"

color and bursting with energy."

Inspired by Sir Francis Bacon's declaration that "Nature is often hidden, sometimes overcome, seldom extinguished," California artist **Sally Ruddy** is influenced by the emotions and intimacies of our world with landscape compositions that encapsulate subtle moments of awe and wonder. Recognizing the admiration for nature found throughout her series, Ruddy's new *Loving Nature Series* expresses a profound love for tradition, family and her homeland.

Omitting fine details in the scenery, Ruddy creates a setting that is otherworldly, transporting her viewers into her intimate memories of family and self. With meticulous dedication to her subjects, her paintings are dreamlike and movingly sentimental as they vibrate with color and intrinsic emotion.

Born in Sacramento, California, in the 1940s, **Milbie Benge** became familiar with rural scenes as she traveled with her father during his missionary work. Her love affair with art and nature has spanned her entire life. Thanks to her travels in her youth, and visiting Europe and Asia as an adult, Benge has a wide and accurate knowledge of the countryside and its animals. From majestic stallions standing proud in their pastures to loving scenes of mares and foals frolicking in the lush landscape, she captures each scene with love and heartfelt pride. Her paintings are found at **Fayette Gallery** in Lexington, Kentucky.

April 2 to 5, the ***REVEAL International Contemporary Art Fair*** will take place at the Saratoga Springs City Center in Saratoga Springs, New York, bringing together 50 select galleries for its premiere edition. The fair is "thrilled that **Emmanuel Fremin Gallery** will exhibit the stunning equestrian portraits by acclaimed photographer **Bob Tabor**."

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KRISTIN GREVICH
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LAURIE JUSTUS PACE
www.lauriepace.com

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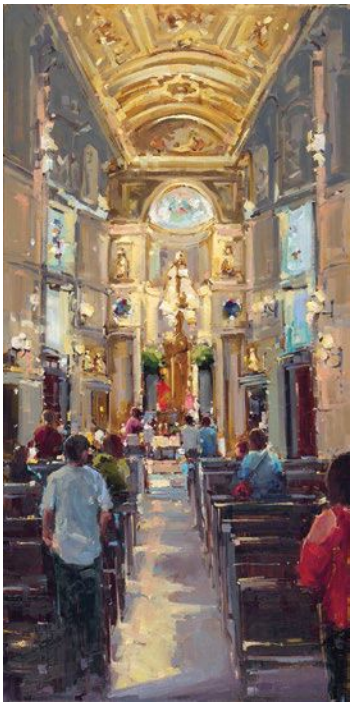
SALLY RUDDY
info@sallyruddy.com
www.sallyruddy.com

OIL PAINTERS OF AMERICA'S 27TH ANNUAL NATIONAL JURIED EXHIBITION OF TRADITIONAL OILS

When: June 1-September 2, 2018; June 1, 5-8 p.m., opening reception
Where: Steamboat Art Museum, 807 Lincoln Avenue, Steamboat Springs, CO 80487
Information: www.oilpaintersofamerica.com

Colorado Convergence

The Oil Painters of America descends on Steamboat Springs for its annual National Juried Exhbiition.



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Steamboat Springs, Colorado, located on the picturesque Yampa River, often entices artists to the region to paint is mountainous terrain. The city has also become a hub for collectors to visit fine art galleries and the Steamboat Art Museum. The museum, which was founded in December 2005, has hosted a number of its own exhibitions throughout its years in operation as well as shows for national art organizations.

June 1 through September 3, the Oil Painters of America will present its 27th annual *National Juried Exhibition of Traditional Oils* at the institution. On view will be more than 215 juried paintings from Associate and Signature members of the group. Their pieces are done in array of styles, which spans from loose and fluid impressionism to detailed and percise hyperrealism. Also included in the show will be a selection of submitted paintings by Master Signature members of the organization.

Among the highlights of the juried pieces

1
Michele Usibelli, *Metropolitan Cathedral, Santiago*, oil, 40 x 20"

2
Trish Savides, *Oysters from the Sheppard*, oil, 30 x 36"

3
Steve Creighton, *Still Life with Gonder Vase*, oil on panel, 12 x 9"

4
Rita Roberts, *Moon Rise Over the San Luis Valley*, oil on canvas, 14 x 24"



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are an interior by **Michele Usibelli**; seascapes and maritime-themed works from **Trish Savides** and **Katie Dobson Cundiff**; landscapes by **Rita Roberts** and **Tony D'Amico**; still lifes from **Steve Creighton** and **Gary Young**; figuratives by **Susan Brabeau**, **Paul Cheng** and **Frances Pampeyan**; and equine art from **Sonja Caywood**.

Kicking off the *National Juried Exhibition* is an opening reception at the museum on June 1 from 5 to 8 p.m. Immediately following is the awards ceremony, from 8:15 to 9:30 p.m., at the nearby Chief Theater. This year's show will be judged by Craig Tennant OPAM, who will select winners in a number of categories including a $25,000 Best of Show. Also during the awards ceremony will be the announcement of any newly appointed Signature and Master Signature members.

American Art Collector returns as a proud media sponsor of the exhibition.

5
Tony D'Amico, *Winter Light*, oil, 14 x 18"

6
Paul Cheng, *Bistro's Light*, oil, 24 x 36"

7
Susan Brabeau, *Who Sat Down First*, oil on linen, 30 x 32"

8
Gary Young, *Chocolate Pot and Brass*, oil on linen, 20 x 24"

9
Frances Pampeyan, *The Red Dress*, oil, 24 x 20"

10
Sonja Caywood, *Afternoon in the Sage*, oil on linen panel, 12 x 23"

11
Katie Dobson Cundiff, *Summer Boatyard*, oil on canvas, 30 x 30"



FRANCES PAMPEYAN

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GARY YOUNG

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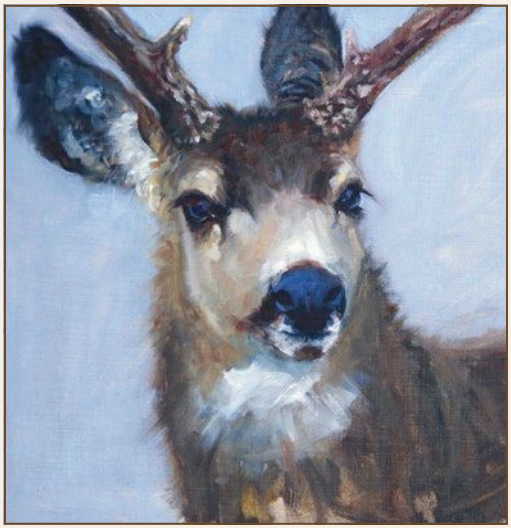
KATIE DOBSON CUNDIFF, OPA

Treasure Hunter, 16" x 12"
www.dobsonart.com • katie@katiedids.com

OPA's 27th Annual National Juried Exhibition will be held June 1 – September 3, 2018 at the Steamboat Art Museum in Steamboat Springs, Colorado

SAM
STEAMBOAT ART MUSEUM

27TH NATIONAL JURIED EXHIBITION



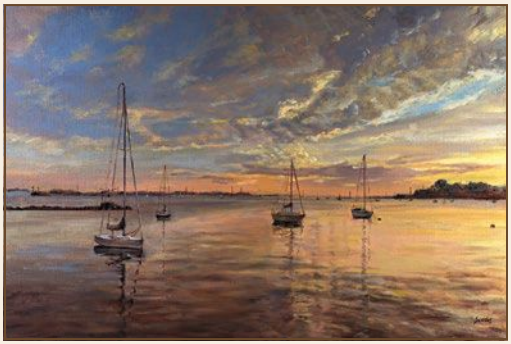
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TONY D'AMICO

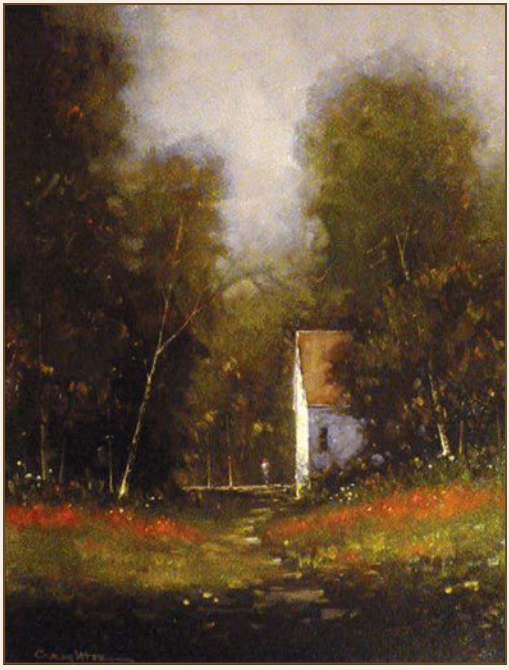
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For more information and to see works in the show by these exhibiting artists, visit www.steamboatartmuseum.org or call (970) 870-1755.



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American Art Collector is proud to be a media sponsor of Oil Painters of America's 27th annual National Juried Exhibition. We look forward to seeing all participating artists at our party on Saturday, June 2, in Steamboat Springs!

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Peggie Blizard

June 2018



Peggie Blizard, Orange Pansies & Violet, Oil on panel, 24x30"

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Saturday, April 6, 2019

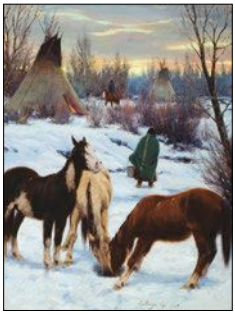
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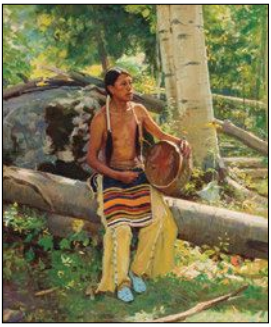
Philip R. Goodwin 40" x 28" Oil
SOLD FOR: $339,300
Current Auction Record



Howard Terpning 30" x 48" Oil
SOLD FOR: $1,934,000
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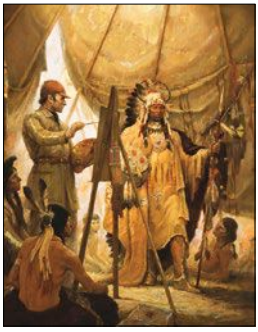
William Gollings 24" x 18" Oil
SOLD FOR: $414,400
Current Auction Record



Bert Phillips 24" x 20" Oil
SOLD FOR: $322,000
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Gary Lynn Roberts - Artist Focus - August 23rd - September 2nd

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In the Know

In the last few issues, I have been discussing the importance of brick and mortar galleries and the experience that comes from buying art from these physical locations. Lately, I have moderated several panel discussions on this process, panels made up of collectors, art dealers, auction professionals and museum curators. What everyone seems to agree on is that buying art is a personal experience that is made better when a collector has someone like a gallery owner or art dealer to offer advice, find new artists and show collectors how to support an artist throughout the duration of their art careers.

Collectors are passionate people who care deeply about the art they buy and add to their own personal collections. Most collectors choose the art they buy via deep emotional connections that supersede the financial aspects of the transaction. Having said that, art dealers live with this every single day, are surrounded by the art daily while working in the gallery and are thinking about it, talking about it, promoting it continually. That is why I feel it is still important for a collector to find a dealer, or dealers, they enjoy working with and use them for information when it comes to art purchases. I find most art dealers to be invaluable resources who will more than happily share their expertise with interested collectors to help them along their own particular collecting journey.

The best advice is to shop around, find a few people whose tastes align with yours and who you trust, and then use them for advice, much in the same way you shop for an accountant, a stockbroker or an attorney. Then the rest is up to you. The buying part, that is! Enjoy!

Sincerely,



Joshua Rose

P.S. We are always looking for new topics for our widely popular Collector's Focus sections. These are great because they allow collectors a chance to see a wide range of available art from one common subject matter at once. If we've missed a collecting category, please let me know! We are always looking for ways to better the magazine. I can be reached at editor@westernartcollector.com.

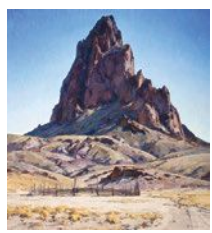
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On the Cover...

Josh Elliott, *Time Traveler*, oil, 35 x 32". Available at Mark Sublette Medicine Man Gallery, Tucson, AZ.

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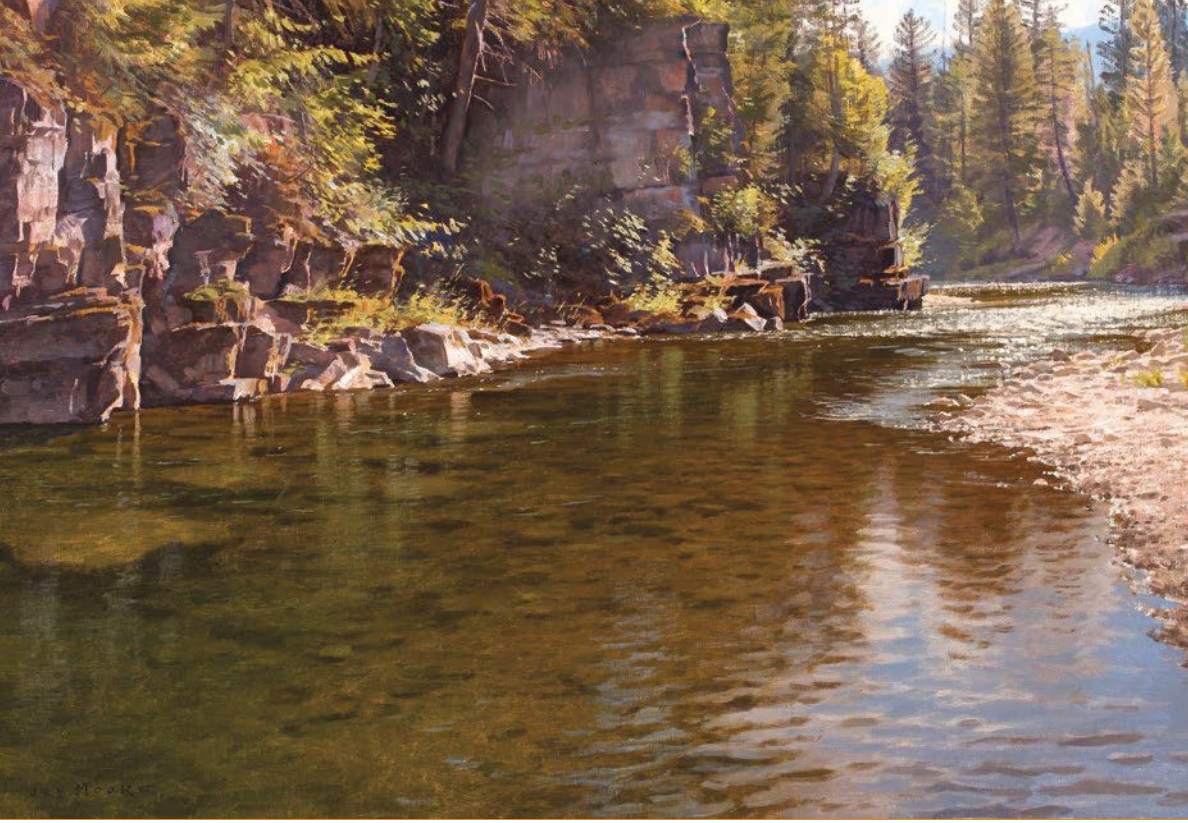
Tom Perkinson, *Purple Mesa at Dusk*, Watercolor & Pastel, 16" x 16"



Robin Laws, *Swat Team*, Bronze, 60" x 61" x 37"

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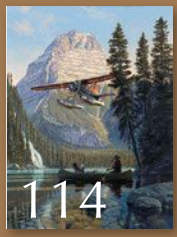
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Dallas, TX

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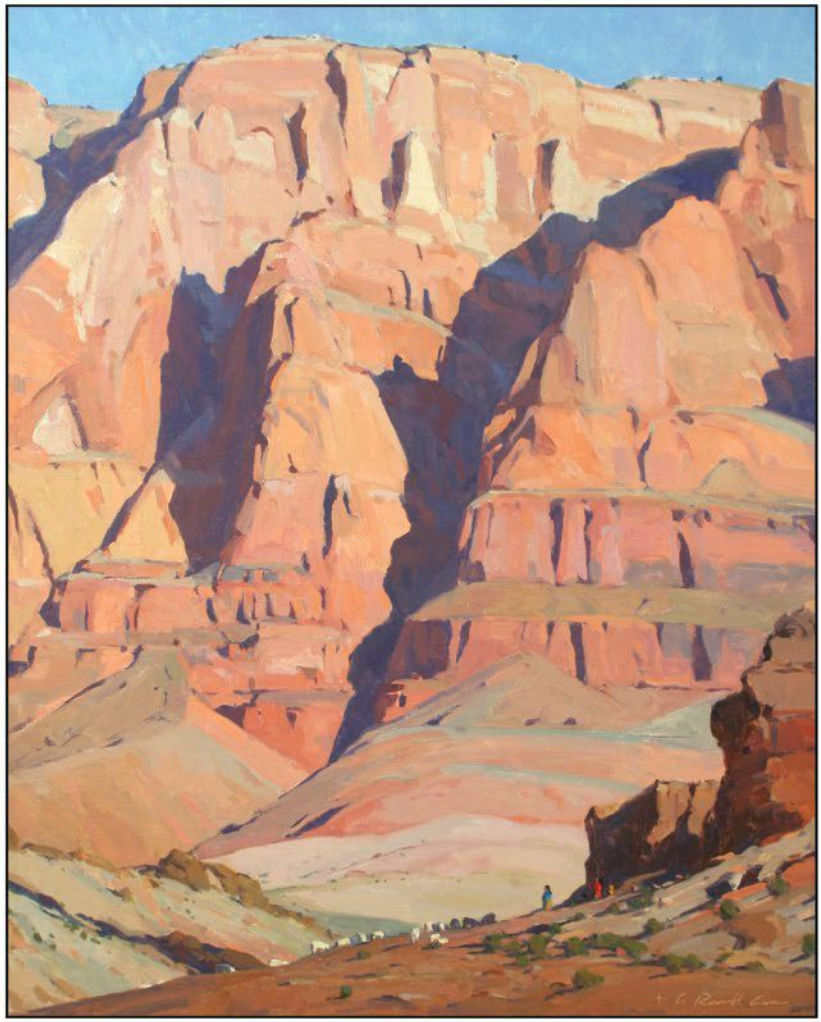
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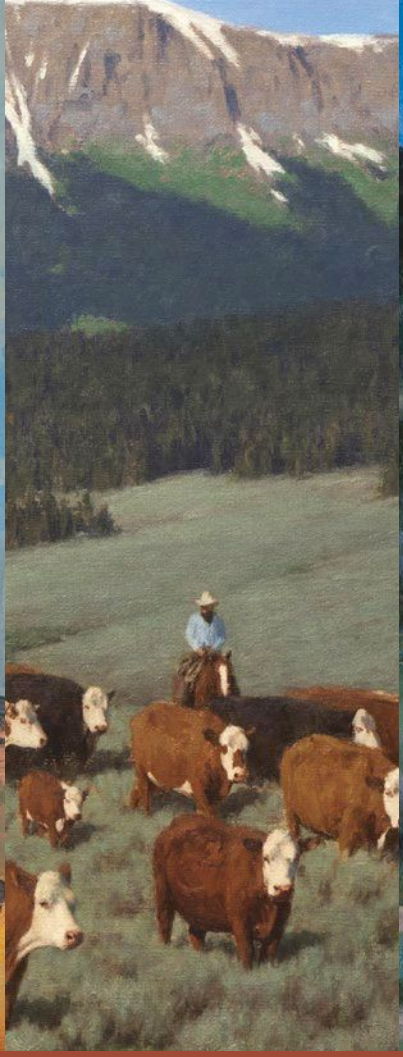
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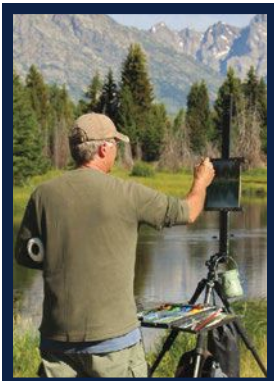
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acrylic on panel | 24"



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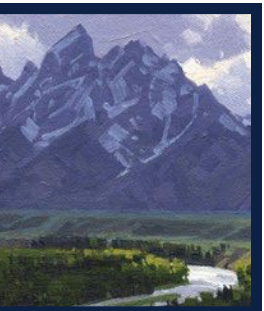
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Saturday, September 15, 2018

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Sunday, September 16, 2018 to
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Elizabeth Black
Amery Bohling
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John Cogan
Michelle Condrat
Bill Cramer
Robert Dalegowski
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Linda Glover Gooch
Hai-Ou Hou
Michael Chesley Johnson
Calvin Liang
John Lintott
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James McGrew
Marcia Molnar
Clyde "Ross" Morgan
Rachel Pettit
Dawn Sutherland
Michael Trcic
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Grand Canyon Association

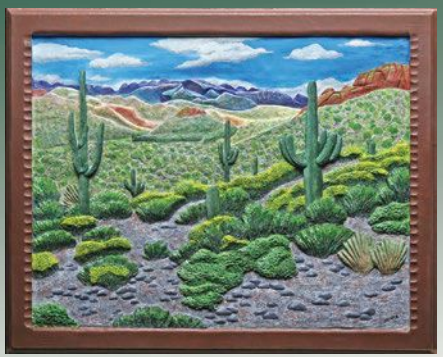
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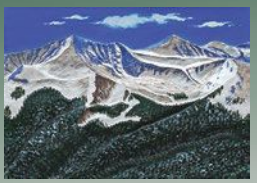
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"Apache Trail" Don Woodard

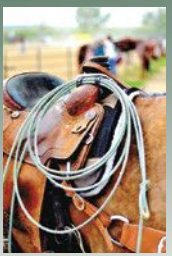


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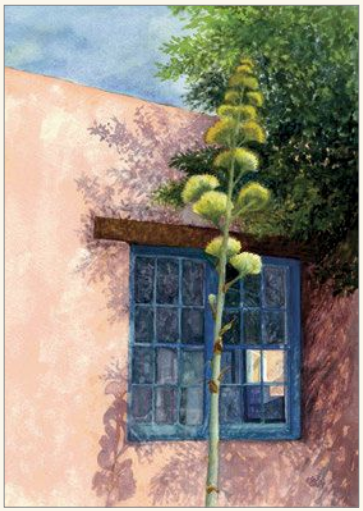
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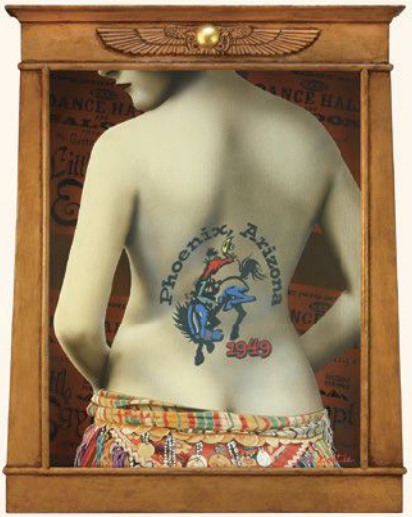
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Above: *Emperor*, 100 inches tall, edition of 9
Right: *Preening Whitetail*, 53 inches tall, edition of 12











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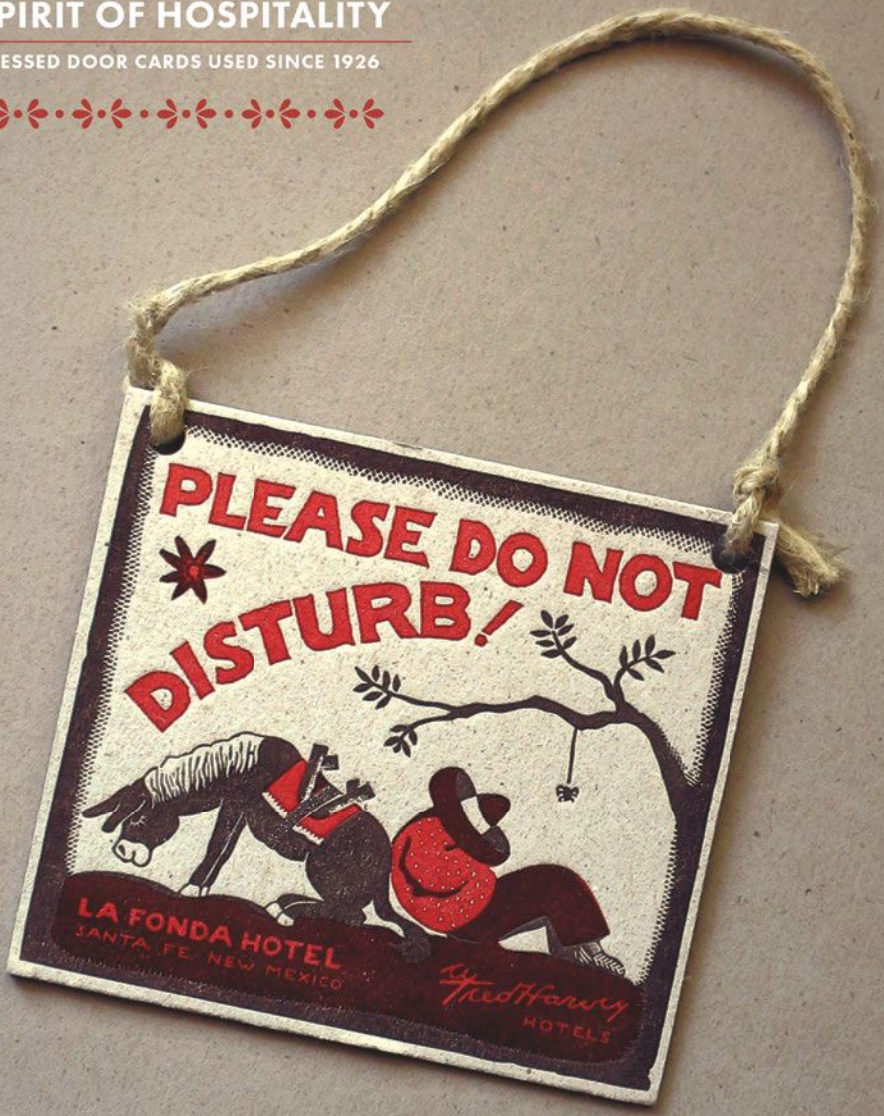
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Acoma Bowl with Fancy Bird
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Coast-To-Coast Coverage

See new art being created by major Western artists coast to coast. Many readers travel across the country to acquire pieces from galleries showing new work in this magazine.

Covering The Major Art Destinations

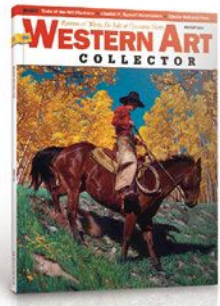
Our **State of the Art** sections alert you to the peak seasons for Western art destinations around the nation. You'll find details about all the major shows opening along with images of new work and dates of upcoming exhibitions.



Embedded Videos

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Videos in each issue let you take part in all the art action—starting from inside artists' studios to gallery openings and right through to auctions on the go.



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A visual feast of large-format images and articles previewing new paintings and sculptures from the upcoming shows of major Western artists coast to coast.

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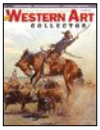


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Each month we alter you to upcoming auctions and events nationwide and report on auction results so you can be informed about the Western art market.



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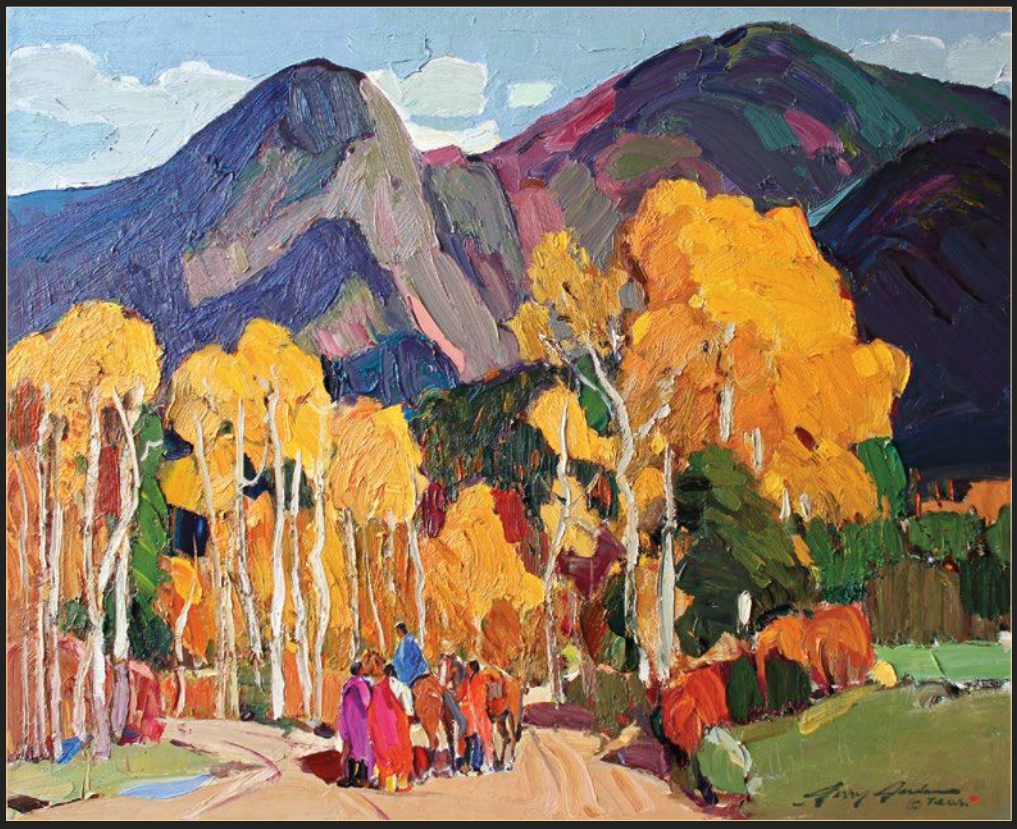
Shanan Campbell Wells

Sorrel Sky Gallery Durango & Santa Fe and Sorrel Sky Art & Design
Santa Fe, NM; Durango, CO

Approaching a business with just a brick-and-mortar view can add to the innate risk of owning and growing that business. I've learned to keep a broader perspective and approach things from all angles. This attitude enables us to build lasting connections with our clients and our artists. We work hard to balance both a strong online presence, using social media, art hosting websites, and our own website, with personalized client relationships. Recognizing the importance of that balance enables us to make art as accessible as possible, in ways that people individually respond to. In a time where our exposure to news and the world, in general, can be overwhelming, people really yearn for things that remind them of the beauty that still surrounds us. Art does that. It reminds us of our interconnectivity, what links us to each other, to our history, to the animals we share the earth with, to the earth itself. Three of our artists, who are truly masters in their chosen medium, speak directly to those links. Crow Indian painter Kevin Red Star, shares details of his culture and tribal traditions through vivid color and composition. The sculptures of Star Liana York speak to the deep-rooted relationship we have with the animal kingdom. Ben Nighthorse uses traditional, as well as contemporary techniques, to handcraft unique wearable jewelry designs. Collectors are always excited about new artists, but these three artists are seen with a surety that continues to deepen and grow.

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Historic Excursions

Albuquerque's Hotel Chaco now offering unique tours to Chaco Canyon Historic Park.

Hotel Chaco, a boutique property inspired by the ancient architecture and civilization of Chaco Canyon, is now offering day adventures to the Chaco Canyon National Monument, a UNESCO World Heritage Site known for its sprawling collection of ruins that date back 1,100 years ago.

Previous excursions hosted by the 118-room boutique, luxury hotel located in Old Town Albuquerque have been immensely popular, which has prompted the hotel to return this year with an expanded schedule and new offerings, including overnight "glamping"—that's glamourous camping for our true-blue cowboy readers—trips that will coincide with the spring and fall equinoxes. (The next overnight trip is on September 22 and 23.) Day trips will take place every Saturday through November, with expanded, custom or private day and overnight trips also available.



PHOTOS BY ANGELISA MURRAY

Pueblo Bonito Overlook at Chaco Canyon National Park.

Located in northwestern New Mexico, Chaco Canyon National Monument was home to a thriving Pueblo culture between 850 and 1250. What remains of the timber and sandstone buildings—designed to align with the movement of the sun, moon and stars—is now one of New Mexico's most cherished archeological sites.

"We conceived these trips as a way for more people to access and explore this magical place," says Angelisa Murray, owner of Heritage Inspirations, which has partnered with the hotel to bring guests to Chaco Canyon. "We take care of all transportation and logistics so our guests can simply relax and absorb the scenery." For more information about the tours visit www.heritageinspirations.com, and for more information about the hotel visit www.hotelchaco.com.



A skyward view inside ruins at Chaco Canyon National Monument.



Acoma dancers at Chaco Canyon National Monument during a solstice ceremony.



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Taos Expansions

The Couse-Sharp Historic Site in New Mexico acquires Joseph Henry Sharp's home for archive and research facility.

The Couse-Sharp Historic Site, home to several key buildings belonging to Taos Society of Artists founders Eanger Irving Couse and Joseph Henry Sharp, has recently expanded to include an adjacent 5,000-square-foot adobe building that will be the future home to an archive and research facility devoted to the famous group of artists who settled in Taos, New Mexico.

The building, which has housed the Mission Gallery for many years, was once the home of Sharp, whose two Taos studios are currently part of the Couse-Sharp Historic Site. The acquisition of the building, spearheaded by the nonprofit Couse Foundation, was finalized and made public in October 2017. The building will undergo an extensive renovation before the archive and research facility takes shape.

"Our team of local architects has developed plans to transform the Mission Gallery into an archive and research facility devoted to all of the artists who were part of the groundbreaking TSA," says Carl Jones, president of the Couse Foundation. "After its transformation, the building will be home for a wide range of materials, including historic documents, photographs, scholarly papers focused on the TSA and its individual members, Native art and ethnographic objects collected by several of the artists, a research library, as well as representative artwork."

The archives will be an important repository of all things related to the Taos Society of Artists, says Davison Koenig, executive director and curator of the Couse-Sharp Historic Site. "The archive consolidation and increased access will inevitably result in a wealth of new connections, stories and scholarship," Koenig says. "We envision great potential for a new generation of scholarship that addresses, for example, the nuanced relationships between Native models and the TSA artists who worked with them."





Historic photos of Joseph Henry Sharp's Taos home. Photo courtesy the Tia Collection.

The Mission Gallery, which is now part of the Couse-Sharp Historic Site in Taos.

Koenig says the centerpiece of the facility will be the Couse archives, which includes papers, sketches and records, as well as 10,000 photographic negatives and plates taken by Couse as part of his artistic process. Koenig notes that the Couse Foundation is pursuing grant funding to digitize, catalog and make accessible the negatives, prints and other archival materials. Scholars and other institutions have donated other important TSA works related to Walter Ufer, Victor Higgins and Ernest L. Blumenschein, with others promising future transfers. The expansion is slated for a 2021 opening.

For more information about the Couse-Sharp Historic Site visit www.couse-sharp.org.

R. Geoffrey Blackburn



Oil on Panel | *"Two Hawks"* | *18 x 24 in.*

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Living Wild

National Fine Art Show & Auction returns for its 46th year on May 18 in Ellensburg, Washington.

The 46th edition of the Western Art Association's *National Fine Art Show & Auction* will take place May 18 at the Kittitas Valley Event Center in Ellensburg, Washington. More than 45 Western artists will be participating, including Sandra Haynes, this year's poster artist, who created *Living Wild*, featuring five horses.

"*Living Wild* depicts some of Sandra's neighbors, the wild horses of Central Oregon. We are delighted that she agreed to paint our poster art and be the featured artist for 2018," says JoAnn Wise with the Western Art Association. "Sandra has been a part of the 'Ellensburg Show' for a number of years offering a wide variety of media and subject matter. A painting dramatizing these magnificent animals stays true to that part of our mission 'to preserve our Western heritage and its way of life as expressed through art.'"

Other artists include Lynn Cain, Carolyn Shipman, Robert Tandecki, Dave Gressard, Hulan Fleming, Peter X. O'Brien, Edna Bjorge, Naomi Gray, David W. Mayer, Jerry Snodgrass, Lee Tisch Bialczak, Robert Walton, Rick Urdahl, Ron Moore and many others.

The three-day event, which runs from May 18 to 20, features an exhibition with artist booths, a quick draw and auction, an award ceremony, live music and two fine art auctions at 4 p.m. on May 19 and 1 p.m. on May 20.

For more information, including to preview the auction items, visit westernartassociation.org.



David W. Mayer, *Sunrise Ranch*, oil, 16 x 20"





Far left: **Robert Krogle**, *High Mountain Ride*, oil, 18 x 24"

Left: **Sandra Haynes**, *Living Wild*, oil, 18 x 24"

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National Museum of Wildlife Art: Jane Rosen

The National Museum of Wildlife Art in Jackson Hole, Wyoming, has announced the purchase of five works of contemporary art for the museum's permanent collection.

The works, from a variety of living and deceased artists, were chosen on February 24 at the *Blacktail Gala*, an evening of art collecting modeled after the museum's *Collectors Circle Dinner*, another event aimed at bringing new works into the museum's expanding collection. More than 150 guests were in attendance to participate in the event.

"Over the course of only three years, *Blacktail Gala* has contributed 14 works of contemporary wildlife art to the permanent collection. These acquisitions have increased our ability to show the many diverse ways artists are exploring humanity's relationship with nature through art, a core part of our mission," says Adam Harris, Petersen Curator of Art and Research at the museum. At the event, Harris introduced each artist's work and explained how each work of art would complement the collection. The guests at each table then discussed which pieces they'd like to see added to the museum's collection. Over dinner, having heard about and viewed all of the works, the guests voted in rounds.

The new works include Wendy Klemperer's metal sculpture *Barney*, Jane Rosen's painting *Mantle*, Sarah Hillock's oil on mylar painting *Anthony and Camilla, Part II*, Peter Haslam-Fox's watercolor *Hooded Hawk* and an untitled ceramic plate created by modern master Pablo Picasso.

"Now in its fourth year, we are thrilled to have new energy and support around this fun evening of art acquisition for the National Museum of Wildlife Art," says Bill Friedeman, chief advancement officer. "*Blacktail Gala* continues to have a direct impact on our permanent collection, while fostering fine art friendships and local partnerships dedicated to inspiring humanity's relationship with nature and wildlife art."

For more information about the Wyoming museum visit www.wildlifeart.org.



Jane Rosen, *Mantle*, 2015, coffee, Korean watercolor, ink, 30 x 22". Courtesy National Museum of Wildlife Art.

Calling all Western Art museums! Have a recently acquired painting or sculpture? Email the details to editor@westernartcollector.com.



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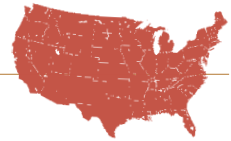
Karen Boylan



Anticipation, Oil, 14 x 18

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Georgia O'Keeffe Museum Exterior, 2016. InSight Foto Inc., Georgia O'Keeffe Museum. © Georgia O'Keeffe Museum

What event (gallery show, museum exhibit, etc.) in the next few months are you looking forward to and why?

I'm really excited about the opening of the O'Keeffe Welcome Center located near Georgia O'Keeffe's home and studio in Abiquiú, New Mexico. The center will serve as an orientation space for people taking O'Keeffe tours, but we are also designing the experience to serve as a gateway to explore and become inspired by the amazing landscapes, just as O'Keeffe was. It will also serve as a community resource with a beautiful light-filled classroom. I'm intrigued for us to learn, experiment and iterate to make this a vibrant and welcoming place for everyone.

What are you reading?

Because I'm fairly new to the O'Keeffe, I'm spending a lot of time with books about her and her work. I'm especially enjoying the beautifully done *Georgia O'Keeffe: Living Modern* by Wanda M. Corn. By my bedside is the *Poesia Completa* of Spanish poet Federico García Lorca and a random Edgar Allan Poe compilation borrowed from one of those cute little roadside free library boxes.

Interesting exhibit, gallery opening or work of art you've seen recently.

I'm going to be so normal here: I got to see the Yayoi Kusama show with her paintings, sculptures and infinity rooms at the Hirshhorn Museum in Washington, D.C. I love her fanciful approach to re-creating reality, how her work has been consistent to concept over so many years, and how the viewer is often represented (through the mirrors in infinity rooms, by placing dots in the Oblivion Room, etc.) In the past couple years I've also been able to experience multiple installations of Ragnar Kjartansson's multi-channel video installation *The Visitors*. It's a powerful and mesmerizing work.

What are you researching at the moment?

As the curator of digital experience, I have one foot in the world of making experiences and one in facilitating access to information. So, my current deep dive focuses on exposing and linking information from our museum, archives and library collections with other related information across the world—building a better tool for researchers and others to make new discoveries. I'm thinking about how data visualization and machine learning can reveal hidden connections and create new knowledge.

What is your dream exhibit to curate? Or see someone else curate?

Oh my, I have so many ideas! Let's pick one unrelated to O'Keeffe. I make technology-enhanced clothing in my own artistic practice—so I'd want to further explore artists melding traditional fiber and construction practices with sensors, lights, data, etc. I was super inspired by the huge fiber sculptures in the fantastic show at Los Angeles' Hauser Wirth & Schimmel a few years ago: *Revolution in the Making: Abstract Sculpture by Women, 1947-2016*. I would love to take that idea forward—contemporary, many-cultural, immersive and technology-enhanced fiber work installations. Yeah, that would be fun.



Georgia O'Keeffe Museum Interior, 2016. InSight Foto Inc., Georgia O'Keeffe Museum. © Georgia O'Keeffe Museum

Cassandra Sharon

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Jay Moore
Parker, CO – (303) 588-4152
www.jaymoorestudio.com

May 4-31

MOCKINGBIRD GALLERY
Joseph Alleman and Shanna Kunz
Bend, OR – (541) 388-2107
www.mockingbird-gallery.com

Through May 5

CHEROKEE HERITAGE CENTER
47th Annual Trail of Tears Art Show and Sale
Tahlequah, OK – (888) 999-6007
www.cherokeeheritage.org

Opening May 5

MAXWELL ALEXANDER GALLERY
G. Russell Case
Los Angeles, CA – (310) 839-9242
www.maxwellalexandergallery.com

May 5-6

FALLBROOK ART CENTER
Reflections of Nature: Wildlife and Landscape Show & Sale
Fallbrook, CA – (760) 728-1414
www.fallbrookartcenter.com

May 5-26

ABEND GALLERY
Hartshorn, Dhein, Santillanes and Sroka
Denver, CO – (303) 355-0950
www.abendgallery.com



Gerard Curtis Delano (1890-1972), *In Bonnet and Paint, Early-Day Sioux Scouts*, oil on canvas, 30 x 40" Estimate: $300/500,000

May 23: *American Art*
SOTHEBY'S | New York, NY | (212) 606-7000 | www.sothebys.com

Ending May 6

NATIONAL MUSEUM OF WILDLIFE ART
Jackson Collects: Wild Selections from Private Collections
Jackson, WY – (307) 733-5771
www.wildlifeart.org

Ending May 13

DESERT CABALLEROS WESTERN MUSEUM
Cowgirl Up! Art from the Other Half of the West
Wickenburg, AZ – (928) 684-2272
www.westernmuseum.org

Ending May 18

SORREL SKY GALLERY
Santa Fe Plein Air Fiesta Show
Santa Fe, NM – (813) 391-2842
www.papnm.org

Opening May 19

EITELJORG MUSEUM
Harry Fonseca: The Art of Living
Indianapolis, IN – (317) 636-9378
www.eiteljorg.org

May 18-20

WESTERN ART ASSOCIATON
46th National Fine Art Show and Auction
Ellensburg, WA – (509) 962-2934
www.westernartassociation.org

Ending May 20

MUSKEGON MUSEUM OF ART
Thunder Boy, Jr.: Illustrations by Yuyi Morales
Muskegon, MI – (231) 720-2570
www.muskegonartmuseum.org

May 21-26

ROCKPORT CENTER FOR THE ARTS
Plein Air Southwest Painting Competition & Show
Rockport, TX – (972) 960-8935
www.outdoorpainterssociety.com

May 22

CHRISTIE'S AUCTIONS
American Art
New York City, NY – (212) 636-2000
www.christies.com

May 23

SOTHEBY'S
Thomas Molesworth: Designing the American West: The Ruth and Jake Bloom Collection
New York, NY– (212) 606-7000
www.sothebys.com

Ending May 25

HIRSCHL & ADLER
Winold Reiss
New York, NY – (212) 535-8810
www.hirschlandadler.com

Ending May 26

PLAINSMAN GALLERY
Wildlife and Western Visions
Dunedin, FL – (888) 779-2240
www.plainsman.com

May 26-28

PHIPPEN MUSEUM
44th annual Western Art Show and Sale
Prescott, AZ - (928) 778 1385
www.phippenartmuseum.org

Ending May 28

MUSEUM OF NORTHERN ARIZONA
Confluence of Color: George Averbeck & Serena Supplee
Flagstaff, AZ – (928) 774-5213
www.musnaz.org

JUNE

June 1-July 27

RED RIVER VALLEY MUSEUM
17th International Juried Art Show
Vernon, TX – (940) 553-1848
www.rrvm.net

June 2

RANCHING HERITAGE ASSOCIATION
Western Art and Gear Show
Lubbock, TX – (806) 834-0469
www.ranchingheritage.org

Ending June 3

DESERT CABALLEROS WESTERN MUSEUM
One Trader's Legacy: Steve Getzwiller Collects the West
Wickenburg, AZ – (928) 684-2272
www.westernmuseum.org

June 2-3

THE FORT RESTAURANT
Tesoro Indian Market and Powwow
Morrison, CO – (303) 839-1671
www.tesoroculturalcenter.org

Ending June 3

TACOMA ART MUSEUM
Anne Appleby: We Sit Together the Mountain and Me
Tacoma, WA – (253) 272-4258
www.tacomaartmuseum.org

June 8-9

NATIONAL COWBOY AND WESTERN HERITAGE MUSEUM
Prix de West
Oklahoma, OK – (405) 478-2250
www.nationalcowboymuseum.org

June 8-10

GETTYSBURG COLLEGE
History Meets the Arts
Gettysburg, PA – (800) 664-9797
www.historymeetsthearts.com

Ending June 10

GILCREASE MUSEUM
Norman Rockwell: Behind the Camera
Tulsa, OK – (918) 596-2700
www.gilcrease.org

Ending June 10

GILCREASE MUSEUM
Seasons of the Desert: Landscapes of the American Southwest
Tulsa, OK – (918) 596-2700
www.gilcrease.org

Ending June 10

BOOTH WESTERN ART MUSEUM
Z. Z. Wei: Shadow Stories
Cartersville, GA – (770) 387-1300
www.boothmuseum.org

June 10-July 1

NATURAL HISTORY MUSEUM OF LOS ANGELES
107th Annual Gold Medal Exhibition
Los Angeles, CA – (626)583-9009
www.californiaartclub.org

Through June 16

HOCKADAY MUSEUM OF ART
The Surging, Thundering Herd: Vintage Bison Engravings
Kalispell, MT – (406) 755-5268
www.hockadaymuseum.org

June 16-17

MUSEUM OF NORTHERN ARIZONA
12th annual Gala Weekend
Flagstaff, AZ – (928) 774 5213
www.musnaz.org

WESTERN ART COLLECTOR

In every issue of *Western Art Collector*, we will publish the only reliable guide to all major upcoming sales, events and auctions nationwide. Contact Erin Rand at erand@westernartcollector.com to discuss how your event can be included in this calendar.

TOP WESTERN EVENTS AND AUCTIONS *AT A GLANCE*

May 4
Heritage Auctions' American Signature Art Auction
Dallas, TX – (877) 437-4823

May 26-28
Phippen Museum's 44th annual Western Art Show & Sale
Prescott, AZ – (928) 778-1385

May 22
Christie's American Art Auction
New York, NY – (212) 636-2000

May 23
Sotheby's American Art Auction
New York, NY– (212) 606-7000

June 8-9
Prix de West
Oklahoma City, OK – (405) 478-2250

June 23-24
Brian Lebel's Old West Show & Auction
Santa Fe, NM – (480) 779-9378

July 28
Coeur d'Alene Art Auction
Reno, NV – (208) 772-9009

Aug. 10-12
Heart of the West Contemporary Western Art Show and Auction
Whitefish, MT – (406) 781-0550

Aug. 18-19
SWAIA Santa Fe Indian Market
Santa Fe, NM – (505) 983-5220

Aug. 22-25
Maynard Dixon Country Camp Out
Mt. Carmel, UT – (800) 992-106

Aug. 10-11
Altermann Galleries' & Auctioneers Santa Fe August Auction
Santa Fe, NM – (505) 983-1590

Sept. 5-16
Jackson Hole Fall Arts Festival
Jackson, WY – (307) 733-3316

Sept. 5-16
Western Visions
Jackson, WY – (800) 313-9553

Sept. 9-Oct. 14
Quest for the West
Indianapolis, IN – (317) 636-9378

Sept. 21-22
Buffalo Bill Art Show & Sale
Cody, WY – (888) 598-8119

Oct. 4-6
Cowboy Crossings
Oklahoma City, OK – (405) 478-2250

Dec. 2018 (Date TBA)
SWAIA Winter Indian Market
Santa Fe, NM – (505) 983-5220

Jan. 2019 (Date TBA)
WinterWest Symposium
Denver, CO - (303) 291-2567

Jan. 2019 (Date TBA)
Coors Western Art Exhibit & Sale
Denver, CO - (303) 291-2567

Jan. 26-27
Brian Lebel's Old West Show & Auction
Mesa, AZ - (480) 779-9378

Feb. 9-March 24
Masters of the American West
Los Angeles, CA – (323) 667-2000

Feb. 2019 (Date TBA)
Cowgirl Up! Art from the Other Half of the West
Wickenburg, AZ – (928) 684-2272

March 2-3
Heard Museum Guild Indian Fair & Market
Phoenix, AZ – (602) 252-8840

March 2019 (Date TBA)
Out West Art Show & Sale
Great Falls, MT – (406) 899-2958

March 2019 (Date TBA)
The Russell: An Exhibition and Sale to Benefit the C.M. Russell Museum
Great Falls, MT – (406) 727-8787

March 2019 (Date TBA)
March in Montana
Great Falls, MT – (307) 635-0019

March 2019 (Date TBA)
Briscoe Museum's Night of Artists Sale
San Antonio, TX – (210) 299-4499



The Santa Fe home of Jerry and Frances Freeman.

WESTERN DEDICATION

Collector Jerry Freeman, a regular in many galleries, celebrates his love of Western art on the occasion of his 95th birthday.

By **Michael Clawson** Photography by **Daniel Nadelbach**



In Dallas, on March 9, more than 215 guests rose to their feet at the sound of *Proud to be an American* played by a live band. American and Army flags lined the room, with another large American flag filling the space behind the bandstand, where the Grammy-winning band was playing. The man of the hour was escorted in, flanked by an Army officer and an ROTC student on each side. A military color guard followed, as did Texas congressman Pete Sessions, who led the audience in the Pledge of the Allegiance. "[It was] a grand entrance for an amazing man," one guest says.

Jerry Freeman's 95th birthday party was not just the marking of a milestone—it was a celebration of one man's magnificent life and his remarkable accomplishments. Freeman had risen from almost nothing to become one of the most prominent businessmen in Dallas as an owner of car dealerships and a bank. Along the way he grew up plowing and harvesting with his sharecropper father, fought in World War II, became a savvy car salesman and, notably for our purposes, rose to become a noteworthy and respected collector of fine Western art.

The art always came easy for Jerry, says his wife, Frances, who says she was the reason he found fine art in the first place. "He was a natural at it, and he enjoyed it immensely when he started," she says. "Today the only two things that interest him are World



John Moyers' *Seeking Strength* is in the living room.

War II and the military, and art. He just wants to dedicate his time on those things."

It wasn't always Western art that fascinated Jerry; in fact, early interests had roots thousands of miles away from the West. "My wife, Frances, opened an antique shop in 1974. The Tea Leaf Antiques and Art was basically an oriental [gallery] specializing in cloisonné and that was the beginning of my appreciation of art," he says, referring to the intricate form of art that involved metal, enamel and glass. "The Meiji period of Japanese cloisonné was fascinating and beautifully executed. In fact, we ultimately had the finest collection in this country, and it was featured in a sale by a prominent London gallery in 1990."

He continues, "The art of cloisonné enamel is very delicate and after we sold the collection we decided that bronzes would be our next collection. We had a customer of varied art interests who first introduced me to the world of Western art, which led to our attending the *Cowboy Western Art Show* in Phoenix," Jerry says. "At that time we met [dealer] David DeFrancesca who spoke to me about his interest in Charles Marion Russell's work. David came to Dallas the next week with several Russell paintings. He told me that they were for sale…I advised him if he could locate more Russells, we would finance buying, with him selling, splitting the profit—thus began the financing of David travelling across the country selling Russell's work."

Jerry and Frances eventually closed the antique shop, but pursued collecting and selling art under the Tea Leaf name. Their buying led them to more Russells as well as



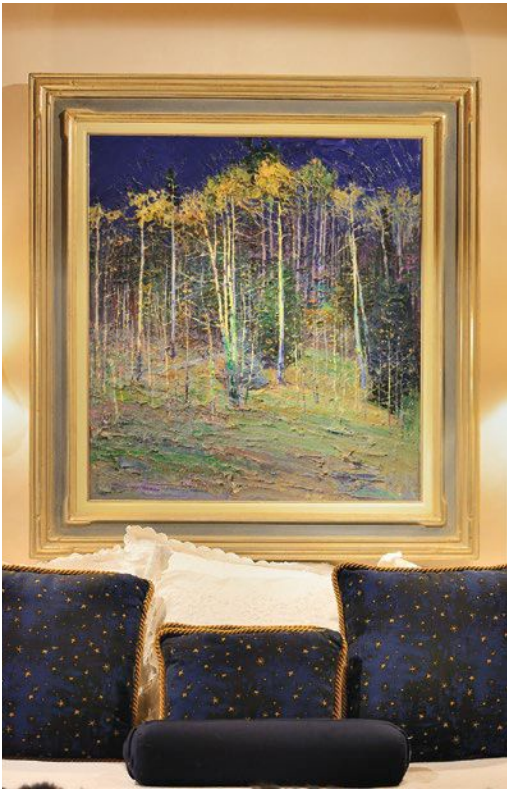
Birger Sandzén's *Santa Fe Poplars* is above the fireplace near a number of bronzes, including a buffalo by Dan Ostermiller on the lower right.



Jerry and Frances Freeman at Jerry's 95th birthday party in Dallas in March. Photo courtesy Frances Freeman.

works by Frederic Remington, Frank Tenney Johnson, Albert Bierstadt, Thomas Moran and members of the Taos Society of Artists—a work by Eanger Irving Couse was their first major Taos purchase. "We began to travel to the auctions…Sotheby's and Christie's in New York, Scottsdale and Coeur d'Alene. We purchased and also partnered with Texas Art Gallery, Altermann Gallery and others in Dallas, and all of the Western art dealers in Santa Fe including dealers in New York and throughout the U.S.," Jerry says, adding they only bought historic artists. Once a prominent Western bronze artist asked Jerry why he didn't buy her work. "You're not dead yet," Jerry told her. "[She gave] a big laugh but little did she know that we were partnering many of her bronzes with dealers."

Today their collection is stunning and vast. Much of their Western work is in their Santa Fe home, where walls are lined with pieces by Joseph Henry Sharp, William R. Leigh, William Gollings, Thomas Moran, Frank



Aspens by Night, by Jerry Jordan, hangs in the bedroom.



William R. Leigh's *Wash Day* above *Acoma*.

Tenney Johnson, Clark Hulings, Birger Sandzén and two of their favorite artists, Nicolai Fechin and Leon Gaspard. They also have works by Evelyne Boren, a neighbor, and a collection of Dan Ostermiller bronzes both inside and outside the house.

Long before the art collection came together, Jerry grew up as a sharecropper's son in Oklahoma, where he would tend to fields with a team of mules. After attending what is today Southeastern Oklahoma State University, the Oklahoma teenager was drafted to the University of Kentucky under the Army Specialized Training Program. As World War II progressed in Europe, the training program was cancelled and the young men were sent overseas to fight in the European Theater. As part of the 14th Armored Division in France, Jerry saw heavy combat, at one point under the command of Gen. George S. Patton, who took charge of the division on December 1, 1944. Nearly two weeks later, the division was in the thick of the Battle of the Bulge. "One of the fiercest defensive battles in the campaign was



Charlie Dye's *Old Blue*, left, hangs next to a Tony Abeyta work in a hallway.

fought at the little towns of Hatten-Rittershoffen where the 14th held their line against all odds when others were overrun," writes Barb Ivey, Jerry's niece, in a small biography on her uncle. "The 14th Armored Division was known as 'The Liberators' as they liberated two Stalags"—German prison camps—"the largest being at Moosberg. Jerry seldom speaks about the atrocities he witnessed, and when he does it brings tears to his eyes."

After the war, Jerry moved to Texas where he talked his way into a job selling cars. A local dealer told him he could have a job if he sold an old Packard, which Jerry did on short notice. "When he returned to the dealership, the surprised owner hired him as a salesman, however he was told he could not have any of the leads on the lot he had to go out into the community and scare up his own sales," Ivey writes. "He printed 5,000 business cards and gave them out in a town of 15,000. Over time, he became the top salesman. He was recruited to a Buick dealership in Garland, Texas, and his legacy in the auto industry began. He never looked back, although even in his later years he never lost his love for plowing and harvesting with a team of mules. Upon semi-retirement Jerry bought a farm in East Texas and went 'back to his roots chasing a team of mules' as a hobby."

It's that small-town humbleness that many friends and colleagues say made Jerry the successful and kind man he is today. Carlos Acosta, with Acosta Strong Fine Art in Santa Fe, says Jerry has been a legend in Santa Fe for many years. "As soon as he came in we all hit it off and became friends. He's a great supporter of galleries and we're just so grateful to him—he's a true friend and role model," Acosta says. "He's a fun guy to be around, especially his energy, his enthusiasm for art—it's all contagious. When he comes in he lights up the room. There is a whole array of things that make him special, but really what it comes down to is he's just a good person."



Thomas Moran's *Venice* with a Dan Ostermiller bronze of a wolf in front of it.

Acosta says the Freemans adore Fechin, especially Frances, whose favorite piece by the artist was once in their possession, but eventually was sold. "About five years ago, for Frances' birthday, he bought her the Fechin piece they had previously owned together," he remembers. "He got it back for her, and it was a really special moment for both them. That's the kind of person he is."

Thomas Nygard, who owns a gallery in Bozeman, Montana, has also worked frequently with Jerry over the last 30 years, including on Russell bronzes. "He was an incredibly forward thinker, and probably the most dominant individual responsible for the uptick in interest and subsequent value of Charles M. Russell bronzes," Nygard says. "He started buying Russell bronzes when they were generally inexpensive and in the time he started collecting to now they've gone up exponentially in price."

The dealer continues, "I tend to ask and suggest to collectors when they are about to spend appreciable money on something, they need to ask themselves three questions: First, which they can answer themselves, do I like it? Does it speak to me? Is this something I want to live with? Number two, is it a good work of art? Not every artist nailed it every time. Edgar Payne and Joseph Sharp did 10,000 paintings, and they were on and off—more on than off. And third, is it a good value? People that can answer these questions confidently are people who know the market. That's not just smart buying, it's connoisseurship. And Jerry can answer those questions every time. You have to have good eyes to do it, and he has very good eyes."

Nygard adds: "When I grow up I want to be just like Jerry Freeman."

"My business was automobiles—an Oldsmobile dealer for 50 years—and I am blessed that my wife introduced me to the world of art," Jerry says. "It has been my passion and lucrative hobby for the past 40 years and we have experienced dynamic associations with the best of dealers, museums and art collectors in the entire country. The love of art indeed represents a home of love!"



Jake and Ruth Bloom's Idaho home, featuring rare furniture works by Thomas Molesworth. Estimates range from $3,000 to $70,000.

THE WESTERN AESTHETIC

A remarkable collection of Thomas Molesworth furniture is available at Sotheby's May 23 in New York.

By Michael Clawson





Pair of armchairs (est. $30/50,000) and drink stands (est. $7/10,000) from circa 1938.

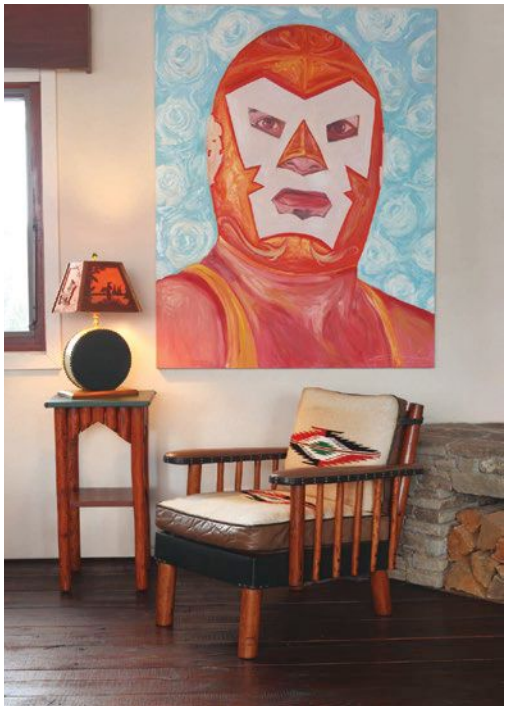


Pair of club chairs (est. $30/50,000) and two-tiered stand (est. $10/15,000), circa 1937, made with burled fir, pony upholstery and brass tacks.

Close your eyes and picture Western furniture. You're likely imagining hunting lodges filled with leather club chairs, deep-cushioned sofas with polished wood armrests, lamps made of antler and horn, side tables carved from huge chunks of burl, and panel chairs with inlay and leather cushions fastened to the seat with shiny brass tacks.

Many of these iconic Western designs can be traced back to one designer, Thomas C. Molesworth, who almost single-handedly invented this unique style of furniture in the 1930s. On May 23, Sotheby's will sell more than 60 magnificent Molesworth pieces at auction in New York. The sale, *Thomas Molesworth: Designing the American West*, will be drawn from the collection Ruth and Jake Bloom, who designed their Sun Valley, Idaho, home almost exclusively in Molesworth furniture, from inlaid game tables and leather-cushioned club chairs to carved beds and ornate floor lamps. Pieces include a rare 1950s floor lamp with Russel Blood cutout shade (est. $25/35,000), a 1940 "Gunfighter" door (est. $6/8,000), a pair of blue leather armchairs with white leather finge (est. $30/50,000), an octagonal inlaid games table from the OTO Ranch in Montana around 1936 (est. $50/70,000), and a late-1930s sofa made of burled fir (est. $40/60,00).

Jodi Pollack, Sotheby's co-worldwide head of 20th-century design, remembers visiting the Idaho home and seeing the collection for the first time. "When we traveled out to Sun Valley



Club chair (est. $6/8,000), drum table lamp (est. $8/12,000) and side table (est. $3/5,000), all circa 1935-1950.



Octagonal inlaid games table from OTO Ranch, Montana, circa 1936, made from burled fir, inlaid leather top, brass tacks (est. $50/70,000).



Bedroom interior with club chair and ottoman, carved bed, side table and keyhole chair, circa 1935-50. Estimates range from $4,000 to $30,000.

to experience the collection in context with the home, it was incredibly exciting. Of course, the collection is there with this wonderful contemporary art collection as well, and seeing everything firsthand you got a sense for how tactile and visceral the pieces are," she says. "It's extraordinary to come across a collection with many critical Molesworth pieces. You can see how it was a labor of love for the Blooms as they put it together over the course of a few decades with such a tremendous passion and vigor."

She says the pieces beg to be touched and used. "They're just so approachable, and they have this great Western spirit to them," she says. "They aren't the kinds of pieces you would consider fragile or might be too nervous to use. They are meant to be used and enjoyed…and you just immediately want to touch them and put your hands on them."

Rather than have the furniture shipped out to be photographed at another location, Sotheby's opted, with the collector's permission, to have the Molesworth pieces photographed in the Idaho home to show potential bidders how they can be used, and not just with other Western artwork, but also contemporary art as well. Pollack says the works offer dynamic and immersive possibilities for many kinds of collections, adding that the materials and craftsmanship are exquisite and unparalleled. "There is a strong legacy in his work…What he was doing was wholly unique and nonderivative," she says. "When it comes to studio design, Molesworth plays an important part of that lineage."

While acquiring the pieces for the sale, Sotheby's worked closely with Terry Winchell, owner of Fighting Bear Antiques in Jackson Hole, Wyoming, who is widely considered to be the top expert on Molesworth furniture. Winchell was also involved with originally selling the Blooms many of their pieces.

"[Molesworth] was a prodigy. He really had the West figured out, and he did much more than furniture, but also total 'interiorscapes'—Navajo rugs, iron work, chandeliers…he had a great eye for design and proportion. He also knew how to make furniture very comfortable," Winchell says. "He also used bright colors, especially in leather. In 1930 using red and yellow leather was unheard of, but he pulled it off."

Molesworth was born in 1890 in Kansas. He went to the Art Institute of Chicago and briefly worked for a furniture maker in Chicago before enlisting as a Marine to go fight in World War I. After the war he bounced around the West, including in South Dakota and Billings, Montana, before settling in Cody, Wyoming, where he started the Shoshone Furniture Company in 1931. Business was steady for the first two years, but then jolted forward when he received a commission from Moses Annenberg, a wealthy Pennsylvania publisher, who wanted Molesworth to furnish and decorate Ranch A, a 10,000-square-foot retreat on his 700-acre ranch in eastern Wyoming. He created more than 250 works, and as the Buffalo Bill Center of the West notes, "a style was born."



A rare floor lamp with Russel Blood cutout shade, circa 1950, is estimated at $25,000 to $35,000.

In a 1990 article on the designer for *The New York Times*, Molesworth's work was both praised and poked at playfully—"It was said that you could always tell a piece of Molesworth; his sofas and chairs had seats so deep it took 'cowboy femurs' to sit on one."

Patricia Leigh Brown's article continues: "Like Frank Lloyd Wright and Gustav Stickley, Molesworth saw furniture as a means to create a unified architectural mood. Though his Indian maidens, stylized cattails and log-encased radios said 'wilderness,' the contours of his furniture whispered 'modern.' His trademarks included honey-colored wood, fir and pine burls, pastel leather upholstery and brass tacks, but his best work was imbued with an exaggerated sense of Western romance, the furniture equivalent of the tall tale…In his sense of showmanship, Molesworth was the Buffalo Bill of furniture."

It was all of these qualities, and many



A sofa, circa 1937, made with burled fir, original leather upholstery and fringe, brass tacks (est. $40/60,000).



Club chair (est. $15/20,000) and "Jack Rabbit" ashstand (est. $5/7,000), circa 1940.

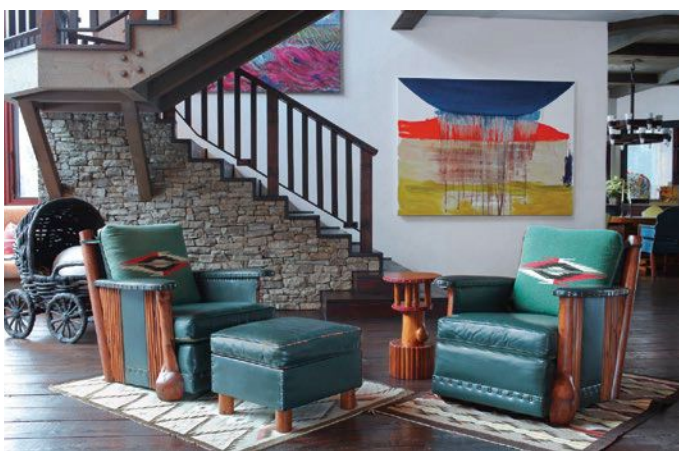


Four-panel back armchairs, circa 1945, made by Wyoming Furniture Company (est. $30/50,000).

others, that brought the Blooms to the pieces, Winchell says. "They have this uncanny knack of walking into my shop and seeing something great and instantly buying it. They were great at integrating all of this furniture in their home, and a lot of it was need-based, like beds. They needed beds so they bought Molesworth beds," he says. "And the way they merged together contemporary art and furniture is just beautiful. They are collector's collectors."

Ruth Bloom says they always made purchases that would fit into the "environment" of their Sun Valley home, and Molesworth just fell into their lap. "When we started looking at furniture, our daughter was at school in the east, so we would drive to these antique stores all over. We were in New York City and I remember going into an antique store in a Greenwich Village brownstone and there sitting in the corner by the window was this chair, one of the Molesworth chairs with wood back and carvings, a Native American weaving with the leather seat. It spoke to both of us," Ruth says. "After that we went all over looking for pieces, including auctions like the *Coeur d'Alene Art Auction*. I remember being on the phone for many of the pieces. One thing that drew me in was always the natural burl wood, something about those colors, and I'm not really a color person—I wear black and white mostly, and our home in Los Angeles is black and white—but Sun Valley just called for these wonderful colors."

Though she never met the designer, Ruth adds that what impressed her most about Molesworth, the artist, was he knew who he was. "His work is true to what it is," she says. "He had a vision with his materials, and he was true to it in everything he did."



A pair of club chairs and ottomans, circa 1940, made with burled fir, original leather, Chimayo wool weaving and brass tacks, have an estimate of $40,000 to $60,000.

Thomas Molesworth: Designing the American West – The Ruth and Jake Bloom Collection

May 23, 2018, noon

Sotheby's 1334 York Avenue,
New York, NY 10021
(212) 606-7000, www.sothebys.com



Boys Will Be Boys, bronze, ed. of 9, 50 x 80 x 73"

BRONZE GONE WILD

A new exhibition at the Santa Fe Botanical Garden will present more than 20 Dan Ostermiller monuments.

By John O'Hern

First among the long-term goals and objectives of the Santa Fe Botanical Garden is "Public Garden as a Living Museum – Engage diverse audiences through innovative and thoughtful curation of botanical, scientific, historical and artistic exhibits, displays and performances." The garden is located on the city's Museum Hill across from several of its most important museums. It will continue its series of sculpture installations this summer with *Gardens Gone Wild!* featuring more than 20 monumental animal bronzes by Dan Ostermiller. Many of them will make a journey across town from the gardens of Nedra Matteucci Galleries, which represents his work in Santa Fe. The exhibition opens May 26 with a walk-through with the artist, and continues through May 11, 2019. The botanical garden notes, "From majestic elephants to playful rabbits, this exhibition promises to delight and surprise visitors of all ages."

Ostermiller's knowledge of animal anatomy comes from working with his father, who was a renowned taxidermist. He opted to take a path allowing more self-expression, however, and sculpts the monarchs of the mountains and flop-eared rabbits that are easy to identify with. He says, "The animal subjects in my sculpture have always been my voice for the masses." He is a good storyteller, but doesn't want to tell the whole story.



The Emperor, bronze, ed. of 9, 100 x 31 x 22"

"I want people to have a feel-good experience," he says. "I also want them to walk away with their own inspiration from it.

"Through my work I can speak freely about anything that I want," he continues, "and hopefully it translates to the viewer in the way I intended."

His majestic sculpture *The Emperor*, a bighorn ram, stands proudly on a crag, 8 feet tall while *Melba,* a hen, pecks for food on the ground below—but she is nearly 6 feet tall.

The sculptor's modeling marks on the original clay are clearly visible in the bronze. There is already an immediacy to the experience of Ostermiller's sculptures despite their often monumental size—as if the viewer is experiencing the presence of the living animal. The marks add the presence of the artist. In the case of *Melba*, "She is one of my hens here at the studio," Ostermiller explains. "A little while ago she broke a toe and could not roost. We nursed her back to health, and other then a toe that is turned the wrong way, she is doing great."

Ostermiller puts his own personality into his animals. Sometimes he'll notice a characteristic in his dog that he'll later express in a sculpture



Indigo's Dream, bronze, ed. of 12, 30 x 71 x 86¾"



Sage at the Santa Fe Botanical Garden.



Bullfrog, bronze, ed. of 9, 12½ x 30 x 26½"

of a bear, or will see something about a domestic cat that he'll incorporate into the sculpture of a big cat.

Indigo's Dream, for instance, a 7-foot long dozing bear, was inspired by a position the artist's dog Indigo takes, lying on the studio floor.

"If I have a trademark," he says, "it's the character I put in pieces. I incorporate, I hope, strong design. I give people something they can relate to and a good piece of sculpture."

Rather than sketching with pencil and paper he sketches in clay. The small maquettes, in which he works out his compositions, may or may not result in full-scale sculptures.

The National Museum of Wildlife Art in Jackson Hole, Wyoming, which has a cast of *The Emperor* in its sculpture garden, cites Ostermiller's "deft manipulation of line, form and mass, and his tendency to approach his subjects with compassion and insight."

He observes animals in nature, in their own habitats and, often, in unguarded moments. As he says, he puts his own character into his sculptures, but in doing that the final work reminds the viewer of the common phenomenon of "being" that both the animals and we share.



Melba, bronze, ed. of 9, 68 x 72 x 41"

Gardens Gone Wild!

May 26-May 11, 2019

Santa Fe Botanical Garden
715 Camino Lejo, Santa Fe, NM 87505
(505) 471-9103
www.santafebotanicalgarden.org





Opposite page: *Tom Mix* (detail), oil on linen, 31 x 22" Above: *The Rain Falls, The Sun Shines*, oil on linen, 32 x 43"

DREAMS *From a* BIG CITY

***Logan Maxwell Hagege** crosses the country for a new show at Gerald Peters Gallery in New York City.*

By Michael Clawson



Headed Skyward, oil on linen, 24 x 16"



Rio Grande, oil on linen, 31 x 22"

It's hard to imagine today, but New York City was once the cultural hub for Western art.

Consider this pedigree: William R. Leigh had a studio in New York City, Frederic Remington's studio was outside the city in New Rochelle, Frank Tenney Johnson and Ernest L. Blumenschein both studied at the Art Students League on 57th Street, Olaf Wieghorst was a mounted policeman in Manhattan where his beat included the Central Park bridle paths, Albert Bierstadt maintained a studio in the famous Tenth Street Studio Building before and after his famous trips West, and even Charles M. Russell, known for his authentic representation of cowboys far removed from large cities, ventured to the city to sell his work at the turn of the last century. And that's just artists; not museums, galleries and dealers.

As new forms of art emerged—the 1913 *Armory Show*, modernism, cubism, abstraction… not a cowboy in sight—New York City slowly opened itself up to a wider variety of artwork. In response, Western art drifted west to places such as Oklahoma, Colorado, Wyoming, Santa Fe, New Mexico, and Scottsdale, Arizona. Although many galleries and artists have done very well there for decades, today the city is an elusive destination for many Western artists, which is not entirely surprising given the differences—sagebrush and saguaros versus subways and skyscrapers.

Logan Maxwell Hagege hopes to change that.

On May 11, the California painter will bring his Western work to Gerald Peters Gallery in Manhattan, mere minutes away from the Metropolitan Museum of Art. The show, titled *Where Land Meets Sky*, will not only be Hagege's first exhibition in the east—a major one at that—it will also mark the artist's personal development as a Western artist, and also more broadly as a contemporary American artist.

"When Gerald Peters Gallery suggested a show, they first offered their Santa Fe gallery. I was the one who actually proposed having it in New York. Santa Fe would have been great, I love to show there, but I've wanted a New York show for a while," Hagege says from his Los Angeles-area studio. "I wanted to get my work outside this tight little region that I've been showing in." He wanted to go east, back to where many early American artists would regroup, create, show and sell their work. He wanted to go to America's city, New York City.

Hagege is a formidable force in Western art. His works are in numerous museum collections and he's been honored with awards at many of the top museum exhibitions, not to mention sold-out shows and new works that are scooped up before they can even make it to gallery walls. To put it into better perspective, consider this small detail: at the most recent *Masters of the American West* exhibition at the Autry Museum of the American West, Hagege's works occupied the first wall inside the gallery space, a space that has historically been the home to new works by Howard Terpning, who has since retired from museum shows. For Hagege, these honors, accolades and consistent sales—also thoughtful, magnificently composed, masterfully colored paintings that evoke the loneliness and sacredness of the desert—have established him as one of the preeminent voices within the world of Western art.

The only place left for him to go is up and out, beyond the bubble of Western art itself.

"I don't see myself as strictly a 'Western artist.' That term sort of bothers me because it puts my work into a box. I see my work as more regional if anything else," he says. "And really, what it comes down to is that I never really thought of my work fitting into any market. I never painted with that goal."

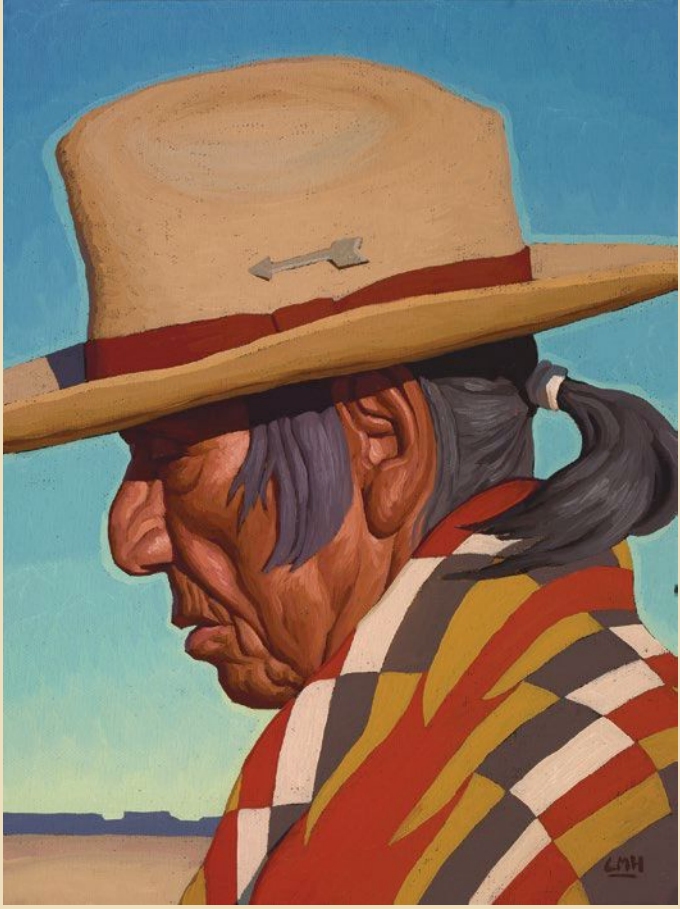
The painter points to artists who came before him, people like Remington and members of the Taos Society of Artists. "They were regionalist transplants who were creating things and bringing them back to the big cities. It was distinctly American art that just so happened to feature the American West," he says. "If we can strip the title off the work then more people can see it, and they can see it for what it is. When people think of the West they think of cowboys and Native Americans, and these are the most American of icons, and yet we want to box it up and pull it away from the rest of American art."

He points to an artist like Los Angeles-based painter Jonas Wood, a contemporary painter who depicts figures, interior spaces and still lifes using bold and vivid colors in an almost David Hockney-esque manner. Western collectors are unfamiliar with Wood, and Wood collectors are unfamiliar with Western artists. If one side doesn't give a little, there will be a constant barrier between them, walling off artists, collectors, galleries and even subject matter.

What Hagege is suggesting isn't necessarily a radical departure away from Western art, but rather a paradigm shift, one that allows Western art to be considered within a larger context, one that has the potential to bring in new collectors and—since Hagege is still only 38 years old—younger collectors. What better place to do this than in New York City, thousands of miles away from all the other top Western destinations?

He says he's not nervous about his New York debut—"I'm not nervous because I don't equate sales with success," he says—but he is ready to shift his own attitude about New York collectors. "I was told they like to think about things and come back to the gallery after the artwork has set in their minds for a couple days, rather than just buying because they may miss out on a piece. I'm OK with that," the artist says. "It's just further proof that the art crowd in New York is just a different thing altogether."

For the work itself, Hagege is bringing some very unique pieces to the Gerald Peters show, including several close-up portraits of one of his favorite subjects, Apache actor and model Chesley Wilson, a frequent character in many of Hagege's works. Other works include *Headed Skyward*, a floral still life in front of clouds and mountains that feel like vignettes from a long-lost Georgia O'Keeffe painting, and *Tom Mix*, which shows a Tom Mix-style hat on a wooden fencepost amid a desert scene. The painting perfectly clarifies Hagege's favorite motif: flat elements with three-dimensional depth. "Some aspects of *Tom Mix* are very rendered compared to elements of the background or foreground. In some ways it's an illusion, because the elements are so flat that they shouldn't have depth to them, but they do," he says. "The trick I sometimes use is to paint something—like the sagebrush in the foreground here, for instance—with a minimal amount of detail and the eye just fills in the rest. Even with bare elements, you can start pushing objects in the the painting back and forth, and your eye will always work it out and go beyond that."



Portrait - Mid Day, oil, 12 x 9"

In *Rio Grande*, he paints a single figure, his blanket-wrapped body creating a slight halo effect against the blue sky. The figure, with that exquisitely colored blanket, returns in *The Rain Falls, The Sun Shines*, a classic Hagege image of two figures on horseback and framed by clouds that seem to mushroom out of purple hills in the distance. "This one was pretty true to the scene I saw in Taos. I remember just trying to make sense of the chaos that you find in nature. It's so busy and has so much detail, with a zillion different things going on," he says. "The challenge is to simplify it just enough."

Hagege, a student of Western history, is thrilled to be showing in a city long known for its arts and arts culture. "Historically, this place resonates with me a lot, from Remington to [Charles] Schreyvogel to the Salmagundi Club to the great salon shows," he says. "It's exciting to bring some work out east and show it. I'm also excited it's going to be an event, something bigger than just art on a wall—just doing my part bringing some Western art out that direction."

Let the New York Western Renaissance begin.

Logan Maxwell Hagege: Where Land Meets Sky

May 11-June 8, 2018

Gerald Peters Gallery, 24 E. 78th Street, New York, NY 10075

(212) 628-9760, www.gpgallery.com

State of the Art: NEW MEXICO



Cathedral Basilica of St. Francis Assisi. Photo by Fuesideas. Courtesy TOURISM Santa Fe.

With gorgeous landscapes that have captured the hearts and minds of artists for centuries, it's no wonder New Mexico is nicknamed the Land of Enchantment. The state is home to the cliffs of Shiprock, the snow-capped peaks of the Sangre de Cristo Mountains, and the oldest capital city in North America—Santa Fe, which was founded in 1610, 10 years before the pilgrims landed at Plymouth Rock.

Over 100 fine art galleries populate Santa Fe, scattered across three prominent arts districts. The Railyard Arts District in the southwest corner of the city is home to a group of contemporary art galleries, as well as the contemporary art space SITE Santa Fe. The Railyard features an art walk from 5 to 7 p.m. on the last Friday of every month.

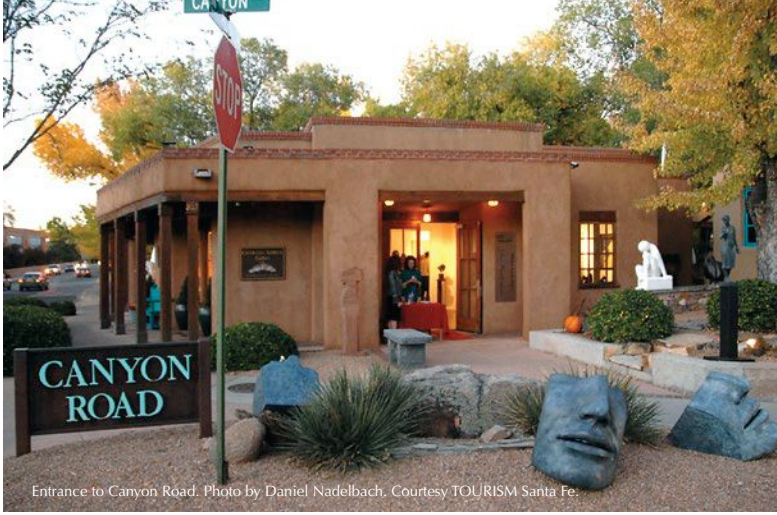
Visitors to the Downtown Arts + Museum District can stroll among the heart of historic Santa Fe, visiting galleries, museums and an array of restaurants. The downtown art walk takes place on the first Friday of the month, also from 5 to 7 p.m.

Dozens of galleries are housed on the historic Canyon Road, a winding street built up with centuries-old adobe galleries. The Canyon Road Merchants Association hosts two major art events every year. The *Canyon Road Spring Art Festival* takes place this year on Saturday, May 12, and the *Canyon Road Paint Out & Sculpt Out* takes place the third weekend in October.

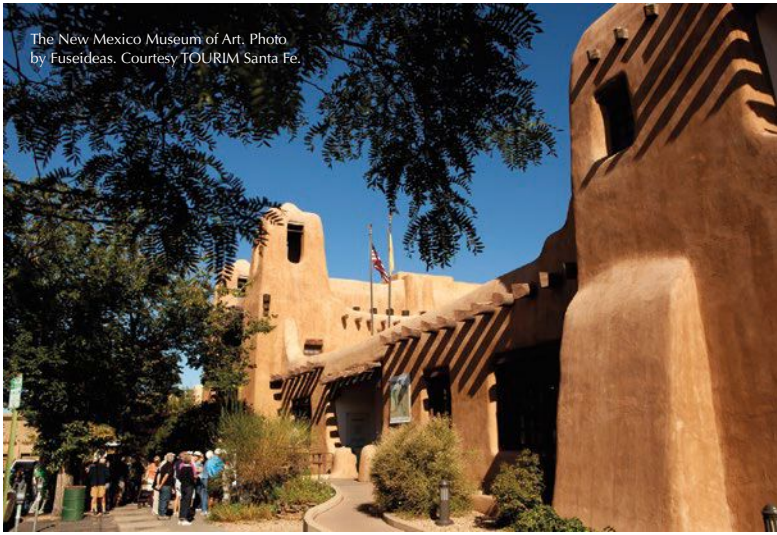
A number of auctions also take place in the city, including the *Santa Fe Art Auction*, happening November 10, as well as multiple sales hosted by Altermann Galleries & Auctioneers. *Brian Lebel's Old West Sale* returns to Santa Fe this year with its show and sale taking place June 23 and 24 at the Santa Fe Community Convention Center.

On Museum Hill in the southwest corner of the city, art lovers can visit the Museum of Spanish Colonial Art, the Museum of Indian Arts and Culture, the Museum of International





Entrance to Canyon Road. Photo by Daniel Nadelbach. Courtesy TOURISM Santa Fe.


The New Mexico Museum of Art. Photo by Fuseideas. Courtesy TOURIM Santa Fe.

Folk Art and the Wheelwright Museum of American Indian Art.

Events in the city include ARTsmart's *Edible Art Tour,* taking place June 9 and 10, and in August, Santa Fe will be flooded with Native American artists and art enthusiasts during SWAIA's *Santa Fe Indian Market.* The 97th annual event will be held this year on August 18 and 19. The largest show of its kind, the 2017 iteration attracted more than 150,000 people to Santa Fe's downtown plaza.

To the southwest of Santa Fe in Albuquerque, visitors can get a comprehensive tour of the gallery landscape with the Alburquerque Arts Business Association's *First Friday ARTScrawl* events. Galleries and arts organizations in the city's Old Town, Nob Hill, The Heights and downtown neighborhoods open their doors to visitors to view art demonstrations and special exhibitions.

In the pages of this special destination guide, readers will find information about and artwork from the state's leading galleries, art organizations and artists, including **Acosta Strong Fine Art**, **Gerald Peters Gallery**, **La Fonda on the Plaza**, **Lyn A. Fox Fine Pueblo Pottery**, **Karen Noles**, **Manitou Galleries**, **Montecristi Custom Hat Works**, **Nedra Matteucci Galleries**, **Plein Air Painters of New Mexico** and **Vertu Fine Art Gallery**.



Manitou Galleries

123 West Palace Avenue, Santa Fe, NM 87505, (505) 986-0440
225 Canyon Road, Suite 11, Santa Fe, NM 87505, (505) 986-9833
www.manitougalleries.com

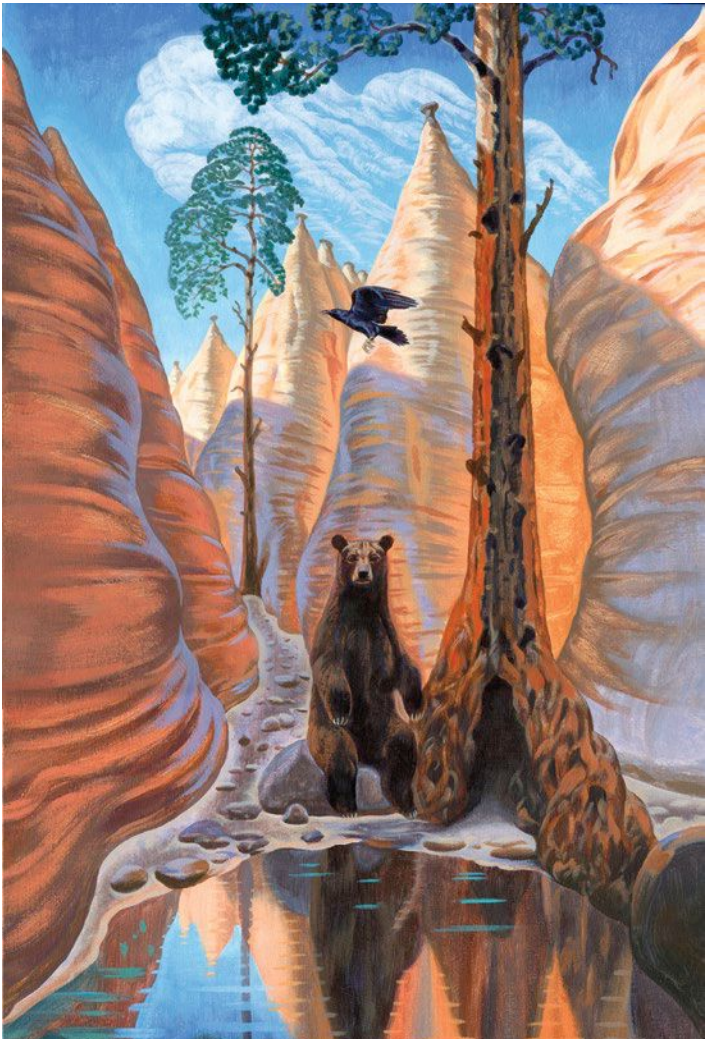
Manitou Galleries is one of the foremost galleries in the West, with locations on Palace Avenue just off the Santa Fe Plaza, on the famous Canyon Road in Santa Fe and in Cheyenne, Wyoming. The gallery offers one of the finest collections of contemporary representational paintings, sculpture, prints, glass and fine jewelry, and our experienced and knowledgeable staff is always friendly and accommodating.

Manitou on Palace hosts lively openings every first Friday of the month in conjunction with the West Palace Arts District's First Friday Art Walk. At the Canyon Road location, visitors can find the gallery open until 7 p.m. on the fourth Friday of the month, May through September. The openings feature live music in the summer and artists in attendance throughout the year.

Opening May 25 and remaining on view through June 14 is a group exhibition featuring several Manitou Galleries artists, including Jennifer O'Cualain, Bryan Haynes, Amy Lay, Jeff Cochran, Alvin Gill-Tapia, William Haskell, Jim Bortz, B.C. Nowlin, Gail Gash Taylor, Liz Wolf, Paul Rhymer, Jim Eppler, Debra Sindt and Hib Sabin.

Manitou Gallery asked artists to participate by choosing an animal that they personally relate with. In addition to their artwork, the gallery asked that each artist bring in a small explanation of their work to accompany each piece. These small descriptions will be displayed with the work.





Top: A view of Manitou Galleries' Canyon Road location.

Right: **Manitou Galleries**, *Kasha Katuwe (Tent Rocks)*,acrylic on canvas, 16 x 24", by Bryan Haynes.



The bright interior of Gerald Peters Gallery's Santa Fe location.



Gerald Peters Gallery, *Scyth*, burnt western red cedar (drift log), 30 x 32 x 18", by Peregrine O'Gormley.



Gerald Peters Gallery, *Still Life with Pear, Boxes, Candle*, watercolor on paper, 36 x 42", by Phyllis Sloane.

Gerald Peters Gallery

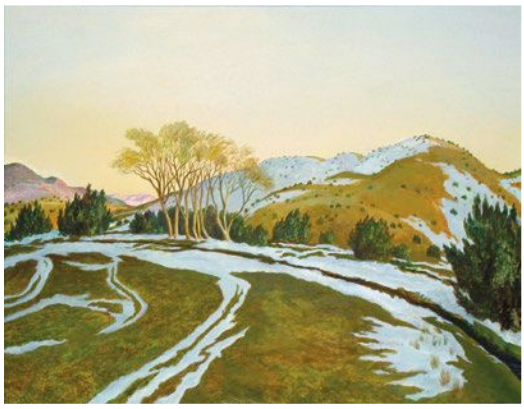
1005 Paseo de Peralta, Santa Fe, NM 87501
(505) 954-5700, info@gpgallery.com
www.gpgallery.com

Established in Santa Fe in 1972, Gerald Peters Gallery relocated to the historic Bandelier House in 2015. With a focus on specially curated exhibitions in the areas of naturalism, Western realism and classic to contemporary Western art, the Gerald Peters Gallery is home to over one hundred artists working in a variety of disciplines. Committed to the work of artists who have enriched the cultural history of the American West, the gallery represents numerous estates from the Santa Fe Art Colony artists and works to showcase modernism in the region with notable exhibitions featuring **Georgia O'Keeffe**, **John Sloan** and other celebrated artists.

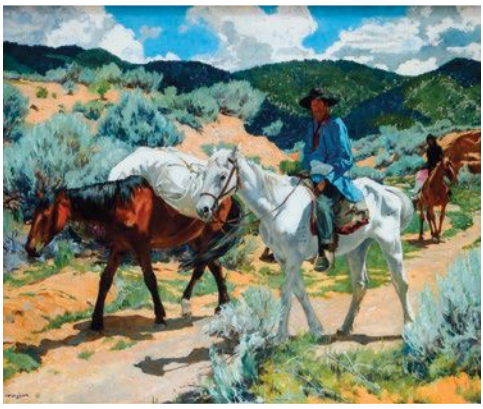
Upcoming exhibitions include *CrossCurrents*, which opens June 15 and features the works of **Peregrine O'Gormley**, **Penelope Gottlieb** and **James Prosek**. It remains on view through July 14. On view at the same time as *CrossCurrents* is *Collected Works: Selections from the Estate of Phyllis Sloane*, which features approximately 25 works from Sloane.



Nedra Matteucci's garden at sunrise.



Nedra Matteucci Galleries, *Tracks of Winter*, oil and tempera on board, 27¼ x 35¼", by Peter Hurd (1904-1984).



Nedra Matteucci Galleries, *Mid-Summer*, oil on canvas, 25 x 30", by Walter Ufer (1876-1936).

Nedra Matteucci Galleries

1075 Paseo de Peralta, Santa Fe,
NM 87501, (505) 982-4631
inquiry@matteucci.com, www.matteucci.com

Nedra Matteucci Galleries is one of Santa Fe's largest and most established fine art galleries, offering an unparalleled collection of 19th and 20th century American art for more than 40 years. Housed in a meandering 200-year-old adobe, the gallery features historical Southwestern art by artists from the early Taos and Santa Fe art colonies, and the collection is continually refined and expanded to include American Impressionism and modernism. The gallery also proudly represents a select group of contemporary painters and sculptors of the American West. The beautiful grounds are an extraordinary blend of art and nature; an inviting, one acre sculpture garden is a harmonious balance of bronze and stone sculpture, punctuated by a menagerie of turtles, koi and ducks. With an ambiance that's both welcoming and exceptional, Nedra Matteucci Galleries offers a historical experience of Santa Fe and the greater Southwest that celebrates the architecture, culture and its remarkable legacy of art.

The Santa Fe Botanical Garden at Museum Hill will feature *Gardens Gone Wild!*, an exhibition of bronze animals by award-winning sculptor Dan Ostermiller, which opens on May 26. *The Art of Walt Gonske: A Retrospective* opens with an artist reception Saturday, June 23; the work will remain on display through July 21. This fall, Nedra Matteucci Galleries will feature a unique exhibition of work by *Alice Schille*, the renowned 20th-century American watercolor artist.



Lyn A. Fox Fine Pueblo Pottery, Acoma bowls, 1890s-1960s.

Lyn A. Fox Fine Pueblo Pottery

839 Paseo de Peralta, Unit K, Santa Fe, NM 87501, (505) 577-0835
www.foxpueblopottery.com

Lyn A. Fox Fine Pueblo Pottery specializes in Pueblo pottery old and new. This includes old pottery that was actually used in Pueblo homes, early- to mid-century tourist pottery, historic black pottery of San Ildefonso and Santa Clara and contemporary pottery by some of today's masters such as **Nancy Youngblood**, **Chris Youngblood, Russell Sanchez, Dominique Toya, Maxine Toya, Elizabeth and Marcellus Medina, Erik Fender** and others. In addition, the gallery shows a few selected New Mexican and Native painters such as **Sheridan MacKnight, Karen Clarkson, Chessney Sevier** and **Bryan Waytula** as well as Hopi traditional katsina doll carver **Darance Chimerica**, Zuni fetish carver **Brian Yatsattie** and beadwork artist **Charlene Holy Bear**.



Lyn A. Fox Fine Pueblo Pottery, Santa Clara Small Sun and Moon Plate, by Chris Youngblood.

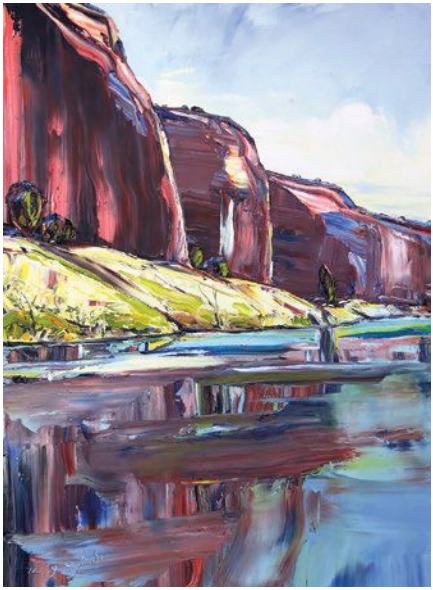


Lyn A. Fox Fine Pueblo Pottery, Hopi Frog Katsina and Mana, by Darance Chimerica.

The gallery has a very busy season planned with artist demos and some exciting artist openings. The first seasonal opening will be new works from Chimerica on May 18 and 19; MacKnight will be featured on June 1 and 2; Holy Bear on July 20 and 21; Toya on July 27 and 28; and Nancy and Chris Youngblood on August 16. In addition there will be two shows of historic Pueblo pottery. On June 1, *Pueblo Bowls Then and Now* opens and on August 1, *Pueblo Pottery Eccentrics and Curios, 1900-1960s*. Check the gallery's website to confirm dates for all the artist demonstrations.



A view of the gallery's interior.



Acosta Strong Fine Art, *Deep Reflections*, oil on canvas, 48 x 26", by Robert Reynolds.



Acosta Strong Fine Art, *A Summer Rain*, oil on canvas, 24 x 48", by Jim Jennings.

Acosta Strong Fine Art

640 Canyon Road, Santa Fe, NM 87501
(505) 453-1825, www.acostastrong.com

Acosta Strong Fine Art is located in the heart of historic Canyon Road in Santa Fe, New Mexico. The gallery proudly features a mixture of old and new, which includes American Western historic art, members of the Taos Society of Artists, Cinco Pintores and other important 20th century Western artists. The gallery is honored to represent **Jack Dunn, Jim Jennings** and **Edward Gonzales** exclusively, among other noted Western contemporary artists.

In their Santa Fe and pop-up galleries, Acosta Strong also features the work of **Irby Brown, Tony Abeyta, Logan Maxwell Hagege, Gregory Harris, Chuck Sabatino, Bill Baker and Deborah Leigh Hayes, Blair Vaughn-Gruler, Ernst Gruler, Tom Murray, Doug Diehl, Susan Diehl, Jill Pankey** and **Evelyne Boren**.

To learn more about the gallery and browse available works, visit Acosta Strong's website.

Each Montecristi hat is customized to customer's unique specifications.



An example of a Montecristi hat.



Montecristi hats start their journey in Ecuador.

Montecristi Custom Hat Works

322 McKenzie Street, Santa Fe, NM 87501
(505) 983-9598, www.montecristihats.com

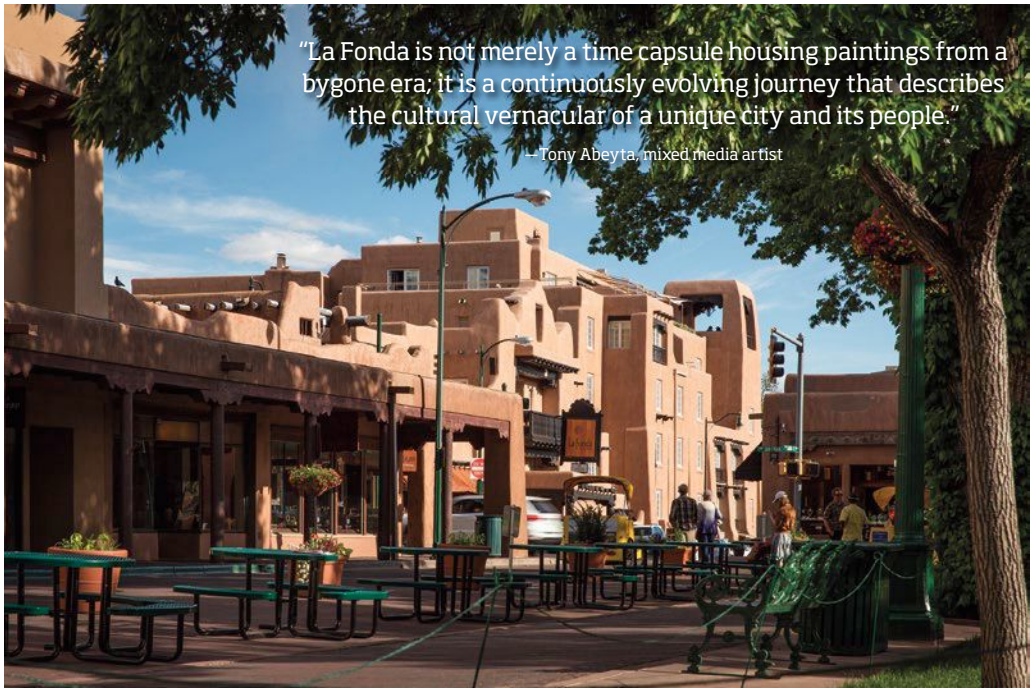
Now celebrating its 42nd year, Montecristi Custom Hat Works of Santa Fe offers authentic Panama hats that set the standard for quality and heritage, as well as genuine fur felt hats. Alone among even luxury hatmakers, Montecristi works exclusively by hand, which ensures that each hat they create is unique.

A Montecristi Panama hat begins its journey in a small village in Ecuador. Expert hat weavers harvest the unopened shoots from the paja toquilla plant, then work them again and again to create fine straw fibers of uniform width and color. These are woven in an extremely tight and even pattern to create the body of the hat—a process that can take months.

The final step is the precise shaping of the hat to fit the customer's exact specifications. This is performed in the Santa Fe shop by craftsmen with decades of experience. The result is a masterpiece of hatmaking artistry that can last a lifetime.

Montecristi Custom Hat Works takes equal pride in their fur felt hats. They offer hats in blended fur felts, pure beaver, and the finest beaver and mink blends. All styles are available in both straw and fur felt.

The shop invites customers to visit their location near the Georgia O'Keeffe Museum in Santa Fe, and learn more about some of the finest custom-made hats available.



An exterior view of La Fonda on the Plaza.



Navajo painter Tony Abeyta's work hangs in the hotel.



La Fonda features 700 pieces of original artwork and hand-crafted furniture.

La Fonda on the Plaza

100 E. San Francisco, Santa Fe, NM 87501
(800) 523-5002, (505) 982-5511
www.lafondasantafe.com

La Fonda on the Plaza is regarded as the top choice in Santa Fe luxury hotels, offering vibrant décor and authentic New Mexican architecture. The hotel brings the spirit of authenticity to its guests so that they enjoy a true New Mexican experience complemented by 4-Diamond distinctive services. Each of its 180 beautifully appointed rooms and suites present an opportunity to experience the elegance of the property, boasting more than 700 pieces of original artwork and hand-crafted furniture. La Fonda on the Plaza was placed on the Condé Nast Traveler Gold list for Hotels with Great Art Collections.

Offering a wealth of premier amenities, La Fonda is the only Santa Fe hotel situated on the historic Plaza, sitting on a coveted location that is said to have hosted an inn since the 1600s. Just outside the doors visitors will find everything that is Santa Fe; art and culture, dining, museums, hiking and skiing just a short drive away.

La Fonda on the Plaza is also a member of Historic Hotels of America, the official program of the National Trust for Historic Preservation for recognizing and celebrating the finest historic hotels across America. The hotel was proud to receive the 2016 Historic Hotels of America award for Best Historic Hotel (76-200 rooms) and was also added to the Historic Santa Fe Foundation's Register of Properties Worthy of Preservation. Visitors can experience the true spirit of authenticity at La Fonda on the Plaza.

Karen Noles

(505) 474-0205, karennolesart@gmail.com
www.nolesfineart.com

Before her recent move to Santa Fe, New Mexico, **Karen Noles** lived, raised a family, and professionally painted on the Flathead Indian Reservation located in northwest Montana. Her renowned specialty is oil paintings of Native Americans, especially Indian women and children. Karen's sensitive portrayal of early and pre-reservation Indians, using actual Native Americans modeling authentic period clothing and collectible artifacts, has generated a national following. Her meticulous, fine brush attention to the Indians' exquisite and masterful use of bead and quill work is stunning.

Now that Karen is living in the Southwest she will be re-inventing herself in her art with the exciting new inspiration and subjects of the area's rich and diverse culture. Karen is looking forward to challenging herself to portray sensitive, lifelike and emotional portraits of the Spanish, Mexican and numerous Native tribes, such as the Navajo and Hopi, in this wonderful Land of Enchantment.

Noles strives to infuse into her work a sense of beauty and peace, the knowledge that people are connected to one another and with everything in the universe; to be kind, peaceful and respectful of the earth and its resources as well as all living things.



Karen Noles, *Daughter for the Ancients*, oil, 16 x 12"



Karen Noles, *Autumn Fawn*, oil, 24 x 18"

Vertu Fine Art Gallery

102 Plaza Street, Socorro, NM 87801
(575) 835-4487, www.vertuarts.com

Socorro, home to Vertu Fine Art Gallery, is a small city surrounded by an abundance of unforgettable treasures. Vertu is French for "a love or knowledge of, or taste for, fine art," and true to its name, the gallery hosts a collection of works that appeals to those looking for fine originals. Owner **Georgette Evans Grey** is a prolific watercolorist whose paintings alone could fill the gallery. She has tastefully interspersed a few of her own works with acrylics, oils and pastels as well as sculpture, jewelry, woodwork and textiles by local and nationally known artists.

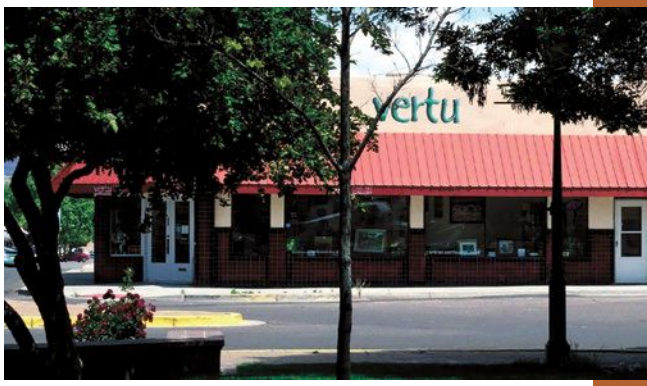
Launched in 1995 in Newburyport, Massachusetts, and selling art continuously online since 1996, Vertu reinvented itself in Socorro in late 2012. The location on Socorro's plaza is the fourth storefront they have occupied since their original opening in Massachusetts.

Intermingled throughout the gallery you'll find works by many renowned artists. **Sharon Fullingim**, an officer of the annual Indiana Limestone Symposium, is well known for her sculptures in bronze, limestone or Colorado Yule marble. **Skeeter Leard**'s pastel and acrylic renderings of desert plants, animals and birds, and her magnificent horse portraits, bring nature to life. Anyone who has driven the back roads of New Mexico will appreciate the detail in watercolorist Grey's landscapes and florals. **Michael Goettee**'s acrylics astound with their clarity and occasional whimsy. **Linda Giesen**'s tapestries tell stories of New Mexico as they abstract their subjects.

In the spring and summer, the gallery will host *The Garden in Bloom,* featuring floral portraits, birds, butterflies and plantscapes.



Vertu Fine Art Gallery, *Rocky Stream*, transparent watercolor, 11 x 14", by Georgette Evans Grey.



Vertu Fine Art Gallery's storefront in Socorro.

KAREN NOLES



"Autumn Fawn," 24 x 18" Oil on Linen

WWW.NOLESFINEART.COM

karennolesart@gmail.com
505 474-0205



Left: **Santa Fe Plein Air Fiesta**, *Trampas Adobe*, oil, 12 x 9", by Lisa Flynn.

Below: Tobi Clement painting in plein air.



Santa Fe Plein Air Fiesta

125 W. Palace Avenue, Santa Fe, NM , (970) 317-4022, www.papnm.org

Sorrel Sky Gallery will host the Plein Air Painters of New Mexico's *Santa Fe Plein Air Fiesta*. The opening reception and award presentation will take place on May 4 from 5 to 7:30 p.m. at the gallery's downtown location. An exhibition of award winners and other participants will continue through May 18.

Popularized in France in the mid-1800s, plein air painting has found a loyal following in New Mexico, where beautiful weather, light and landscape offer close to idyllic surroundings. However, shifting light or a change in climate means every aspect of a scene is constantly changing. Paint outs encourage plein air painters to explore a specific region, providing artists the opportunity to paint in groups, on their own. Santa Fe is at the heart of this year's zone, with a radius that includes Taos, Las Vegas, Albuquerque and Jemez Springs. Artists must submit two plein air works created during the paint out days of April 28 through May 2, as well as one studio work. With 50 participants from across the country, upwards of 180 pieces will show.

Judge of Awards, **Stephen Day**, represented at Sorrel Sky Gallery, is a full-time artist living in the Southwest, renowned for his plein air paintings of the local landscape. Jurors of Selection include: **Stephanie Hartshorn**, a member of Oil Painters of America, American Impressionist Society, Plein Air Artist Colorado and Women Artists of the West, among others; **Shanan Campbell Wells**, owner of Sorrel Sky Gallery; and **Charles Iarrobino**, a signature member of Oil Painters of America and American Impressionist Society.

CITY FOCUS

TAOS

by Kelly Skeen

Very few art communities have the lifespan and significance of Taos, New Mexico. The historic town, nestled in the shadows of the Sangre de Cristo Mountains, has been a haven for artists since the early 19th century and its romantic reputation continues today. Artists migrate to Taos for the same reasons the Pueblo Indians settled there long before: the light, the land and the quiet vastness of the southwest. From early Taos founders to trendsetting Taos Moderns, the diversified community served as an escape and a rebellion from established coastal art scenes and busy city centers. The same sentiments exist today as creative voices carry on the legacy of the area's rich art history with independent perspectives. These perspectives, however, are derived from Taos' unchanged bohemian attitude and surrounding natural beauty that initially exhilarated Taos's establishing artists.

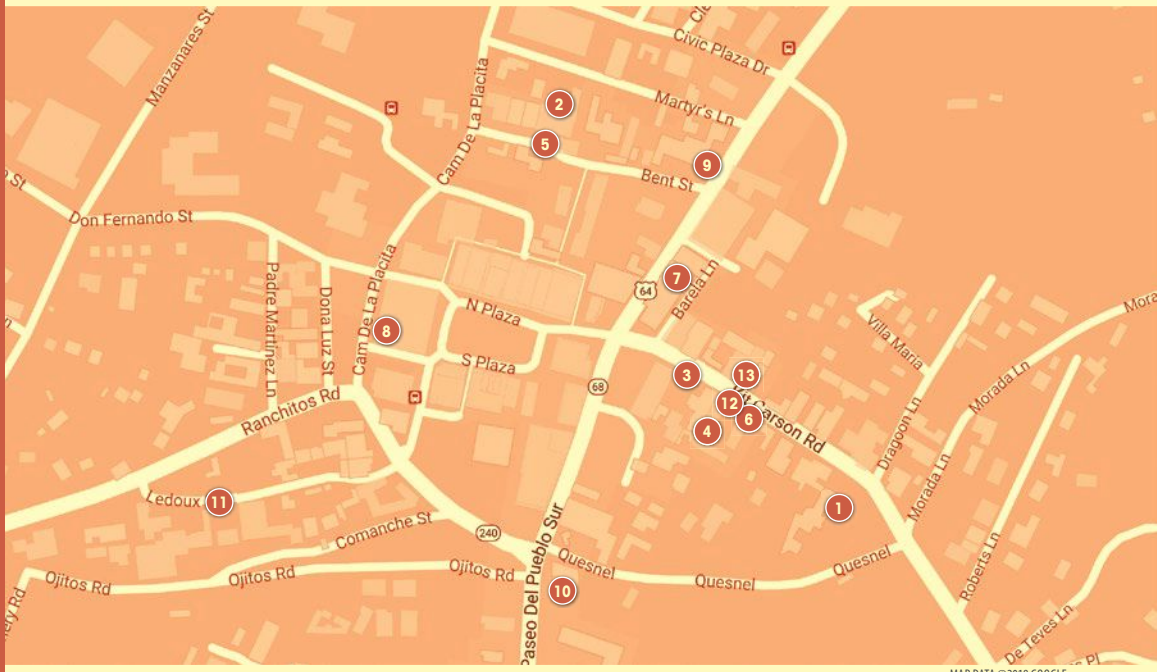
The Taos Society of Artists (TSA) defined the first era of the Taos art colony in the early 1900s as a formalized group of romantic academic painters. Traditionally trained in Europe, active in Paris during the rise of impressionism and highly connected in New York's gallery scene, these artists collectively began seeking subjects to paint that were uniquely American. Breaking from conventional Eastern painting styles, the TSA fostered what they felt to be the "new American art." The Southwest landscape and Native culture dominated the subject matter for these early artists who were revolutionary for their time not only for introducing a new, locally inspired color palette, but for softening the Wild West mentality of American art. "Up until that point, the American identity was remembered for its dramatic cowboy and Indian motif," says Davison Koenig, executive director and curator of the **Couse-Sharp Historic Site** in Taos. "The TSA had a more romanticized vision. They depicted Natives in their daily lives, which were peaceful, introspective and family focused. Yes, TSA members were Western artists depicting the West, but they never saw themselves as that. They were academically trained eastern artists depicting America."



E. Irving Couse and Joseph Henry Sharp were the founding members of the TSA; Koening gives a supremely knowledgeable tour of both artists' homes and studios, only two blocks from the Taos plaza, that will take you back in time to the height of their creative period and beyond. The **Taos Art Museum** is another community gem with an exceptional collection of work by Taos founders extending from Couse and Sharp to Ernest Blumenschein, Bert Phillips and more, exhibited in the historic and exquisite home of Russian Taos painter Nicolai Fechin.

The next great wave of artists to arrive in Taos were known as the Taos Moderns, who began to trickle into the area in the late 1930s and took hold from the 1940s to 1970s. Artists like Agnes Martin, Andrew Dasburg, Louis Ribak and Beatrice Mandelman were just a few influential modernists to live in or visit Taos during this time. Instrumental patrons like Mabel Dodge Luhan were also champions of Taos Modernism, cultivating social circles that attracted artists, writers and collectors to the area. Taos remained a modern art mecca and inner-coastal hub well into the abstract expressionist movement, attracting even more artists from New York, Los Angeles and San Francisco.

The **Harwood Museum of Art**, which in its early years served as the town library, came into its own as a collecting institution during the height of the modernist movement. As a result, it boasts one of the largest Taos Modern collections in the country in addition to dedicated early Taos, Native and Hispanic art collections. The Harwood continues to be a relevant contemporary institution hosting exhibitions for current artists who are connected to the region. Opening



MAP DATA ©2018 GOOGLE

GALLERY LISTING

1 COUSE-SHARP HISTORIC SITE
2 JONES WALKER OF TAOS
3 LA DOÑA LUZ INN
4 ÓRALE GALLERY
5 PARSONS FINE ART
6 PARSONS GALLERY OF THE WEST
7 READ LOCKHART GALLERY
8 RON LARIMORE FINE ART
9 TAOS BLUE
10 TAOS MESA BREWING TAP ROOM
11 THE HARWOOD MUSEUM
12 TOTAL ARTS GALLERY
13 WILDER NIGHTINGALE

ALSO IN TAOS:

203 FINE ART
(575) 751-1262, www.203fineart.com

THE LOVE APPLE
(575) 751-0050, www.theloveapple.net

FARAHNHEIGHT GALLERY
(575) 751-4278, www.farahnheight.com

TAOS ART MUSEUM
(575) 758-2690, www.taosartmuseum.org

in June is a major exhibition for Larry Bell, a prolific and respected abstract artist from the postwar period who has lived and worked in Taos since the 1970s.

It's clear that Taos has an abundant, colorful past with deep art historical relevance. But what about today's artists and galleries? Throughout Taos history, artists have surprisingly arrived on the scene with little to no knowledge of preceding art movements. Most of the Taos Moderns were unaware of the pioneering TSA but were similarly drawn to Taos for its bohemian vibe and remote location, unencumbered by influences from larger art centers. "Taos has always had its own rhythm," says **203 Fine Art** director Eric Andrews, whose gallery deals in well-known early modernist to contemporary art. "Artists don't necessarily come here to be influenced by others, they come here to be influenced by nature and light. The modernists were drawn here for the same reason as the representational painters, they just depicted and emoted it in a particular way."

This theme continues today, as artists are continuously attracted to this eccentric northern New Mexico community. However, while many current artists and galleries are operating independently of their predecessors, there are those who retain the knowledge of Taos' rich history and work to keep that legacy alive.

Parsons Fine Art and its second location, **Parsons Gallery of the West**, is a prime example of preserving Taos heritage with a fresh perspective. Parsons Fine Art is traditional Taos; it was founded in 1992 by Robert Parsons as a hub for early Taos art and continues to exhibit and deal works by Couse, Sharp, Oscar Berninghaus, Walter Ufer and other TSA members and Taos founders. Parsons Gallery of the West opened in 2006 in the historical studio of Victor Higgins, a progressive member of the TSA who overlapped with incoming Moderns. The spirit of Parsons Gallery of the West is similarly aligned with Higgins' mindset: steeped in tradition while looking toward the future. The newer gallery focuses on current, nationally recognized Western painters who are directly influenced by early Taos artists. Jerry Jordan, for example, is a locally based painter who emboldens TSA-style imagery with thick brushwork and chaotic color palettes. "The history of Taos *is* art and it's important that people know that history," says Ashley Rolshoven, Parsons' daughter who now directs both galleries. "But there's a freshness here too and a younger generation who is moving things forward."

Gregory Farah is another young Taos gallery director who is enlivening the community through the initiatives of **FaraHNHeight Gallery**, which provides a platform for yet another style of art that characterizes the region. FaraHNHeight's focus is contemporary Native art from past to present. The gallery deals respected names like Fritz Scholder, R. C. Gorman and T. C. Cannon alongside emerging artists from Navajo country, the Taos Pueblo and promising grads from the Institute of American Indian Arts. Farah agrees that Taos is alive with independent visions, but artists aren't ignoring those who have come before them. "The young artists, in general, have a sense of that legacy and history," he says. "But the beauty of Taos is that it's always been a place of little judgment or confinement. It's just like the Taos Moderns coming out of the shadows of early 1900 legends; it's not that artists think earlier work isn't important, but they don't feel the need to conform to it either."

Regardless of the who's who from its past, the Taos art community continues to be a haven for a diversified group of creative and adventurous voices seeking a culturally fulfilling, awe-inspiring and freeing atmosphere in which to thrive.

Other notable Taos galleries and artists include Total Arts Gallery, Jones Walker of Taos, Wilder Nightingale Fine Art, Read Lockhart Gallery, Taos Blue, Órale Gallery and Ron Larimore, among others.



EAT
THE LOVE APPLE

The Love Apple is housed in an elegantly rustic and historic chapel built in the 1800s and features locally sourced menu items in a romantic atmosphere. The tamale and trout are staples on a seasonally rotating menu for good reason. Check out their new breakfast and lunch spot on the plaza, Manzanita Market, which has a similar aesthetic and farm-to-table menu.



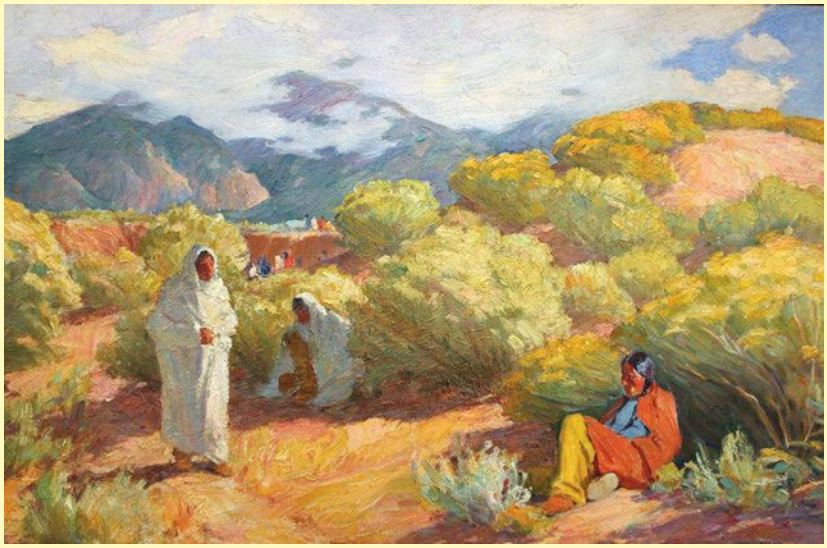
SIP
TAOS MESA BREWING

For an adventurous outing, head to the "Mothership" about 8 miles from town for a mountainous backdrop to local beer, tacos and music on indoor and outdoor stages. Built with salvaged materials and sustainable design, the quirky taproom architecture mirrors the infamous earthships just down the road. For draft favorites and wood fired pizza, check out the Taos Tap Room downtown.



STAY
LA DOÑA LUZ INN, HISTORIC BED & BREAKFAST

Steps from the downtown plaza and a destination in itself, La Doña Luz is the true Taos experience. Rooms are decorated with folk art murals, Spanish colonial furniture, painted kiva fireplaces and original Taos paintings and artifacts. Book the Rainbow Room for a private rooftop hot tub that overlooks the city.



Parsons Fine Art, *Arroyo Trail to the Pueblo*, oil on canvas, 16 x 24", by Joseph Henry Sharp (1859-1953).

Parsons Fine Art, LLC.

131 Bent Street
Taos, NM 87571
(575) 751-0159
www.parsonsart.com

Parsons Gallery of the West

122 Kit Carson Road
Taos, NM 87571
(575) 737-9200
www.parsonsart.com/home/parsonswest

Parsons Fine Art focuses on all historic works from the Taos Society of Artists and other art from the early Taos art colony, while Parsons Gallery of the West stables nationally recognized Western artists, all of whom paint in a traditional manner. The galleries are owned by Robert L. Parsons, who has been in the business for over 25 years, and his daughter Ashley Rolshoven has worked at his side for nearly nine years.

"I see Robert as a historian of sorts, his vast knowledge of Taos artists & their patrons. I strive to absorb his knowledge and continue his legacy for future generations. Taos is a historically very important place for the arts and we put our best forward to keep it that way," Rolshaven says.

Both galleries are located in historic downtown Taos, and they hang their art as you would in your own home. Walking into either of the galleries, visitors will find themselves in a beautiful historic adobe building, one being Victor Higgins Studio.

Parsons Gallery of the West's *Big Summer Show* will take place August 4 from 5 to 8 p.m., and the gallery will hang all fresh canvases from gallery artists and surprise special guest artists.



An interior of Parsons Gallery of the West.



Parsons Gallery of the West, *At the Edge of the Black Hills*, oil on panel, 36 x 24", by John Moyers.

Sarah Kennedy

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A look into Read Lockhart Gallery at night.

Read Lockhart Gallery

107 Paseo del Pueblo Norte
Taos, NM 87571
(847) 528-0980
read.lockhart@gmail.com
www.readlockhartgallery.com

The Read Lockhart Gallery's debut in Taos in the fall of 2017 opened like a breeze of fresh air, clearing away cobwebs and dust. The forlorn space at 107 Paseo del Pueblo Norte (just a few doors south of the Taos Inn) took on a new glow of excitement. This is a refreshing new hub of activity for people to gather to discuss art and socialize in its midst.

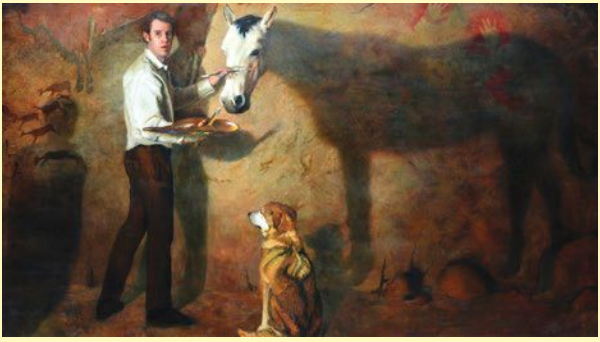
Here, one will view a new version of contemporary figurative painting that has a sense of the renewal; masterful drawing with a kind of foreboding beauty. The works are created from **Read Lockhart**'s imagination, mixing live models with invention, environments and explored spaces as well as experiences. The gallery invites its visitors to think, to question and to embrace the impact of the images.

Educated in the classics at St. John's College in Santa Fe, New Mexico, and trained in drawing and painting in Europe, New York and Philadelphia, Lockhart's work is as deep in thought and provocation as it is in technical skill and exemplary use of materials.

Guest artist exhibits have included the works of **Jerome Michael McLaughlin** of Wimberly, Texas, and the black and white photography of **David Lockhart** and **Kristel Elizabeth**. Upcoming exhibitions will include the abstract paintings of **Ryan Ward** of Philadelphia, Pennsylvania, the paintings of **Evan Boggess**, Shepardstown, West Virginia, and the works of **Joshua Schaffer**, of Cherry Hill, New Jersey. As a new gallery, Lockhart plans on maintaining interest and vigor by introducing to his own work a variety of high quality paintings and sculpture by visiting artists.



Read Lockhart Gallery, *Rebirth*, 60 x 48", by Read Lockhart.



Read Lockhart Gallery, *Allegory of the Cave*, 82 x 144", by Read Lockhart.



Joseph Henry Sharp's 1915 Studio, restored in 2017. Photo by Tony Donaldson.

Couse-Sharp Historic Site

146 Kit Carson Road, Taos, NM 87571
(575) 751-0369
www.couse-sharp.org
admin@couse-sharp.org

The 2.3-acre Couse-Sharp Historic Site includes the remarkably well-preserved home and studio of **Eanger Irving Couse**, the garden designed by his wife, Virginia, the workshops of his son, Kibbey, and the two studios of his neighbor **Joseph Henry Sharp**. Sharp and Couse were two of the founding members of the Taos Society of Artists.

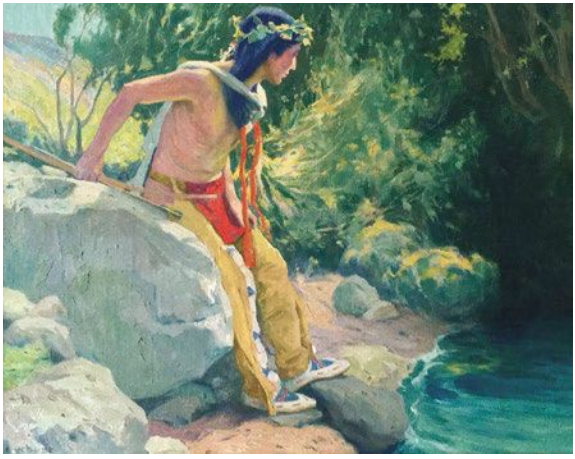
The site's summer-fall exhibition in the Luna Chapel will be *Full Circle: Taos Pueblo Contemporary*, featuring a dozen local Native artists who will have their work for sale. The show runs July 7 through November 3; they will also have five artist demonstrations and lectures in conjunction with First Saturday open houses June through October.

"The TSA was inspired by the art of Taos Pueblo and a goal in their charter was 'to preserve and promote the Native Art,'" says Davison Koenig, the site's executive director and curator. "Many of the TSA artists developed lifelong friendships with their Native models and became strong advocates for Native rights and sovereignty. *Full Circle* honors those relationships and the artists from Taos Pueblo who continue to redefine Native art and identity."

By May, the site will have refreshed their permanent rotating exhibition in Sharp's 1915 studio, *J. H. Sharp: The Life and Work of an American Legend,* featuring dozens of his paintings, ephemera and items from his extensive collection of Native art.



Couse-Sharp Historic Site, *Cottonwoods, Cedar and Sage – Taos Canyon*, oil on canvas, 26 x 30", by Joseph Henry Sharp (1859-1953). On loan from Don and Elenita Barker, purchased from the Robert L. Parsons Gallery, Taos.



Couse-Sharp Historic Site, *Sunlight/Sunshine*, 1918, oil on canvas, 24 x 29", by Eanger Irving Couse (1866-1936). Recent gift of Jean Hillman family.



Ron Larimore, *Mesa Encanto,* oil on panel, 16 x 20"

Ron Larimore

135 N. Taos Plaza
Taos, NM 87571
(575) 770-4462
www.larimore.faso.com
larimore.taos@gmail.com

Located a half block off Taos Plaza, Ron Larimore Fine Art opened its new location last summer. The studio and gallery features the representational oil paintings of **Ron Larimore** and wax paintings of **Mary Stratton.** The gallery hosts special events throughout the year.

Larimore is primarily a landscape painter, and hopes to capture and share the beauty wherever he sees it. His interest in skiing is what initially brought him to Taos, but once he arrived he realized it would be an interesting place to live and pursue his artistic career. His paintings belong to collections across the United States and internationally and have also appeared in various exhibitions and studio tours.



Ron Larimore, *Christmas Eve, Taos Pueblo,* oil on canvas, 20 x 24"



Taos Blue, *Vessel, Studio #71,* 14", by Luisa Baldinger.

Taos Blue

101 Bent Street
Taos, NM 87571
(575) 758-3561
info@taosblue.com
www.taosblue.com

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Taos Blue features special events to showcase the resident artists and this year May through October *Art in the Garden* will feature **Luisa Baldinger**'s organic ceramic forms, **Liam Denevan**'s garden flower sculptures, **Ramsey Scott**'s felted wool paintings and **Suzanne Betz**'s horse paintings.

Steve Atkinson Studio.com

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Wind Clouds 18 x 24 Oil

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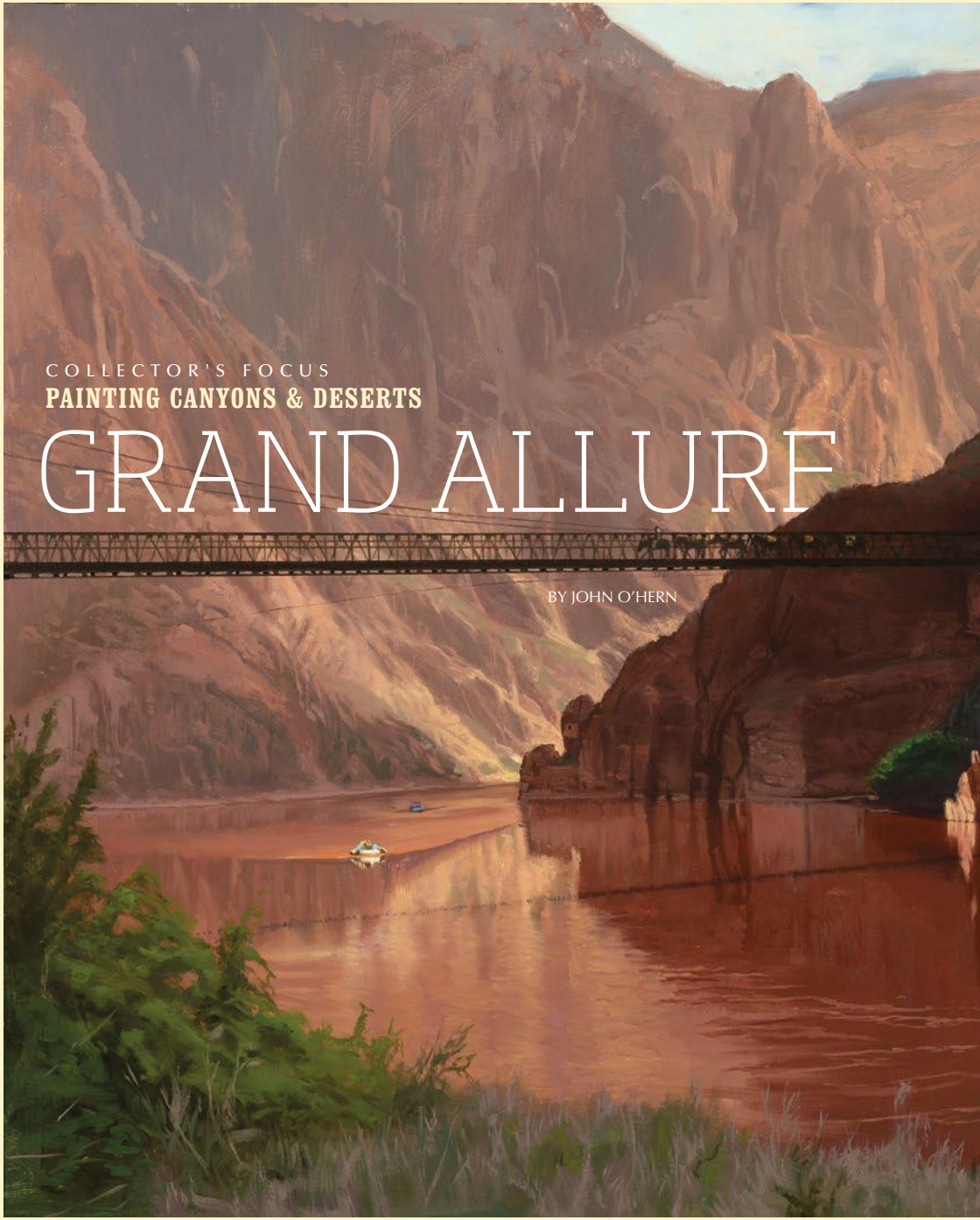


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COLLECTOR'S FOCUS

PAINTING CANYONS & DESERTS

GRAND ALLURE

BY JOHN O'HERN

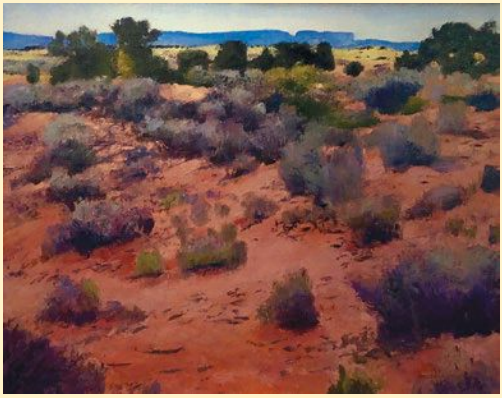


1. Sage Creek Gallery, *Morning Arrival, Phantom Ranch*, oil, 24 x 36", by Dennis Farris.

PAINTING CANYONS & DESERTS



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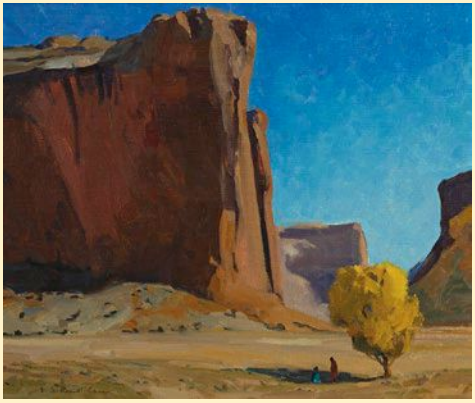
Before moving to the southwest I always considered Edward Curtis' 1904 photograph of Navajo on horseback riding through Canyon de Chelly quintessentially the West. The canyon is not only a primary motif in the art of the West, but has been home to indigenous people for thousands of years. Riding or hiking through the canyon at certain times of the year, it's hard to imagine the crops that the Navajo have grown there.

One surprise is peaches. An account of an expedition into Navajo country in 1849 mentions the party being greeted by the Navajo with blankets full of peaches. Fifteen years later the peach trees were destroyed in Kit Carson's scorched earth program, which preceded the tragic Long Walk when more than 8,000 Navajo were forced to leave their land and walk 300 miles to a fort in eastern New Mexico.

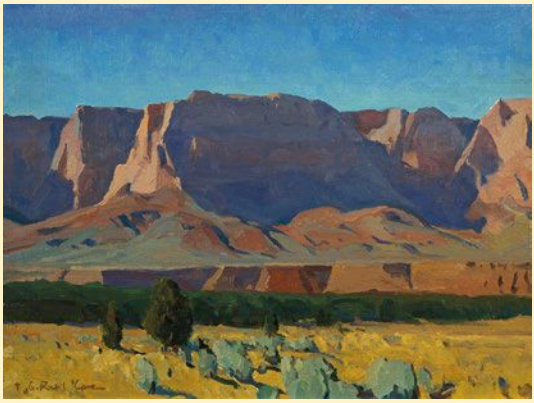
G. Russell Case painted the canyon from above in his *October in Canyon de Chelly* with yellow cottonwoods, a flock of sheep and a hogan. Case paints the soft colors, light, shadow and the monumentality of the canyon from reality filtered through is imagination. His outlook echoes that of Thomas Moran (1837-1926), whose work he admires. Moran wrote, "I place no value upon literal transcripts from nature. My general scope is not realistic; all my tendencies are toward idealization." Case's idealization may be more real than a literal rendition, capturing its essence in addition to its materiality.

A bigger canyon in Arizona is the site of Phantom Ranch, built on the banks of the Colorado River in the Grand Canyon nearly a mile beneath the canyon's rims. **Dennis Farris** painted the Black Bridge that allows mule trains to ferry visitors and supplies across the river in *Morning Arrival, Phantom Ranch* from the vantage point of an ancient Anasazi ruin.

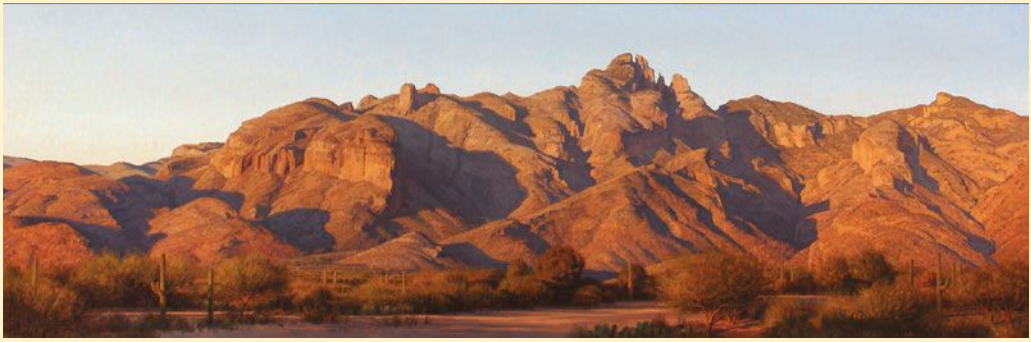
Farris began as an illustrator and says, "When I am researching a painting, I naturally gravitate toward contrast. Contrast of near or far, light and shadow, or bright and muted, is



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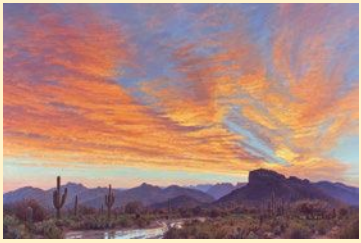
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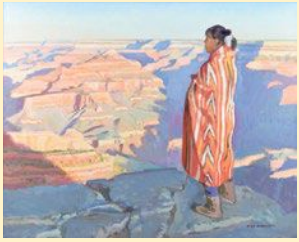
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2. Maxwell Alexander Gallery, *October inCanyon de Chelly*, oil, 36 x 46″, by G. Russell Case. **3. Altamira Fine Art**, *Coral Sand Desert*, oil, 24 x 30″, by Gary Ernest Smith. **4. The Legacy Gallery**, *Twilight's Crown*, oil, 51 x 38″, by Phil Bob Borman **5. Bischoff's Gallery**, *Goats*, oil on board, 12 x 16″, by G. Russell Case. **6. Bischoff's Gallery**, *Shade*, oil on board, 15 x 18″, by G. Russell Case. **7. Bischoff's Gallery**, *Afternoon Shadows*, oil on board, 12 x 16″, by G. Russell Case. **8. Jay Moore**, *Catalinas at Dusk*, oil on linen, 40 x 120″ **9. Jay Moore,** *Springtime in the Desert*, oil on linen, 30 x 40″ **10. Jay Moore,** *Sunrise over Sabino Canyon*, oil on linen, 40 x 60″ **11. Mark Sublette Medicine Man Gallery**, *Beauty on the Edge*, oil on canvas, 24 x 30″, by Ray Roberts.

a consistent theme in my work. I love open spaces. I like to paint the fleeting effects of sunlight that come and go too quickly to fully appreciate the beauty they reveal." In 2012 he was a National Park Service artist in residence at the Grand Canyon where he photographed and sketched on his three-week residency. He brought his adventure to life in his blog but not as vibrantly as in this painting: a mule team crosses the bridge above the river, which is red with mud from the rains contrasting with the green of the vegetation on the banks. In the painting the qualities of light, contrast and depth that he set out to capture are fully realized.

Phil Bob Borman painted the source of the rain in *Twilight's Crown*, thunderheads rising majestically above the desert in the light of the setting sun. He says, "I have been painting clouds and skyscapes for the last 10 years. I haven't even scratched the surface of all that I want to explore in this genre. When I first decided to focus on painting clouds, a good friend asked me if I was afraid of being pigeonholed. My response was that when I pick what I paint, it's not a pigeonhole but a passion. I feel great joy with each and every painting."

Gary Ernest Smith paints the unexpected colors of the landscape in *Coral Sand Desert.* He says, "Art is a way of addressing humanity, and my works attempt to merge ideas and

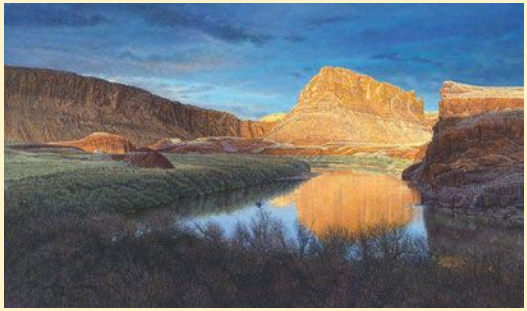
PAINTING CANYONS & DESERTS



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12. Mark Sublette Medicine Man Gallery, *Heart of Fire*, oil on canvas board, 32 x 48″, by Stephen C. Datz. **13. Mark Sublette Medicine Man Gallery**, *Coral and Turquoise*, oil on panel, 24 x 18″, by Francis Livingston. **14. R. Geoffrey Blackburn**, *Twilight on the Colorado*, oil on panel, 14 x 24″ **15. Risa Waldt**, *Canyon Summer*, watercolor, 14 x 22″ **16. R. Geoffrey Blackburn**, *Zion Dawn-Early Risers*, oil on panel, 11 x 11″ **17. R. Geoffrey Blackburn**, *Two Hawks*, oil on panel, 18 x 24″ **18. Maura Allen**, *Elixir*, acrylic on panel, 40 x 30″ **19. Maura Allen**, *Sedona*, acrylic on panel, 60 x 30″ **20. Erin Hanson Gallery**, *Kolob Majesty*, oil on canvas, 30 x 40″, by Erin Hanson **21. Erin Hanson Gallery**, *Canyonlands Vista*, oil on canvas, 50 x 40″, by Erin Hanson. **22. Erin Hanson Gallery**, *Canyon Dawning*, oil on canvas, 60 x 60″, by Erin Hanson. **23. Buffalo Kaplinski**, *I think I found the Hoo Doos - Zion National Park, Utah*, watercolor on canvas, 16 x 20″ **24. Don Woodard**, *Laughing Horse*, three-dimensional painting from made linden wood, 17 x 13¾″

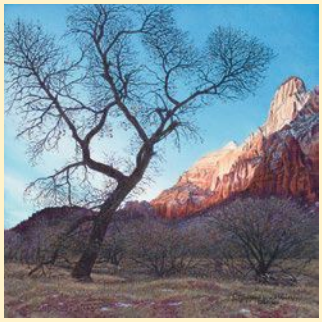
memories. Good art functions on many levels. There is the surface appeal of subject, and below that are layers that may be peeled off, revealing information about the individual artist and the psychology of his era. There's the subject but there's also the underlying theme." Smith likes to paint the presence of man in the landscape, but here he portrays the complex beauty of the land itself.

Throughout this special section, collectors can view desert and canyon scenes from some of the most prominent artists and galleries, as well as learn about the vision behind the works.

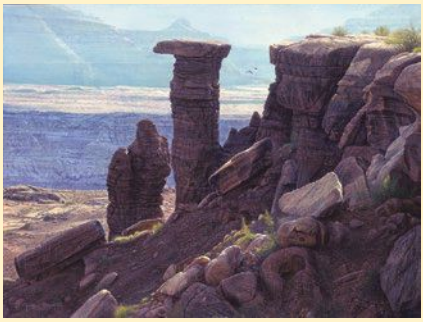
Sculptor **Don Woodard**'s creations really pop out—he's continuously looking for ways to tell authentic stories through his artwork, often depicting events he has experienced personally, including his many packhorse adventures through the Rocky Mountains. "My passion is sculpting three-dimensional artwork in wood that hang on the wall similar to a traditional painting," says Woodard. He refers to his work as "relief wood sculptures" when his work is finished naturally and "three-dimensional paintings" when he finishes them with paint. Woodard's subject matter includes everything from landscapes and wildlife to people and various Western scenes.

Risa Waldt, an Arizona native, sees the beauty of the Grand Canyon State in a way only artists truly can. "In my 40-plus years of painting watercolors and palette knife oils, plein air is my favorite venue—it captivates me," Waldt says. "I hope my work gives beauty and peace. I love the color that is in nature. I'm so excited when I capture that," she says. A Women Artists of the West associate member, Waldt has had one-woman and gallery shows across the United States and Canada and will be painting in the 2018 *Montrose Plein Air Festival*.

Watercolor and acrylic artist **Buffalo Kaplinski** is no stranger to getting out in the



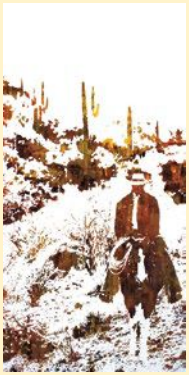
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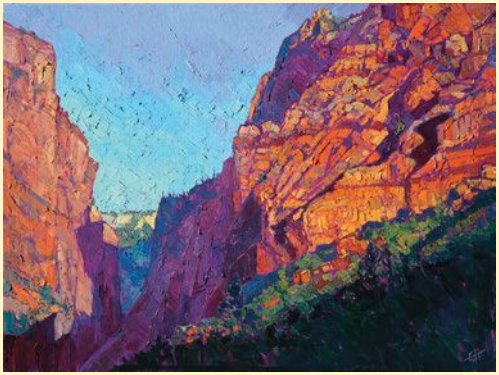
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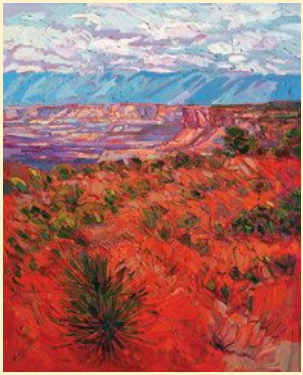
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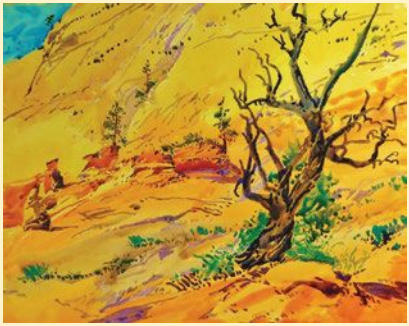
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open when it comes to his bold, colorful artwork. "Working plein air is always a thrill and challenge. When you go out it's a do-or-die situation—[it's] not supposed to be a walk in the park," Kaplinski explains.

The enormity of the Grand Canyon, the layers of contrasting colors and the ways in which light dances across those distinctive rock formations are an endless source of inspiration for **Linda Glover Gooch**. Having both studied and worked at the Grand Canyon, it's a place the artist knows warmly. She explains how the canyon itself can influence weather conditions that result in dramatic light changes, creating picturesque painting opportunities. "I consider the Grand Canyon a gift—a place on earth that never disappoints me," she says.

So widely appreciated is the allure of this natural wonder, the ***Grand Canyon Celebration of Art*** provides a space for artists to exclusively explore their fascination with the nature of the Canyon. An annual event that began in 2009, the *Celebration of Art* strives to keep artistic tradition alive within the park, allowing participating artists to paint in plein air for a week.

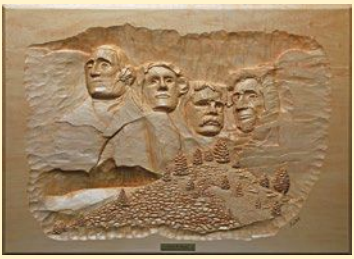
"I have visited the desert frequently since I was a boy. It is amazing how such a harsh environment can have such haunting beauty," says landscape artist **Jay Moore,** whose oil painting *Sunrise over Sabino Canyon* captures the striking hues of an Arizona sky.

Commenting on **Steven Datz**'s *Heart of the Fire*, **Medicine Man Gallery** president Mark Sublette says, "Most don't think of mountains with snow as desert regions, but in fact many mountain ranges fall in areas which are classified as true deserts. As a native Coloradan, Datz understands the Southwest's vibrant colors of red and orange, which are trademarks of his paintings." Also at the gallery are works by **Ray Roberts**, whose canyons and blanket series will be on view at the gallery in July, and **Francis**

PAINTING CANYONS & DESERTS



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26



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25. Grand Canyon Celebration of Art, *A Canyon of Colors*, oil, 29 x 29", by Michelle Condrat. **26. Don Woodard**, *Mount Rushmore*, relief wood sculpture made from linden wood, 18 x 25" **27. Linda Glover Gooch**, *On the Edge of Twilight*, oil on linen, 15 x 22" **28. Grand Canyon Celebration of Art**, *Chuckwalla's Dominion: Clear Creek Trail*, oil on canvas, 48 x 24", by Elizabeth Black.

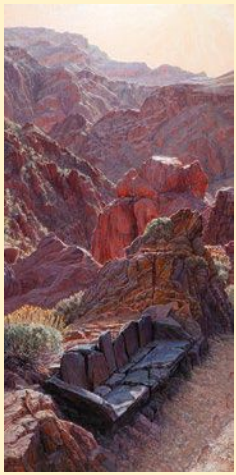
Livingston, whose vivid colors are reminders of the southwest.

Maura Allen's pieces emphasize the drama of the desert, with its jagged rock formations, spiny flora and glaring sun. "There's always magic in the air," she says. "For me, that's the lure of canyons and deserts. The light and shadows are always shifting; they just seem to dance. My work showcases the sharp contrast between light and dark...and the story it tells is my starting point." Allen's work can be viewed at **Sorrel Sky Gallery**.

Bischoff's Gallery, located in historic Old Town Scottsdale, offers a wide range of work by Western painter **G. Russell Case** in both price and size. "His sweeping versions of the Western landscape are compositions that combine the beauty of the natural world with the rich imagination and originality of an artist's mind created by editing the forms in nature," says the gallery.

In June, visitors of **The Erin Hanson Gallery** can view a new collection of works by contemporary impressionist **Erin Hanson**—a collection featuring pieces inspired by her adventures through the national parks and monuments of Arizona, Colorado, Nevada and Utah, according to gallery manager Amy Jensen.

Traveling along the Colorado River, west of Moab, Utah, **R. Geoffrey Blackburn** painted *Twilight on the Colorado* during his last trip with a dear friend. "I added two great blue Herons and took a few artistic liberties with the red rock cliffs, but the scene as we came upon it was pretty much as I painted it," Blackburn says. "It really was an amazing adventure."



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FEATURED ARTISTS & GALLERIES

Altamira Fine Art
7038 E. Main Street, Scottsdale, AZ 85251
(480) 949-1256, www.altamiraart.com

Bischoff's Gallery
3925 N. Brown Avenue, Scottsdale AZ 85251
(480) 946-6155, www.bischoffsgallery.com

Buffalo Kaplinksi
P.O. Box 44, Elizabeth, CO 80107, (303) 646-4062,
buffalokaplinski@aol.com, www.buffalowatercolors.com

Don Woodard
Denver, CO, (720) 217-2029
don@donwoodard.com, www.donwoodard.com

The Erin Hanson Gallery
9705 Carroll Centre Road, San Diego, CA 92126
(858) 324-4644, www.erinhanson.com

Grand Canyon Celebration of Art
(480) 277-0458, www.grandcanyon.org/coa

Jay Moore Studio
11020 S. Pikes Peak Drive #105, Parker, CO 80138
(303) 588-4152, jay@jaymoorestudio.com
www.jaymoorestudio.com

The Legacy Gallery
7178 E. Main Street, Scottsdale, AZ 85251
(480) 945-1113, www.legacygallery.com

Linda Glover Gooch
(480) 390-7054, goochstudio@gmail.com
www.grandcanyonpainter.com

Mark Sublette Medicine Man Gallery
6872 E. Sunrise Drive #130, Tucson, AZ 85750
(520) 722-7798, www.medicinemangallery.com

Maura Allen
(415) 305-3149, mauraallen@mac.com
www.mauraallen.com

Maxwell Alexander Gallery
406 W. Pico Boulevard, Los Angeles, CA 90015
(310) 839-9242, www.maxwellalexangergallery.com

R. Geoffrey Blackburn
3267 E. 3300 Street, Salt Lake City, UT 84109
(801) 467-3926, (801) 558-0982
rgeoffrey@rgeoffrey.com, www.rgeoffreyblackburn.com

Risa Waldt
(520) 825-9601, www.risawaldt.com

Sage Creek Gallery
421 Canyon Road, Santa Fe, NM 87501
(505) 988-3444, www.sagecreekgallery.com



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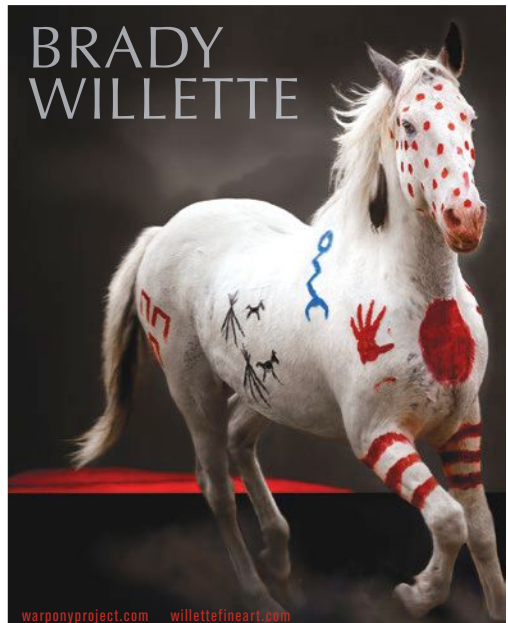


Granddaddy Prickly Pear, watercolor, 14.5x22"
Available at R.S. Hanna Gallery, Fredericksburg, TX

Risa Waldt

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WILD BEAUTY

By John O'Hern



1

Xenophon, the Greek philosopher and student of Socrates, wrote, "A horse is a thing of beauty…none will tire of looking at him as long as he displays himself in his splendor." Members of the North American genus *Equus* migrated west across the Bering Land Bridge millions of years ago and populated the land as far south as Africa. Horses became extinct in North America, and their descendants were brought here by the Spanish in the 16th century. The Spanish horses, although domesticated, are the same biological species as the horses that once roamed freely on the plains. Horses that strayed have repopulated the plains of their ancestors. Yet a controversy persists as to whether the horses are native or feral, a distinction that affects their future.

Greg Beecham's painting *Wind in Their Hair, Wild Mares of the Onaqui Herd*, depicts horses in the Onaqui Mountain Herd Management Area in Utah, where the herd is managed by the Bureau of Land Management to keep it at a size the land can support. Beecham and his wife



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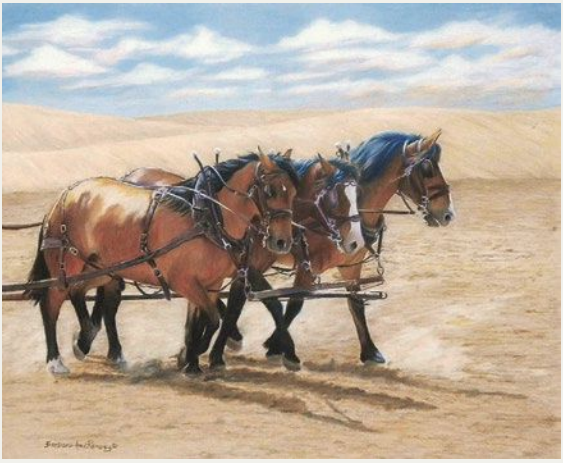


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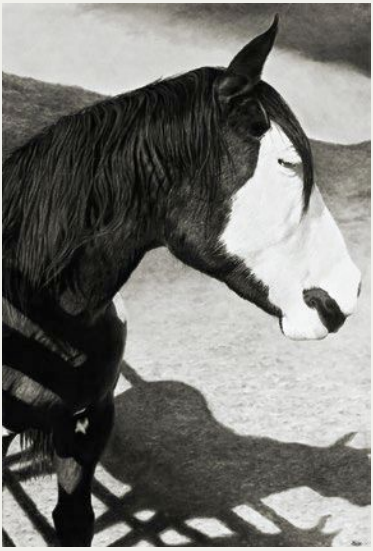
1. Oh Be Joyful Gallery, *Grey Swerve*, oil, 10 x 12", by Jill Soukup. **2. The Legacy Gallery**, *Wind in Their Hair, Wild Mares of the Onaqui Herd*, oil on linen, 24 x 18", by Greg Beecham. **3. Medicine Man Gallery**, *Shade Tree by the River*, oil on canvas, 42 x 52", by Howard Post. **4. Lynn Wade**, *Room to Grow*, oil on board, 8 x 10"



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enjoy riding their horses high in the Rockies in Wyoming. His motto is, "Do all things as unto the Lord, and get so good you can't be ignored."

Beecham's paintings have a liveliness and depth because of his careful manipulation of light and thick impasto of paint. The wild horses in *Wind in Their Hair* seem to occupy their own 3-dimensional space within the 2-dimensional picture plane.

Jill Soukup also applies paint freely, pushing distant horses into abstraction yet maintaining depth in the closely packed composition of *Grey Swerve*. Her strong compositions come from a career as a graphic designer before she devoted herself full-time to painting.

She says, "Through my disparate subjects—static urban and architectural scenes, and the richly kinetic moments that define Western ranch life—I constantly work to hone and develop my craft by challenging the abstract components of a painting to come to together in an intentional, representational way."

Even horses rest—**Howard Post** depicts two idle horses lounging under a *Shade Tree by the River.* The cool river flows through the hot landscape and spots of sunlight shine through the leaves. Post also taught graphic arts until he



9

5. **Barbara Anne Ramsey**, *Three Bays*, colored pencil, 16 x 20" **6.** **Barbara Anne Ramsey**, *Wind Blowin'*, colored pencil, 22 x 22" **7.** **Rox Corbett**, *Buffalo Dreams*, charcoal on rag paper, 25 x 17" **8.** **Bri Cimino**, *Plaza Blanca*, archival pigment print, 18 x 20" **9.** **Bri Cimino**, *Charlotte*, archival pigment print, 20 x 30" **10.** **Rox Corbett**, *Tango*, charcoal on rag paper, 39 x 22" **11.** **Stampede Western Invitational**, *The Milford Gang*, oil on canvas, 24 x 24", by Jody Robb.



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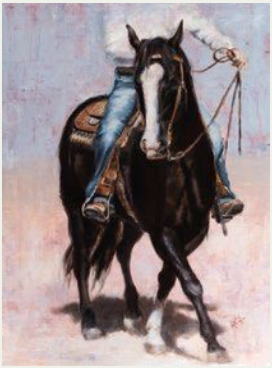
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decided to paint the activities of the ranch life he had known since he was a boy. Post's painting style is distinctly his own, with reminders of Maynard Dixon and Wayne Thiebaud. The edges in his paintings are always lively as different colors interact in an effect called "halation." Post's mastery of the phenomenon suggests the heat of the ranch environment. The colors are rich in the rocks on the far side of the river, although we interpret them as bleached by the sun. The musculature of the standing horse in the shade is defined by passages of blue.

Lynn Wade agrees that "it's all about light and shadow." She was raised in the horse country of Maryland and is an experienced horsewoman. She depicts a mare and her foal in *Room to Grow*, the mare intent on grazing and the colt intent on whoever is watching them. Wade had always drawn horses, but at the age of 40 she picked up a paint brush for the first time. Mentored by Lanford Monroe, who had been influenced by John Clymer, and Bob Kuhn, who lived near her in Connecticut, Wade carries on a distinguished tradition.

The beauty of the horse on its own, unfettered for work or sport, brings to mind a passage from the naturalist Henry Beston: "For the animal shall not be measured by man. In a world older and more complete than ours, they move finished and complete, gifted with the extension of the senses we have lost or never attained, living by voices we shall never hear. They are not brethren, they are not underlings: they are other nations, caught with ourselves in the net of life and time, fellow prisoners of the splendor and travail of the earth."

In the pages of this special section, readers



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13



14

will find equine subject matter from some of the leading artists and galleries, the inspiration behind the artwork, as well as insight on collecting these masterful works.

Pencil, colored pencil and oil artist **Barbara Anne Ramsey** depicts the hardworking nature of draft horses, many of which still work on Western ranches today, explaining the importance she finds in honoring these workhorses through her art. "I try to capture the unique personality and spirit of each of these powerful horses for everyone to enjoy," Ramsey says.

For **Corrina Johnson**, her love of horses and passion for creating equestrian art began as a child. Johnson explains that growing up in the country she often spent time at the home of her neighbors, who owned several horses. "I was always horse crazy and never grew out of it. I loved drawing and painting them," she says. Johnson has owned her current horse for the past 20 years.

"I am a fifth-generation Colorado native who has been living and breathing horses for as long as I can remember," says multi-talented artist **Cassandra Sharon**, whose work is featured at **Dancing Wolf Gallery**. A drawer, painter and sculptor, Sharon says she's experimented with a variety of mediums "in a rainbow of colors, textures and patterns." Her sculpture *Blanket for a Friend* is crafted from ceramic paper clay.



15

Fine art photographer **Brady Willette** began **The War Pony Project** as a way of honoring the history of the Native American horse tribes and the horses that helped protect their traditions and liberty. In his piece, *Red, White and Blue / Standing Rock*, photographed on the Standing Rock Indian Reservation, Willette says he used "patriotic colors to recognize the long history of American Indians serving in the Armed Forces."

All of fine art photographer **Bri Cimino's** images are shot on horseback, infusing a deeper sense of connection to the equestrian subject matter of her work. "That particular vantage, coupled with the anonymity of the human subjects, invites us to identify with these riders and, for the moment that we experience a photograph, to feel ourselves in that state of communion with horse and land," says Cimino.

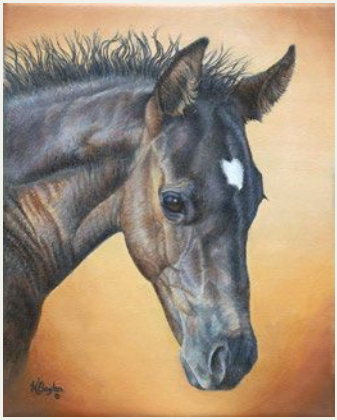
The oil paintings of **Karen Boylan** often take a close-up, detailed approach, capturing

"Aside from accurate rendering of anatomy, I feel the most important aspect of an equine portrait is the play of light and softness in the coat, tail and mane."

— Sarah Kennedy, artist



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12. **Sarah Kennedy**, *Two Step*, oil on linen panel, 16 x 12" **13.** **Brady Willette**, *Red, White and Blue/Standing Rock*, photography and digital art, 27 x 36" **14.** **Corrina Johnson**, *Out of the Red*, oil, 36 x 24" **15.** **Corrina Johnson**, *Isabelle*, oil, 24 x 36" **16.** **Karen Boylan**, *Unbridled*, oil, 20 x 16" **17.** **Karen Boylan**, *Cute As a Button*, 10 x 8" **18.** **Dancing Wolf Gallery**, *Blanket for a Friend*, ceramic paper clay, 15 x 13", by Cassandra Sharon.

the glimmer in a horse's eye or the veins in its face. "I don't feel the need to paint the entire animal to convey the motion or emotions of my subject. The flip of a mane or the look in the eye can convey their spirit, their anticipation or just how cute a little colt can be," Boylan says. She adds that when collecting artwork, the primary motivation should be the energy and excitement the viewer feels from a painting.

Charcoal artist **Rox Corbett** encourages collectors to "embrace black and white and monochromatic work," adding that the scarcity of this type of artwork can add inherent value to it. "I love charcoal for its depth, richness and versatility, even [though] it is such a simple medium—burnt wood," says Corbett. "I use it to celebrate horses in all their power and beauty, whether untouched by human hands, or doing the work we ask of them," she says.

Sarah Kennedy of **Kennedy Desert Art** has been painting horses since she was six years old. "I am inspired when I am able to design my paintings so that the viewer has a unique experience of the subject. In *Two Step*, the rider is deliberately cropped, and the perspective of the horse at front and center creates a personal, intimate connection."

For those who can't get enough of those Western sensibilities, ***The Stampede Western Invitational Art Exhibit*** gives art enthusiasts the opportunity to meet and purchase artwork from some of the most renowned artists, with the opening night gala kicking off on June 21. "Stampede Western is the best kept secret in the Western art world," says founder and organizer Shirley Holland, adding that up-and-coming artists **Chad Poppleton, Jeremy Winborg** and **Don Oelze** will be in attendance.

FEATURED ARTISTS & GALLERIES

Barbara Anne Ramsey
(530) 872-2953, barltd@comcast.net
www.barbaraanneramsey.com

Brady Willette
www.warponyproject.com
www.willettefineart.com

Bri Cimino
brimarie@gmail.com, www.bricimino.com

Corrina Johnson
(307) 699-3238, corrinaart@aol.com
www.corrinajohnson.com

Dancing Wolf Gallery
24295 N. Elbert Road, Elbert, CO 80106
(303) 909-2724, www.dancingwolfgallery.com
www.cassandrasharon.com

Karen Boylan
Bozeman, MT, (406) 586-1564
kboylanart@gmail.com, www.kboylanart.com

The Legacy Gallery
7178 E. Main Street, Scottsdale, AZ 85251
(480) 945-1113, www.legacygallery.com

Lynn Wade
www.lynnwade.com

Mark Sublette Medicine Man Gallery
6872 E. Sunrise Drive #130, Tucson, AZ 85750
(800) 422-9382, www.medicinemangallery.com

Oh Be Joyful Gallery
409 Third Street, Crested Butte, CO 81224
(970) 349-5936, www.ohbejoyfulgallery.com

Rox Corbett
(307) 213-0166, rox@roxcorbettart.com
www.roxcorbettart.com

Sarah Kennedy
(520) 579-5584
sarah@kennedydesertart.com
www.kennedydesertart.com

Stampede Western Invitational
(970) 330-5298, gmaw@comcast.net
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SHOW LOCATION LOS ANGELES, CA

G. Russell Case

Desert vastness

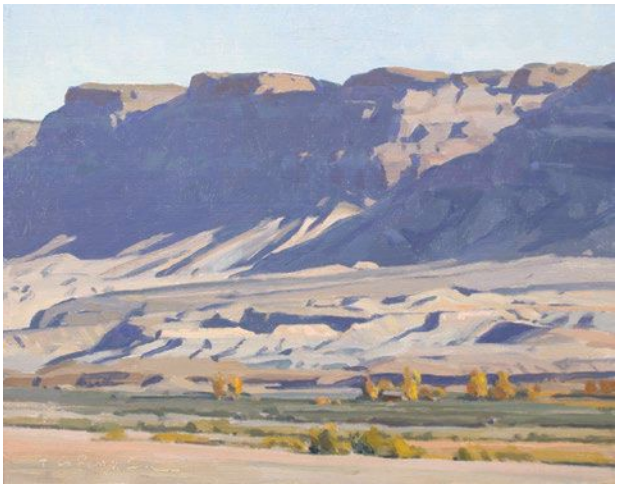
G. Russell Case's works often show the immensity of the land and sky towering over the desert. The size of his subjects is imposing and magnificent—terrifying when you think of your own place among the grandeur. And yet his monumental mountain cliffs and endless skies feel accessible, in large part to his careful inclusion of human figures, structures or even just clusters of sheep that offer a visual scale that brings viewers into the painting without overwhelming them in the scenery.

"Adding those things helps with the vastness of the desert," Case says from his Utah studio. "I'm drawn to these big, open places. And they really are quite big. The land just seems to go on forever."

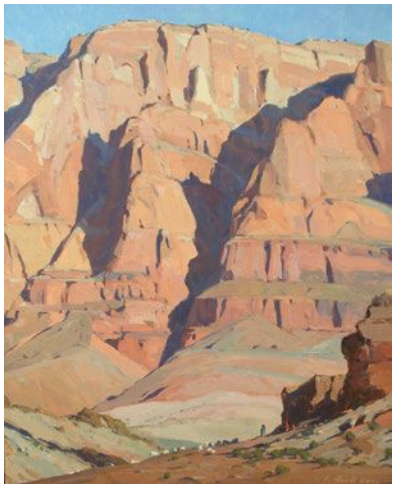
Case, who has a new show opening at Maxwell Alexander Gallery in Los Angeles on May 5, will be presenting as many as 10 new works, including pieces like *Between a Rock and a Hard Spot* and *Vermilion Flats*, both of which feature stunning rock formations and distant cliffs, as well as smaller more intimate scenes of sheep and Native American sheepherders in the foreground. "Growing up on and



Vermilion Flats, oil, 35 x 42"



Repetition in Clay, oil, 11 x 14"



Between a Rock and a Hard Spot, oil, 30 x 24"



Coming Rain, oil, 30 x 40"

around the Indian reservations, you really do get to watch the human-scale elements of the land as these people walk through. It gives you some insight into their daily routine, and their personal stories, as they walk through these landscapes that are ruthless and barren," the artist says, adding that the ruthless elements of the land can be seen in his works. "You can see in the land the struggle for existence as sagebrush stretches for miles and miles, and then out in desert there's a dot that is a person's home. It reminds me a lot of Edward Hopper, who did these great street scenes in Maine and the shut down shops filled with lonely silence."

The new show also display *Canyon de Chelly*, *Repetition in Clay* and *Autumn Canyon*—works that are punctuated with dramatic shadows that caress cliff faces and deeply carved ravines. "Shadows and other dark areas are usually what the composition hangs on. I draw with the shadows, and those areas anchor the painting," Case says. Shadows are the silent partner in the painting. We see color and light, but it's those parts of any painting that inform the composition."



Spring at Tabletop, oil, 18 x 30"

Other works on view include *Coming Rain* and *Spring at Tabletop*. Both are colossal landscape scenes with riders trudging through the endless sagebrush amid the monuments of the desert.

For a direct link to the exhibiting gallery go to

www.westernartcollector.com

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www.jaymoorestudio.com

SHOW LOCATION PARKER, CO



Jay Moore

A new day



Sheep Mountain, oil on linen, 20 x 60"

In recent years painter Jay Moore has been stepping deeper into his work, searching for more personal connections to his landscapes as a way of offering richer storytelling elements.

"With Charlie Russell, he has three cowboys, an Indian and horses and it could tell its own story, but with landscapes or wildlife it's a bit more challenging to draw people into the painting," the Colorado painter says. "What I'm trying to do is make each painting more personal, and doing it by bringing in more substance from my own life, so the painting tells a deeper story and isn't just a scene."

For example, he says, one day last year he saw two great horned owls perched on a pine tree behind his house. Moore asked a birder friend, who offered a reasonable explanation for the pairing: one was a parent and the other was an adolescent that was being taught to hunt. "You could tell it was almost time for the birds to part ways because it had learned all it needed to. That image really struck me because we have two teen boys at home and they're about ready to do the same thing," Moore says. "I want people to see my work and get misty eyes, and not because of the quality of the painting, but because they can relate to it. I want the work to resonate with them deeply. And so I've been painting things that resonate with me, personal things that I feel strongly about."



September Light, oil on linen, 30 x 40"

Jay will be showing the still-untitled owl scene, as well as nearly a dozen other works, at his new show opening May 4 at his studio in Parker, Colorado. Many of the pieces come from his own experiences, including *Colorado Hay Bales*, which came to be after the artist's wife saw these subjects from the side of a road. "They're about 3 miles from the studio, and she called me



A New Day, oil on linen, 40 x 40"

out to this little ranch where she said I had to see these hay bales. 'They're going to pick them up, so hurry,' she said," Moore recalls. "When I got there I was surprised that the bales had a tufted and lumpy look to them because they were made by this old 1950s or 1960s hay baler. The baler had burned up and broke down right out in the field so these were the last bales it would produce. It was sort of sad because these bales had such great character to them and the farmer would go get a new baler and the bales from that day on would be tight and perfect." Moore set up an easel and completed the plein air piece right there on the spot.

Other new works include *A New Day*, which has what Moore calls "that wonderful ruby lighting at the beginning of the day." The piece has an optimistic slant, he says, in that it suggests the new day is going to be better than the one before it. "We go through different phases and chapters in our life, and I like to think this idea sustains people through anything, be it illness or the death of a loved one, or just anything," he explains. "This was in Rocky Mountain National Park, and it was challenging because most of the painting is in shadow in a variety of grays and it all builds to this crescendo with these sunlit peaks."

In *September Light*, Moore is right at home pushing his paint as far as he can with one of his most famous subjects: water. The artist sees these paintings as challenges of light and paint. "You're constantly testing yourself with the depth of the water, the current movement, the transparency of the water, the shadows, the rocks that are submerged but also above the waterline…all of this has to work together," he says. "I'm always trying to understand the science of light, of refraction, of what happens to edges underwater, what happens to color, the dappling of light through the water, how to create perspective and movement and reflections. It's like getting six or seven instruments that sound differently to play the same harmony."

And he does all this without bogging the painting down in detail: "[Frederic] Remington said he didn't want to see the detail, but feel the detail. And that's what I'm hoping to do. I want you to feel it, and sense it, without being shown everything."

For a direct link to the exhibiting gallery go to

www.westernartcollector.com

UPCOMING SHOW
Up to 2 works
June 1-July 27, 2018
Red River Valley Museum
4600 College Drive, Vernon,
TX 76384, (940) 553-1848
www.rrvm.net

SHOW LOCATION VERNON, TX



Robert Dove

Gestural imagery

Living in Wichita Falls, Texas, artist Robert Dove finds inspiration in the natural world around him. Among his subjects are the beautiful sunsets and lands, as well as horses and cowboys that populate the region in which he lives. His work is impressionistic in style where the brushstrokes are applied with ease, which he finds to allow the canvas to breathe.

"Capturing the movement often inspires me to mix texture with light and dark color values," says Dove. "I am often deeply engrossed in the painting that I am working on." Each work he creates is referential, rather than photographic, where he will use his knowledge of horses and ranching life as a starting point.

For instance, his painting *Neck n Neck* is a scene inspired by one he often witnesses on his own farm. "I have several horses that often get into a race with each other, especially when they feel fresh in the cool mornings," Dove describes. Another of his pieces, *Breaking Loose*, depicts the common rodeo theme of a bucking bronco that came about from a friend's experience.

Dove shares, "It started with a friend of mine that always bragged about how good his horse was and how much money he won in ranch sorting. Well, we were warming our horses up before a competition and his horse broke loose and became unglued. The horse bucked for a solid five minutes and of course my friend landed on his back, and the horse kept on bucking."

He also will paint scenes using friends and his horses as models, to create images of the Old West. *Mystic Creek* is an example. "The horse in the painting is actually one of my horses. Her name is Star Bells," Dove says. "The Indian is a friend of mine who is full-blooded Cherokee. His name is Small Bull. I often use him and my horses as models in my paintings."

Two of Dove's paintings have been accepted into the Red River Valley Museum's 17th *International Juried Art Show* that kicks off with a preview party on June 1. The show, which features the work of 27 artists from six states, runs through July 27.

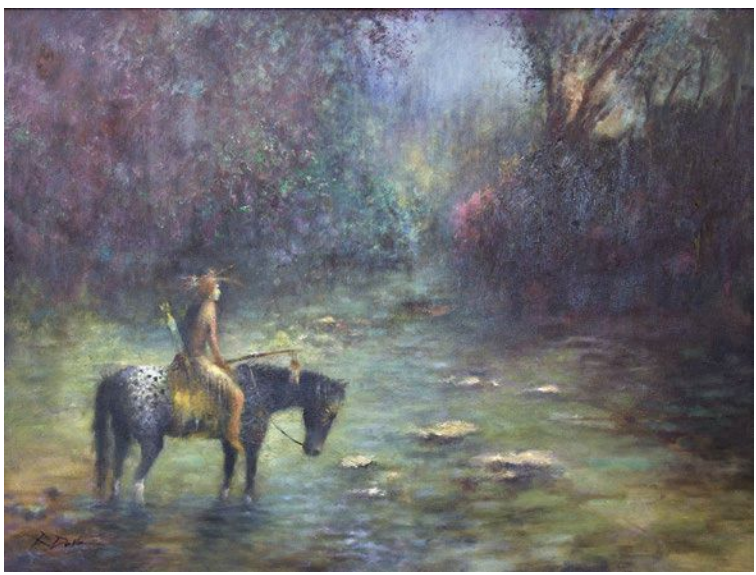


Breaking Loose, oil on canvas, 48 x 36"

For a direct link to the exhibiting gallery go to
www.westernartcollector.com



Neck n Neck, oil on canvas, 36 x 48"



Mystic Creek, oil on canvas, 30 x 40"

UPCOMING GROUP SHOW
Up to 12 works
May 4-31, 2018
Mockingbird Gallery
869 NW Wall Street, Suite 100
Bend, OR 97703
(541) 388-2107
www.mockingbird-gallery.com

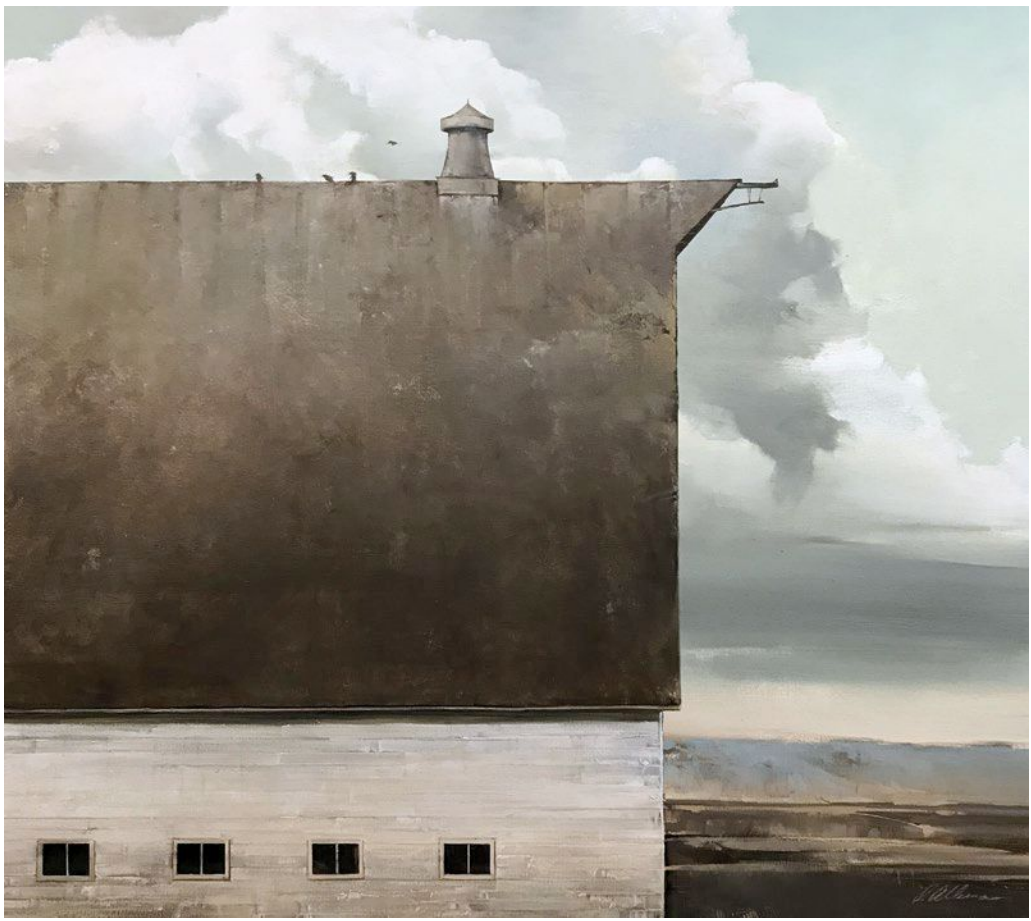
SHOW LOCATION BEND, OR

Joseph Alleman & Shanna Kunz

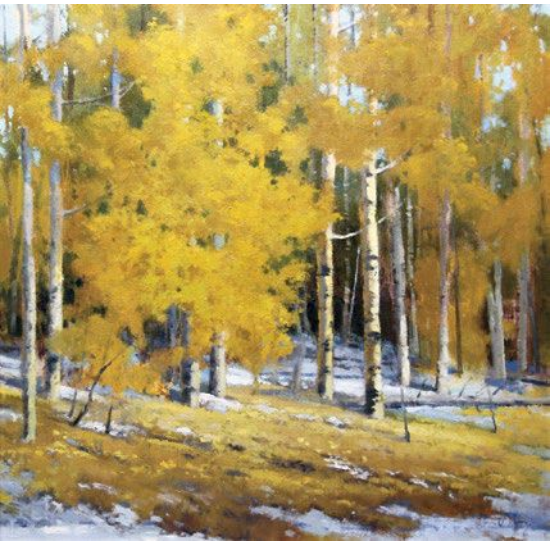
Country connection

The upcoming show at Mockingbird Gallery titled *Diffusions of Light* features the works of artists and longtime friends **Joseph Alleman** and **Shanna Kunz**. Although this is their first show together, the two Utah-based artists go way back—about 15 years they say.

Both artists started off primarily in watercolor, which has influenced their oil-painting methods, utilizing thick and thin paints and channeling a contemporary style. Alleman says as fellow Utahans with roots in watercolor painting, they share a connection between one another—a



Joseph Alleman, *Tempest Calmed*, oil, 32 x 36"



Shanna Kunz, *A Chorus of Aspen*, oil on linen, 24 x 24"



Joseph Alleman, *Foothill Snow*, oil, 15 x 15"

harmony in personality and style. "I use a lot more color, and his work is more tonal," says Kunz. "I think it's going to be a great combination."

Alleman strives to create art with an open mind, always looking to explore subject matter like horses, barns or old homes in a new way. In his oil painting *Tempest Calmed*, a juxtaposition of geometric and organic shapes, the Logan-based artist aims to revisit elements of his past work in terms of subject, color and design.

"I look at a barn, I see the shapes, the patterns of light and dark—there's a story there that I don't really know, and I hope there's an element that comes through [my art] where the viewer can fill in the gaps," Alleman says.

The Mockingbird Gallery show demonstrates the free-spirited nature of both artists' work, telling raw and elusive stories only the rural West can convey.

In what she calls the *Heartland Series*, Kunz incorporates more textural, intimate subjects like cornstalks. Her favorite piece in this body of work, an oil titled *Vestiges*, is a snowy, winter piece that pulls viewers into a deep space filled with cornstalks. It's about capturing emotion and feeling like you're there, Kunz says. After speaking with an Iowa-raised farmer, Kunz decided to add a row of distant cattle to the back of the painting.

"I love when someone walks in and has their own personal story [and ideas] about one of my paintings. That's when the magic happens," says Kunz.

Both artists will be in attendance for the Friday, May 4 reception.

For a direct link to the exhibiting gallery go to

www.westernartcollector.com



Shanna Kunz, *Vestiges*, oil on linen, 36 x 36"

UPCOMING GROUP SHOW
Up to 20 works
May 5-26, 2018

Abend Gallery
1412 Wazee Street #1
Denver, CO 80202
(303) 355-0950
www.abendgallery.com

SHOW LOCATION DENVER, CO

Differing perspectives

Abend Gallery's latest four-artist show will feature subject matter ranging from family farms and mountain ranges to bustling cities. **Jacob Dhein**, **Stephanie Hartshorn**, **Dave Santillanes** and **Elsa Sroka** will all show new works in oil at the Denver gallery, opening with a reception on May 5 from 6 to 9 p.m. and remaining on view through May 26.

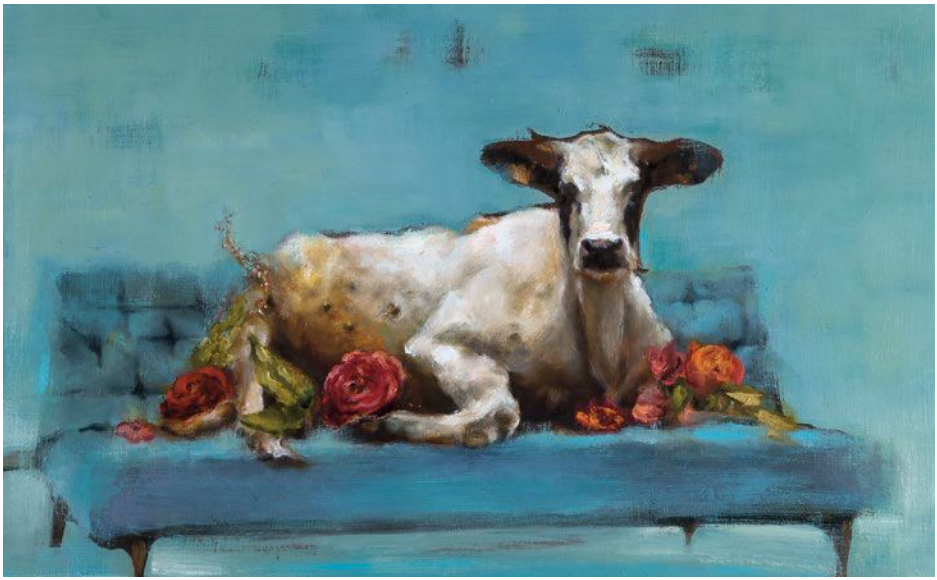
Inspired by the Colorado landscape, Santillanes' paintings are all about light and atmosphere. "For the work in this show, I use both these elements in order to evoke an emotional response to the scene," he says. "While some of the work will depict specific places, often times I'm only after an emotional response and take information from several plein air studies combining several scenes into one." One of his paintings on view is the waterfall scene *Evening Descent*.

Cows continue to be a muse and source of inspiration for Sroka, though she notes they are moving into uncharted territory. "I have really been pushing myself to develop my works, hoping for more complexity and richness in color and textures. I have been allowing myself to play with my imagination and be more uninhibited with my brush," she says. "I never want to lose the playfulness of what brought me to painting from the start." In *After the Show*, her bovine subject sits triumphant on a sofa, surrounded by flowers.

Though she has focused primarily on rural subject matter over the past few years, Hartshorn will show a mixture of urban and rural scenes. "Rail yards and amusement parks are a theme offering a whole new visual pattern to explore: lines, lines, lines and the breakdown of space," she says. "I'm loving the energy and discovery."



Stephanie Hartshorn, *Divided Lights*, oil, 36 x 60"



Elsa Sroka, *After the Show*, oil on panel, 20 x 31"



Dave Santillanes, *Evening Descent*, oil, 40 x 30"



Jacob Dhein, *Market Street*, oil on panel, 36 x 36"

In her new works, Hartshorn explores thick and thin texture throughout, adding dynamic views of layered shapes.

Dhein will show figurative work as well as cityscapes. "The figures will be painted using disrupted realism, allowing them to have a sense of movement and sometimes a pixelated look," he says. His *Market Street* depicts a dark, rainy San Francisco day, and he adds, "I enjoy painting rainy scenes because it gives me the opportunity to combine representation and abstraction with natural harmony in the imagery."

For a direct link to the exhibiting gallery go to

www.westernartcollector.com

UPCOMING GROUP SHOW
Up to 35 works
May 4-18, 2018

Manitou Galleries
123 W. Palace Avenue
Santa Fe, NM 87501
(505) 986-0440
www.manitougalleries.com

SHOW LOCATION SANTA FE, NM

Tom Perkinson and Robin Laws

Rural rendings

This May, Manitou Galleries will feature **Tom Perkinson** and **Robin Laws** in a new exhibition, running from May 4 through May 18. Perkinson, a painter, and Laws, a sculpter, both work to faithfully render the rural world.

Perkinson considers himself a regional, romantic realist, painting primarily in watercolor and adding pastel as the watercolor dries. "Most of my work is from my imagination," he says. "I do not make sketches or work from photographs. I begin a painting by laying down watercolor washes with different lights and darks. At this time I begin to search for a landscape. Once I see one, I will next decide the distance I am from the scene. This will be the basis for the perspective in the rest of the painting until completed."

His main inspiration comes from the New Mexico scenes that surround him. "The dramatic light and shadows that fall on the mountain mesas and deserts have always fascinated me," he notes. "The American tonalist style of painting from the late 1800s, with artist such as George Inness and John Francis Murphy and the early Rembrandt pen and ink sketches, have been my inspiration from my youth.

Manitou's Matt Mullins says of Perkinson's work, "The landscape takes center stage... engulfing the human and animal inhabitants that are painted as small, almost hidden details."

Laws, too, looks to the world around her for inspirations for her sculptures. She lives on a small Wyoming farm where she keeps horses, burros, chickens, geese, peacocks and other animals. Their whimsical interactions provide much fodder for her work, and she



Tom Perkinson, *Autumn Sunset*, pastel, 10 x 10"



Tom Perkinson, *Wolves in Winter*, watercolor and pastel, 5 x 10"



Tom Perkinson,
Purple Mesa at Dusk,
watercolor and pastel, 16 x 16"



Robin Laws,
Just One Buck,
bronze, 26 x 14 x 12"

notes that her sculptures "show the humor that the animals have—they do things that are absolutely hysterical."

She substitutes her studio for a pasture, sitting with an upturned 55-gallon drum in the field so she can work among her animals. "The animals are very curious, and they come to see what you're doing," she says.

Mullins says, "[Laws] sculpts animals that she intimately knows, which enables her to capture the spirit, behaviors and personality of her subjects."

For a direct link to the exhibiting gallery go to
www.westernartcollector.com



Robin Laws, *Swat Team*,
bronze, 60 x 61 x 37"

UPCOMING GROUP SHOW
Up to 80 works
May 5, 2018

Settlers West Galleries
6420 N. Campbell Avenue
Tucson, AZ 85718
(520) 299-2607
www.settlerswest.com

SHOW LOCATION TUCSON, AZ

Summertime

On May 5 Settlers West Galleries in Tucson, Arizona, will once again mark the desert's most famous season with its annual *Summer Show*, this year featuring works from 42 of the gallery's top Western artists.

"Our *Summer Show* marks the traditional end of our high season, but before our collectors wander back to cooler climates, we enjoy tempting them with works by our longtime favorite artists as well as some new, exciting faces," says gallery manager Mike Salkowski. "Traditional Western themes are always well represented for this exhibition, but we also feature some more contemporary works. The variety of pieces, artists and price points offers a terrific opportunity for collectors to fill those empty spaces on their walls."

Participating artists include **William Acheff**, **Mark Boedges**, **Harley Brown**, **C. Michael Dudash**, **Charles Fritz**, **Ann Hanson**, **Oreland Joe**, **Bonnie Marris**, **Julie Nighswonger**, **Scott Tallman Powers**, **Daniel Smith**, **Andy Thomas**, **Michael Ome Untiedt** and many others.

John Fawcett will be presenting work in two different mediums: *Gentle Hands* in watercolor and *Robe of Valor* in oil. For the watercolor, which depicts a cowboy tending to two horses, Fawcett draws from personal experience. "On many of the large ranches in the West, it is common for cowboys to have a 'string' of horses that they work off of each day," the painter says. "Here, the cowboy is finished with his one mount and will take the hobbles off the other in order to use it during the gather and branding. His horses are invaluable in his work, and along with his dog, make his job so much easier and rewarding. A shift of his weight, a nudge of his knee, a flick of his wrist, a soft word and a gentle touch is all the communication he needs with the animals he spends his long days with under the Western sky."



Roseta Santiago, *Santa Fe Faces*, oil, 8 x 10"



Robert Griffing, *Early Morning Silence*, oil, 12 x 16"

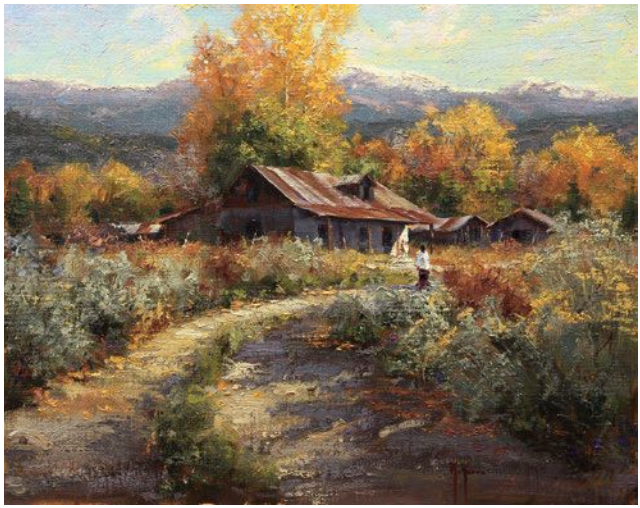


John Fawcett, *Gentle Hands*, watercolor, 17 x 16"

For *Robe of Valor*, Fawcett paints a Native American figure as he peers intently toward the viewer. "The Plains Indians recorded with drawings, their exploits with enemies, their successful hunts and any significant weather or other events that affected their tribe, on a buffalo robe which was used as a visual history of the previous year," he says. "The 'Winter Count' robe is worn by an elder, who is the recorder and keeper of this important history for his tribe. Here, this proud Lakota brave is wearing the buffalo robe with valor, for the bravery he exhibited during battle."

Several other works with Native American subject matter are **Stephanie Campos**' charcoal work *Crow*, inspired by Crow people from Montana in 1908; **Robert Griffing**'s canoe scene *Early Morning Silence*; and **Roseta Santiago**'s *Santa Fe Faces*, which shows three figures in front of a Santa Fe Railroad sign.

"I have been including the railroad logo in this series of portraits wondering if my father saw and how he felt about these people of the Southwest," Santiago says. "My father journeyed West on the first Santa Fe Railroad crossing by President Harry Truman as his personal chef. In my imagination, I think it



Kenny McKenna, *On the High Road to Taos*, oil on linen, 16 x 20"



Ross Buckland, *True North*, oil on board, 24 x 18"



Daniel K. Tennant, *From Another Era*, gouache, 27 x 36"



Phil Epp, *Night Lights*, oil, 20 x 20"

seemed like a land of enchantment; the same way I feel about Santa Fe today."

Ross Buckland, who paints adventurous sporting scenes, many of them with airplanes, will be showing *True North*, a composition with beauty at every layer—from the submerged rocks in a crystal-clear lake in the foreground, to a canoer and his dog in a shady spot on the water, to the airplane soaring through the scene, to the far background, where a snowy mountain rises into the sky dramatically. "Inspired by a nostalgic appreciation for bygone days, when a wilderness escape could be satisfied with a cabin, a canoe and a good dog, *True North* depicts a de Havilland Canada Beaver departing a remote lake under the watchful eyes of two temporary residents," Buckland says of the work.

Other impressive scenery includes **Phil Epp**'s deep blue nocturne landscape with horses titled *Night Lights*; **Darcie Peet**'s Arizona-based *Wind Clouds*; and **Kenny McKenna**'s ranch scene *On the High Road to Taos*, which features a scene in the midst of a seasonal shift. "*On the High Road to Taos* exemplifies the charm of northern New Mexico," McKenna says. "The warm autumn colors of an October day and the rustic red roof in contrast with the snowcapped peaks created an alluring subject to paint."

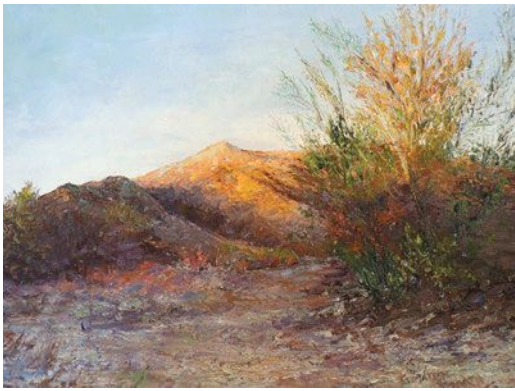
Settlers West's *Summer Show* will take place May 5, when all the works will be sold in a fixed-price, by-draw sale. Any unsold works will be available at the gallery throughout May.

For a direct link to the exhibiting gallery go to

www.westernartcollector.com



Wood Merchant, oil on canvas, 20 x 16"



Desert Sunrise, oil on panel, 11 x 14"



Down By The River, oil on linen, 16 x 20"

Faye Gustafson

Artist Faye Gustafson focuses on the experience of the daily journey of life and the environment to tell the stories of the everyday people who end up in her work. She says, "The quiet pleasure of spending a lifetime providing wood for campfires, the discoveries children make while at play, feeling the crispness of a winter day [and] the pause to share a cup of coffee are a few of the ideas that have become paintings."

Inspiration for her work comes from life and her imagination, often combining both to tell the story. Gustafson loves to seek out the substance that often lies under the surface to expose the excitement, emotion and, sometimes, the pain that is part of life. The minimalist realism of Gustafson's work is a reflection of the Western lifestyle she enjoys.

Growing up on a cattle ranch, Gustafson had rich opportunities to observe a way of life including cattle, horses, dogs and other smaller critters that make up a ranch. It was while drawing that her dad taught her to look deep for the tiny hidden details that tell the story and character of each person and animal that makes them unique. Regardless of the subject matter, she spends time researching, working out ideas and rendering numerous thumbnails before deciding on the final composition.

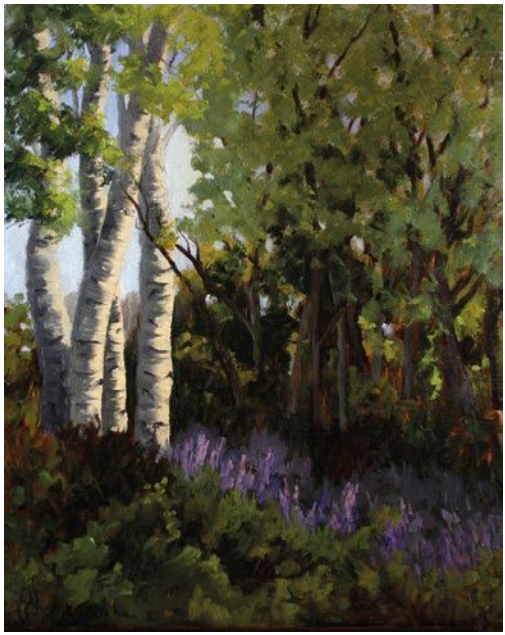
Gustafson adds, "I am thankful to do what I love every day."

Want to See More?

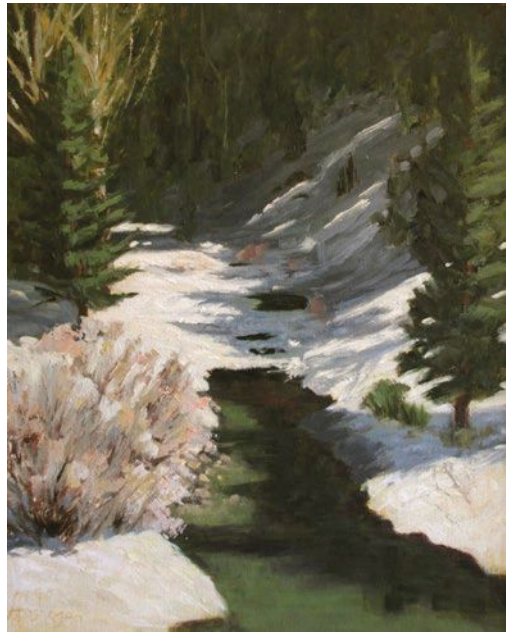
(520) 820-1694 | www.fayegustafson.com

Faye Gustafson

@fayegustafson



Durango Lupines, oil, 20 x 16"



LaPlata Canyon in Winter, oil, 20 x 16"

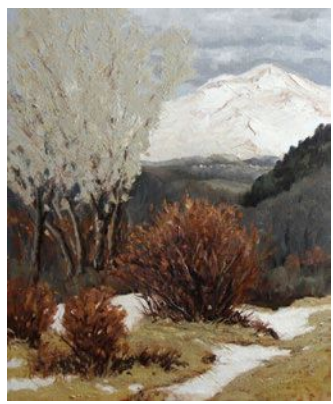
Sharon Abshagen

Artist Sharon Abshagen comes from a small mountain town in Colorado where the clear air, cobalt-blue skies and rugged terrain influence what she paints. "It is a dramatic landscape, and I think that shows up in my work," she says. "I am drawn to spend as much time as I can outside. I don't have to go far to find something inspirational to paint."

She received her art degree from Fort Lewis College in Durango, Colorado, a place she says has an "amazing view of the San Juan Mountains." Through the town is the Animas River along with old Victorian houses and barns, all of which end up on her canvases.

"I love the process of painting. Pushing paint around a canvas is exciting. To be able to say something with the simplest of tools takes years of practice, but when it comes together it lets you tell your story," Abshagen says. "Painting is a way of sharing my feelings that I have at that moment in time. I knew at the age of 19 I would be an artist when I was given a replica of Michelangelo's *Pieta*. I was so moved by the beauty of it that I began at that moment to study art."

Her family has happily supported



Abshagen in her art endeavors, with her husband having organized river rafting painting trips on all of the major rivers in Utah and Colorado. "Art has given me a lifetime of wonderful memories and tells the story of my life," she says.

Abshagen is also a member of the Plein Air Painters of the Four Corners group of 40 artists from New Mexico, Colorado, Utah and Arizona. Her work can be viewed on their website, www.pleinairpaintersofthe4corners.com.

Want to See More?

(970) 749-5916
www.sharonabshagenart.com

Represented by Sorrel Sky Gallery
828 Main Avenue | Durango, CO 81301
(970) 247-3555 | www.sorrelsky.com

Sharon Abshagen Art

Out in the Canyon, oil, 20 x 16"

Art Show Preview

Mountain Retreat

Oil Painters of America heads to Steamboat Springs, Colorado, for its 27th annual National Juried Exhibition.





Far left: **Darcie Peet**, *Up to Montalcino–Tuscany*, oil, 30 x 30"

Left: **Eric K. Johnson**, *Brass Earrings*, oil, 20 x 16"

Located on the Yampa River, Steamboat Springs, Colorado, is a picturesque locale that offers adventure and activities for visitors to explore. Its natural beauty often beckons artists to interpret its mountainous terrain. Along with artists being inspried by the region, there is arts and culture all around with several fine art galleries and the Steamboat Art Museum calling it home. The museum was founded in December 2005 with the mission "to collect, preserve and present fine art to the public with a primary focus on the culture and heritage of Northwestern Colorado." It has played host to exhibitions from some of the most lauded national art organizations.

June 1 through September 3, the Oil Painters of America will present its 27th annual *National Juried Exhibition of Traditional Oils* at the museum. The show will feature works by 215 Associate and Signature members hanging alongside a selection of pieces from Master Signature members of the organization. Among the juried paintings are **Darcie Peet**'s Italian countryside *Up to Montalcino—Tuscany* and the portrait *Brass Earrings*, by **Eric K. Johnson**, which captures the spirit of his sitter. Another work on view is **John C. Moffitt**'s Trompe l'Oeil *Wells Fargo Special*.

In describing the painting, Moffitt says, "The title *Wells Fargo Special* refers to the Colt 'pocket pistol model' revolver, often called the Wells Fargo Special, hanging upside down from the lock and key toward the bottom of the painting. The first take conveys only the obvious Western-themed Trompe l'Oeil homage, but if one carefully follows the composition upward, perhaps in a modern context, Wells Fargo Special may reveal something entirely different."

To kick off the *National Juried Exhibition* an opening reception will take place at the museum on June 1 from 5 to 8 p.m. The reception will be immediately followed by the awards ceremony, from 8:15 to 9:30 p.m. at the nearby Chief Theater, where the 2018 winners will be revealed. Serving as this year's juror of awards is Craig Tennant OPAM, who will bestow approximately $100,000 in prizes including a $25,000 Best of Show.

Oil Painters of America's 27th annual National Juried Exhibition of Traditional Oils

June 1-September 3, 2018
Opening reception,
June 1, 5-8 p.m.

Steamboat Art Museum
807 Lincoln Avenue
Steamboat Springs, CO 80487
www.oilpaintersofamerica.com



John C. Moffitt, *Wells Fargo Special*, oil on linen canvas, 40 x 30"

27TH NATIONAL JURIED EXHIBITION

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www.oilpaintersofamerica.com



DARCIE PEET, OPA

Storm Radiance, 14" x 14"
www.darciepeet.com • www.Facebook.com/DarciePeet



ERIC K JOHNSON

Red Bandana, 30" x 20"
ericjohnson.faso.com • (859) 351-3650



Sheriff's Office, 30" x 20"



Gun Control, 40" x 30"

JOHN C MOFFITT

jp.moffitt@yahoo.com • www.moffittartwork.com

For more information and to see works in the show by these exhibiting artists, visit www.steamboatartmuseum.org or call (970) 870-1755. OPA's 27th Annual National Juried Exhibition will be held June 1 – September 3, 2018 at the Steamboat Art Museum in Steamboat Springs, Colorado

SAM
STEAMBOAT ART MUSEUM

Oil Painters of America

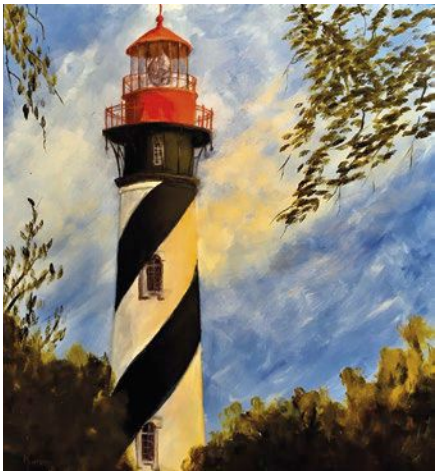
Lasting Value

Members of the Oil Painters of America enhance their work through educational opportunities.

Since its inception in 1991, the Oil Painters of America has grown to more than 4,000 artist members from the United States, Canada and Mexico. The organization has been an advocate for representational artwork since day one, by connecting its members with educational opportunities such as critiques, workshops and more. It also has created platforms for the artists to exhibit their work in yearly national, regional and salon exhibitions. This continued promotion has allowed artists to build their reputations around the country.

OPA's members—designated as Associate, Signature and Master Signature statuses—are at various points in their career, allowing the group to be diverse and effective for nurturing the next generation of artists. Among its members is **Romagean Vannoy Personne**, whose recent trip to Florida inspired her series of the state's 29 lighthouses.

For more information on the group, visit www.oilpaintersofamerica.com.



Romagean Vannoy Personne, *St. Augustine*, oil, 12 x 9"





ROMAGEAN VANNOY PERSONNE

Beauty in the Wild, 24" x 30"
romageanart@gmail.com
Facebook Romagean Vannoy

Illustrating the West

Western illustrations among the standouts of Heritage Auctions' May 4 sale of American art.

Over the past few years, Heritage Auctions has noticed an uptick in illustrations entering the market and finding new homes with buyers. Their May 4 *American Art Signature Auction* shows no signs of this trend slowing with five major Norman Rockwells, works by J.C. Leyendecker and other Golden Age illustrators being among the most significant lots. That trend has continued into the Western segment of the sale, with works coming from calendars and *The Saturday Evening Post* depicting the Western way of life.

Alissa Ford, director of California and Western art at the auction house, elaborates, "We're finding there's an increase in illustration overall, and we're hoping this bleeds into the Western market with significant pieces [by] Frank B. Hoffman and W.H.D. Koerner [in this sale.]"

Hoffman is represented in the auction by a Brown & Bigelow calendar illustration titled *Daniel Boone Goes Bear Hunting*. During the 1940s, the artist worked exclusively for the company producing Western images. This piece, which has a presale estimate of $15,000 to $25,000, arrives fresh to the market from a collection where it's resided for more than 50 years. "It is fabulous, and there is not a piece of restoration on it," says Ford, who also notes a smaller study of the work sold at another auction house previously, with this being the masterwork.



Dude Wrangler, by Koerner, was done as an interior illustration for the March 10, 1934, edition of *The Saturday Evening Post*. The work, depicting two cowboys on horseback taking a break from their daily duties, is a classic scene of everyday life on a ranch. Along with *The Saturday Evening Post*, Koerner's illustrations often appeared in the *Chicago Tribune*. The oil on canvas is expected to fetch between $10,000 and $15,000.

Outside the illustration realm is a strong Glacier National Park landscape by John Fery titled *Lake St. Mary, Going to the Sun Mountain* (est. $20/30,000) that has an interesting history. "This painting had been in a crate from 1948 until 2005," says Ford. "It has been passed down in the family, and was given to my client who consigned the work. He was watching *Antiques Roadshow* and saw that there was a Fery, and said, 'I think that's the artist that I have.'"

Ford explains the collector then made contact with the Hockaday Museum of Art, and they asked if they could borrow the work. The piece arrived on loan to the museum in 2006 and remained there for the next 12 years. "It's a wonderful painting," says Ford. "And while we cannot confirm with 100 percent accuracy, the story goes that it was believed to have been in the Vanderbilt collection because [the consignor's] grandfather knew the Vanderbilts."

Also among the Western lots is the oil painting *Portrait of Chief John Williams*, by Henry Farny, from the collection of Kenneth S. "Bud" Adams. The work, estimated at $12,000 to $18,000, was painted on a war drum and also

W.H.D. Koerner (1878-1938), *Dude Wrangler, The Saturday Evening Post* interior illustration, March 10, 1934, oil on canvas, 36 x 27" **Estimate: $10/15,000**



Frank B. Hoffman (1888-1958), *Daniel Boone Goes Bear Hunting*, Brown & Bigelow calendar illustration, oil on canvas, 20 x 26" **Estimate: $15/25,000**



John Fery (1859-1934), *Lake St. Mary, Going to the Sun Mountain*, oil on canvas, 48¼ x 70¾" **Estimate: $20/30,000**

includes the drumstick. Conrad Schwiering's *Mountain Rhapsody* (est. $10/15,000); Allan Houser's 1983 bronze *Night Drum* (est. $8/12,000), a sculpture that mimics one of his marble pieces; and Eanger Irving Couse's *Indian Brave Kneeling Before the Firelight* (est. $20/30,000), are other notable highlights.

American Art Signature Auction

May 4, 2018

Heritage Auctions, Design District Showroom, 1518 Slocum Street, Dallas, TX 75207

(214) 528-3500, www.ha.com

Canyon Views

A remarkable Thomas Moran depiction of the Grand Canyon will cross the block at Christie's May American art sale.

Christie's May 22 sale of American art features Western works ranging from a striking early 20th century Grand Canyon landscape by Thomas Moran to more contemporary works by Gerard Curtis Delano and Fritz Scholder.

Moran's *Grand Cañon after a Storm* is estimated to achieve between $800,000 and $1.2 million when it crosses the block. Moran had been captivated by the Grand Canyon since his first visit to Arizona Territory in 1873, and the area inspired much of his later body of work. Paige Kestenman, Christie's junior specialist in American art, notes, "One of the most fascinating aspects of the canyon for Moran was its ever-changing appearance due to the effects of weather and light. In *Grand Cañon after a Storm*, we can see Moran delighting in the mists and clouds as they conceal and mystify some aspects of the landscape and highlight others."

In *The Proud People* (est. $300/500,000), Delano depicts two Navajo figures sitting tall in their saddles. "The painting not only exhibits



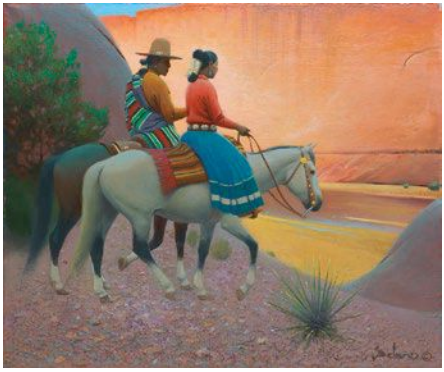
Thomas Moran (1837-1926), *Grand Cañon after a Storm (Grand Canyon of Arizona at Sunrise)*, 1910, oil on canvas, 16 x 20 1/8" **Estimate: $800/1,200,000**



Oscar E. Berninghaus (1874-1952), *Old Faithful, Yellowstone,* ca. 1914, 21 1/8 x 45 1/8" **Estimate: $30/50,000**



N.C. Wyeth (1882-1945), *Breaking the Log Jam,* 1943, oil on panel, 28½ x 41" **Estimate: $600/800,000**



Gerard Curtis Delano (1890-1972), *The Proud People,* oil on canvas, 30 x 36" **Estimate: $300/500,000**

Delano's ability as a colorist, with its warm canyon walls in the distance contrasted by the cooler tones in the shadows of the foreground," Kestenman says. "It also features a highly textured foreground that helps to further transport the viewer into this high-key, almost mystical landscape."

An N.C. Wyeth illustration titled *Breaking the Log Jam* carries an estimate of $600,000 to $800,000. Painted in 1943, it was used as the main image in the educational poster for the "Our America" series, commissioned by the Forbes Lithograph Mfg. Company and distributed by Coca-Cola.

The sale will also feature multiple works from Oscar E. Berninghaus, which are being sold to benefit the Saint Louis Art Museum's acquisitions fund. *Cowboy Mess Camp* (est. $70/80,000) demonstrates the artist's skill as both an illustrator and easel artist. His *Old Faithful, Yellowstone* has an estimate of $30,000 to $50,000.

A coinciding online auction will take place May 15 through May 22 and will also feature an array of Western paintings and sculptures. Harvey Dunn's *That'll Be About Enough, Dusty,* which was published in *Country Gentleman* alongside the W.M. Raine short story "Iron Heart," has an estimate of $50,000 to $70,000, and Fritz Scholder's *Indian With Coup Stick* is estimated to achieve between $20,000 to $30,000.

Christie's American Art Auction

May 22, 2018, 10 a.m.

Christie's New York, 20 Rockefeller Plaza, New York, NY 10020

(212) 636-2000,
www.christies.com

Hidden Gems

Sotheby's features Western works emerging from private collections in May 23 American art auction.



Gerard Curtis Delano (1890-1972), *In Bonnet and Paint, Early-Day Sioux Scouts,* oil on canvas, 30 x 40" **Estimate: $300/500,000**



Frederic Remington (1861-1909), *Western Stage Managers,* ca. 1898, wash, pen and ink and gouache on paper, 17½ x 13½" **Estimate: $60/80,000**

Sotheby's May sale of American art will feature remarkable Western works from the Jack and Bonita Granville Wrather Collection along with other works emerging from private collections.

The Wrather family acquired Charles M. Russell's *When Guns Were the Locks of the Treasure Box* at Kennedy Galleries in New York several decades ago. The stagecoach scene is expected to fetch between $150,000 and $250,000 at the May 23 auction.

"The work itself has beautiful movement, the way that the rider is headed toward the foreground, and there's something very elegant about the way it's rendered," says Kayla Carlsen, head of Sotheby's American art department. "The scale of it is lovely, and the blues really stand out."

Also acquired by the family at Kennedy Galleries is Frederic Remington's *Western Stage Managers* (est. $60/80,000). The other Western work from the Wrather Collection is Olaf C. Seltzer's *Wagon Train Across the Prairie*, which holds an estimate of $8,000 to $12,000. The collection will be rounded out by a Norman Rockwell work titled *Boy Playing Flute Surrounded by Animals (Springtime)* (est. $1.5/2.5 million).

Coming out of a different private collection is the Gerard Curtis Delano oil *In Bonnet and Paint, Early-Day Sioux Scouts*. The work had previously sold at the *Coeur d'Alene Art Auction* in 2010 for the third-highest auction price for the artist. The Delano has an estimate of $300,000 to $500,000 and Carlsen notes, "The work is in beautiful, original condition, and it's a graphically very interesting image with a tremendous amount of color."

Another prominent work crossing the block is Thomas Moran's *A Showery Day, Grand Canyon*, estimated to sell between $800,000 and $1.2 million. The work was last sold at Sotheby's in 1999, and has been tucked away in a private collection for nearly two decades.

The sale will take place May 23, at 10 a.m., during New York's spring *American Art Week*.



Charles M. Russell (1864-1926), *When Guns Were the Locks of the Treasure Box*, 1919, watercolor, gouache and pencil on paper, 14½ x 13⅞" **Estimate: $150/250,000**

American Art Auction

May 23, 2018, 10 a.m.

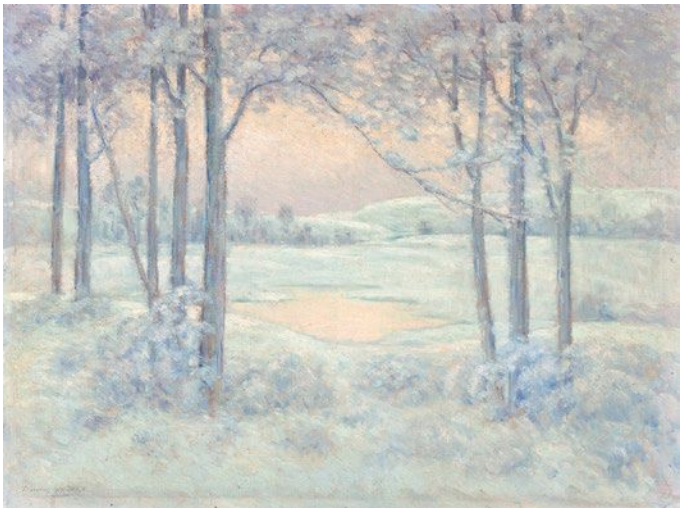
Sotheby's, 1334 York Avenue, New York, NY 10021

(212) 606-7000, www.sothebys.com

Curated Selection

A strong segment of early Texas art will highlight Heritage Auctions' May 12 sale.





Born in Carmona, Spain, in 1858, artist José Arpa y Perea became known for his work of three specific places: Spain, Mexico and Texas. During Heritage Auctions' *Texas Art Signature Auction* on May 12, collectors will have the chance to purchase works from each of those distinct periods in the artist's career. "There is one work [from each place] to represent his career as a whole," says Heritage Auctions' Texas Art director Atlee Phillips. "It has a nice symmetry about it to learn more about the artist and for his collectors as well."

From 1893 is Arpa's Spanish work *Baptizmo del Infante Don Juan en Sevilla* (est. $40/50,000), while the 1902 Mexico scene is *Cupulus de Iglesia Entre El Follaje Mexico* (est. $10/15,000). His Texas painting, *Breckenridge Park, San Antonio, Texas* (est. $60/80,000), is a well-known park scene with St. Mary's in the background.

Dawson Dawson-Watson, an early Texas impressionist known for his paintings of the flora of the Southwest, studied in England and spent time in Giverny. *Winter in the Meadow* (est. $15/25,000) is a rare snow-filled work that highlights the artist's style and colors. Phillips elaborates, "He's known for his pastel palette, which is showing up really well in this snow scene."

Several Texas landscapes by Robert William Wood will cross the block, including *Golden Hours* (est. $15/25,000), *Texas Bluebonnets* (est. $10/15,000) and *The Mystic Hour* (est. $10/15,000). Of the bluebonnets painting, Phillips says, "This is a really nice [piece] from the 1940s. You want the 1930s to early 1940s, as those are the best dates for him." She adds that the painting depicts a quintessential Texas landscape.

Cowboy painter Fred Darge is represented

Top: **Robert William Wood (1889-1979)**, *Texas Bluebonnets*, 1943, oil on canvas, 25 x 30" **Estimate: $10/15,000**

Left: **Dawson Dawson-Watson (1864-1939)**, *Winter in the Meadow*, oil on canvas, 30 x 40" **Estimate: $15/25,000**



by *Joining the Posse, Palo Duro Canyon* (est. $4/6,000), a painting that highlights his knowledge of the subject matter and his knife work. "He was a ranch hand and his visions of the West are things he saw and lived," adds Phillips.

Recently Phillips has been encouraged by the younger generation of collectors finding their way in the Texas art market by often beginning with prints and working their way to paintings. She says, "Midrange, solid Texas artists, artworks by Wood and Fred Darge [and] contemporary art are attracting demand from a lot of younger collectors."

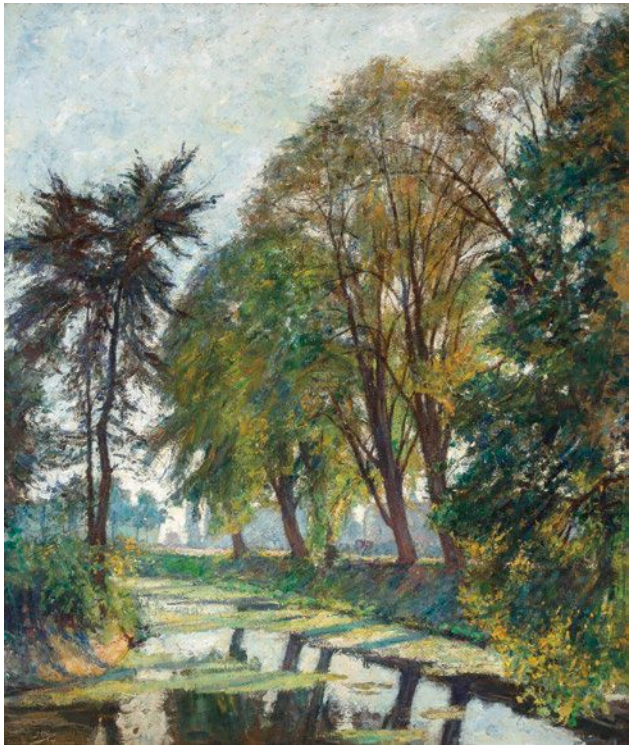
Also in the auction of approximately 80 lots will be works by sculptor James Surls, Kelly Fearing, Porfirio Salinas and Bror Utter.

Texas Art Signature Auction

May 12, 2018

Heritage Auctions, Design District Showroom, 1518 Slocum Street, Dallas, TX 75207

(214) 528-3500, www.ha.com



Top: **José Arpa y Perea (1860-1952)**, *Baptizmo del Infante Don Juan en Sevilla*, 1893, oil on canvas, 27½ x 50" **Estimate: $40/60,000**

Right: **José Arpa y Perea (1860-1952)**, *Breckenridge Park, San Antonio, Texas*, oil on canvas, 53¼ x 45½" **Estimate: $60/80,000**

Russell Shines

Charles M. Russell is the star of the auction and event that bears his name in Great Falls, Montana.



Charles M. Russell's *Buffalo Hunt #17* is presented to bidders during *The Russell Live*. The piece sold for $1,425,000.



Bidders watch *The Russell Live* on March 17 in Great Falls, Montana.

After two days, four auctions and hundreds of works of Western art that were sold to bidders, *The Russell: An Exhibition and Sale to Benefit the C.M. Russell Museum* racked up more than $5.1 million in sales.

A number of artists, both historic and contemporary, performed remarkably well during this year's 50th annual event, but once again Charles M. Russell was the star. Not only did Russell works account for eight of the top 10 lots as well as a combined auction total of $3.2 million across a dozen works, the cowboy artist also achieved the top lot with *Buffalo Hunt #17*, which sold for $1,425,000.

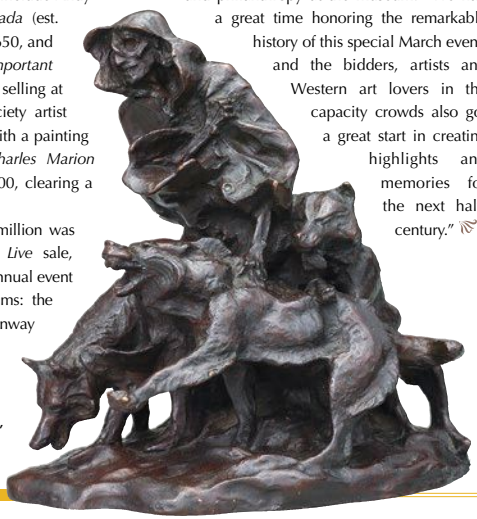
Other top lots included two bronzes—the rare *Spirit of Winter* (est. $400/600,000) that sold for $380,250 and *A Bronc Twister* (est. $250/350,000) that sold for $321,750—and a variety of other works, including several watercolors, gouaches and a collection of silver-cast miniature sculptures. Another standout Russell work is *Just as Everything is Turning Black, I Hear Bed Rock's Winchester* from 1899. The dramatic scene, showing a bear attack on a rocky outcropping, was estimated at $200,000 to $300,000. It fell within estimates when it sold for $222,300.

Other strong historic works included Joseph Henry Sharp's *Crow Camp* (est. $80/120,000) that sold for $87,750 and Eanger Irving Couse's *Fireside Indian* (est. $50/75,000) that sold for $76,050.

Living artists with notable sales include Jeremy Winborg, whose 48-inch tall painting *High-Caliber*, featuring a Native American figure standing with a rifle at her side, sold for $52,650, well over its $9,200 high estimate. The piece set a new artist world record for the Utah painter. Other pieces include Andy Thomas' *Mark Twain Nevada* (est. $48/60,000) selling at $52,650, and Oleg Stavrowsky's *Most Important Passenger* (est. $50/75,000) selling at $55,575. Russell Skull Society artist Chad Poppleton did well with a painting of Russell, *The Vision: Charles Marion Russell*, that sold for $35,100, clearing a $25,000 high estimate

While more than $4.6 million was realized from *The Russell Live* sale, other events related to the annual event also drew in significant sums: the fashion-themed Russell Runway Show pulled in more than $10,000, the First Strike Friday Night Auction brought in more than $345,000, and the Art in Action quickdraw event realized more than $131,000. Proceeds from all the events go directly into programming and education at Great Falls' C.M. Russell Museum.

"We were thrilled with the success of the event this year. There seemed to be an extra spark in the air as spirits were high in celebration of the 50th *Russell* auction to benefit the museum," says Duane Braaten, director of art and philanthropy at the museum. "We had a great time honoring the remarkable history of this special March event, and the bidders, artists and Western art lovers in the capacity crowds also got a great start in creating highlights and memories for the next half-century."



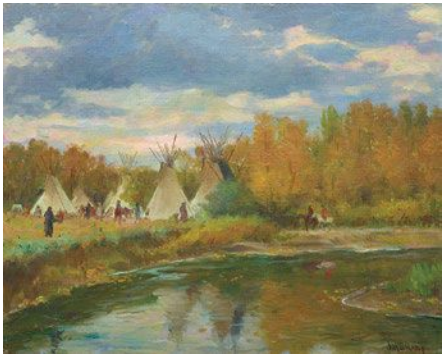
Charles M. Russell (1864-1926), *Spirit of Winter*, cast ca. 1926, bronze, 10 1/8 x 10 1/8 x 6" **Estimate: $400/600,000 SOLD: $380,250**



Charles M. Russell (1864-1926), *Buffalo Hunt #7*, 1895, oil, 21⅞ x 34⅜" **Estimate: $1.25/1.75 million** **SOLD: $1,425,000**



Charles M. Russell (1864-1926), *Just as Everything is Turning Black, I Hear Bed Rock's Winchester*, 1899, watercolor, gouache, en grisaille on paper laid down on board, 11½ x 17¾" **Estimate: $200/300,000** **SOLD: $222,300**



Joseph Henry Sharp (1859-1953), *Crow Camp*, 1908, oil, 16 x 20" **Estimate: $80/120,000** **SOLD: $87,750**

Top 10 Lots: The Russell Live, March 17, 2018 (including buyer's premium)

Artist	Title	Low /High Estimate	SOLD
Charles M. Russell	Buffalo Hunt #17	$1.25/1.75 million	$1,425,000
Charles M. Russell	Spirit of Winter	$400/600,000	$380,250
Charles M. Russell	A Bronc Twister	$250/350,000	$321,750
Charles M. Russell	Just as Everything is Turning Black…	$200/300,000	$222,300
Charles M. Russell	Indians Herding Horses Across River	$175/275,000	$187,200
Charles M. Russell	Assiniboine War Party	$150/250,000	$175,500
Charles M. Russell	Rivals Having Appropriated the Carriage…	$75/110,000	$128,700
Charles M. Russell	Nature's Cattle	$90/130,000	$96,525
Joseph Henry Sharp	Crow Camp	$80/120,000	$87,750
Eanger Irving Couse	Fireside Indian	$50/75,000	$76,050

Art Show Preview

On the Courthouse Steps

The Phippen Museum's Western Art Show & Sale brings Western art enthusiasts to the Yavapai County Courthouse.



Visitors gather on the courthouse lawn for the *Phippen Museum Western Art Show & Sale*.

Now well into its fourth decade, the Phippen Museum will once again host its traditional Memorial Day weekend *Western Art Show & Sale*. The event brings together thousands of Western art enthusiasts and collectors to admire and purchase the works of some of the most well-known Western artists in America.

This year, participating artists include **Al Glann**, **Gary Byrd**, **Jason Lohmeier**, **Joe Toledo**, **Rob Richards**, **Russell L. Parker**, **Tamara Magdalina**, **Valeriy Kagounkin** and **J. Waid Griffin**, among many others.

Arizona-based artist **Marless Fellows** will show her painting *Reflections* during the weekend, depicting horses wading through a pond. Fellows notes that she loves promoting and sharing the West through her artwork, and says, "My happy childhood was surrounded by horses, donkeys and the cowboy lifestyle that I love and appreciate to this day."

Scot A. Weir will show his work



Valeriy Kagounkin finishes his artwork during the Quick Draw Challenge.



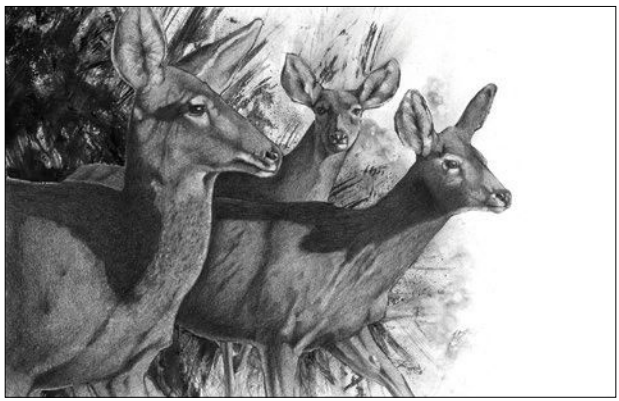
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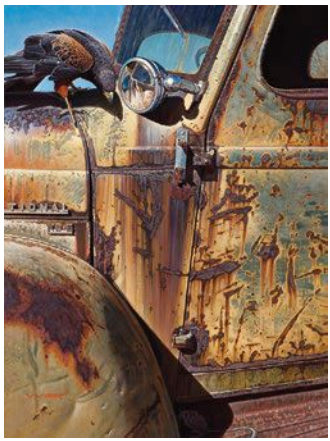
Jason Lohmeier, *Purple Haze*, oil on linen, 24 x 20"

Rob Richards, *Approaching the Glade*, pencil and graphite dust on Bristol board, 10 x 16"

J. Waid Griffin, *Supai Rider*, oil on canvas, 36 x 36"







Scot A. Weir, *Southern Exposure*, oil on canvas, 40 x 30"



Marless Fellows, *Reflections*, oil, 24 x 20"



Russell L. Parker, *Bear Claw*, cottonwood bark carving, 14 x 4 x 3½"



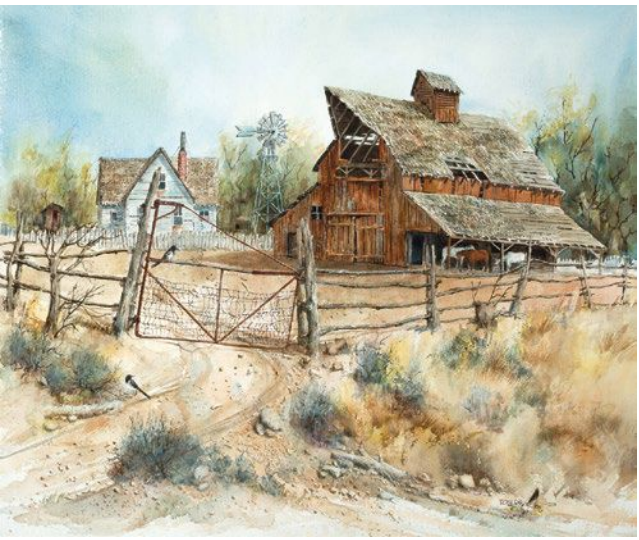
Tamara Magdalina, *Shoshone Falls*, oil on canvas, 34 x 46"

Southern Exposure, featuring a Harris hawk and kangaroo rat on a rusted-out pickup. He describes each of his paintings as "an intense Western/wildlife expression done in contemporary realism."

The majority of the show takes place on the lawn of the historic Yavapai County Courthouse Plaza in downtown Prescott, a landmark of the Old West, and this year's show and sale begins Saturday, May 26, with an unveiling ceremony for a monumental version of George Phippen's bronze *Cowboy in a Storm* on the east side of the courthouse. *Cowboy in a Storm* is the last sculpture Phippen ever produced, and the replica will be on view throughout the weekend.

At 2 p.m. on Saturday and Sunday, around 20 artists will participate in Quick Draw challenges on the north steps of the courthouse. They are challenged to create a finished piece of artwork in 60 minutes while an enthusiastic crowd looks on. The works are framed and immediately auctioned while the paint is still wet.

A ticketed Artists Meet 'n' Greet Dinner will take place at the museum on Saturday evening, where attendees can explore the current exhibit *Cool, Cool Water* and enjoy a homestyle barbecue dinner. The awards ceremony will take place on the courthouse's north steps on Sunday at 11 a.m.



Joe Toledo, *The Good Life*, transparent watercolor, 19½ x 23½"



Gary Byrd, *Twilight Days*, oil on linen, 24 x 20"



Valeriy Kagounkin, *In His Name*, oil on canvas, 24 x 30"



Al Glann, *The Great Spirit*, bronze, 14 x 9 x 4"

in an event that the public is encouraged to attend. Awards will be presented in 10 categories, including the George Phippen Memorial Foundation Award and the Phippen Family Award.

The weekend also marks the end of the 15th annual *Miniature Masterpiece Show & Sale*, which begins its run at the museum on May 1. The exhibition ends with a unique sale-by-draw event that takes place on May 28.

The Phippen Museum *Western Art Show & Sale* is open 9 a.m. to 5 p.m. on Saturday and Sunday and 9 a.m. to 3 p.m. on Monday, and admission to the event and the museum is free throughout the Memorial Day weekend.

Western Art Show & Sale

May 26-28, 2018

- Miniature Masterpiece Reception, May 25, 7 p.m.
- Artist Meet 'n' Greet Dinner, May 26, 5:30 p.m.
- Quick Draw Challenge, May 26-27, 2 p.m.
- Artist Award Ceremony, May 27, 11 a.m.

Phippen Museum, 4701 AZ-89, Prescott, AZ 86301
(928) 778-1385,
www.phippenartmuseum.org

WEIR

ARTWORKS BY SCOT A. WEIR



FACE THE STORM 36 x 48" Oil on Canvas

saweir@q.com scotaweir.com 307.371.1910

Art By Marless

WWW.ARTBYMARLESS.COM

Marless Fellows

As a long-term participant in the Phippen Western Art Show and Sale, oil painter Marless Fellows loves painting wild horses and donkeys, as well as the western lifestyle. Come visit her at Booth #97, *where you will see her painting live each day. Sunday she will be part of the Quick Draw at 2pm.*

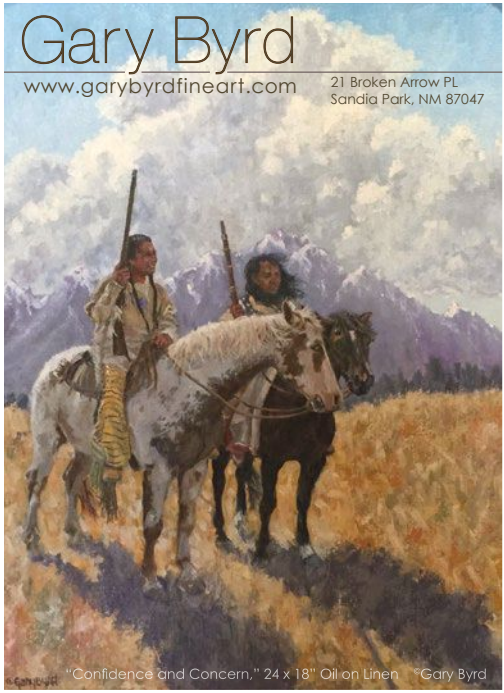
"Zeke" 30"H x 30"W x 1.5" Depth



Gary Byrd

www.garybyrdfineart.com

21 Broken Arrow PL
Sandia Park, NM 87047



"Confidence and Concern," 24 x 18" Oil on Linen "Gary Byrd

AL GLANN | SCULPTOR

Steel and Bronze Sculpture

"Blue Salutation" 12" x 10" x 3" Bronze



Gallery Representation

New Editions Gallery - Lexington, KY
Mirada Gallery - Indian Hills, CO
Turquoise Tortoise Gallery - Sedona, AZ
CODA Gallery - Palm Desert, CA
Diana Madaras Gallery - Tucson, AZ
Texas Treasures Gallery - Boerne, TX

3230 N. Dodge Blvd. Ste. D, Tucson, AZ 85716

480-560-3243 AlGlannSculptor.com

VALERIY KAGOUNKIN

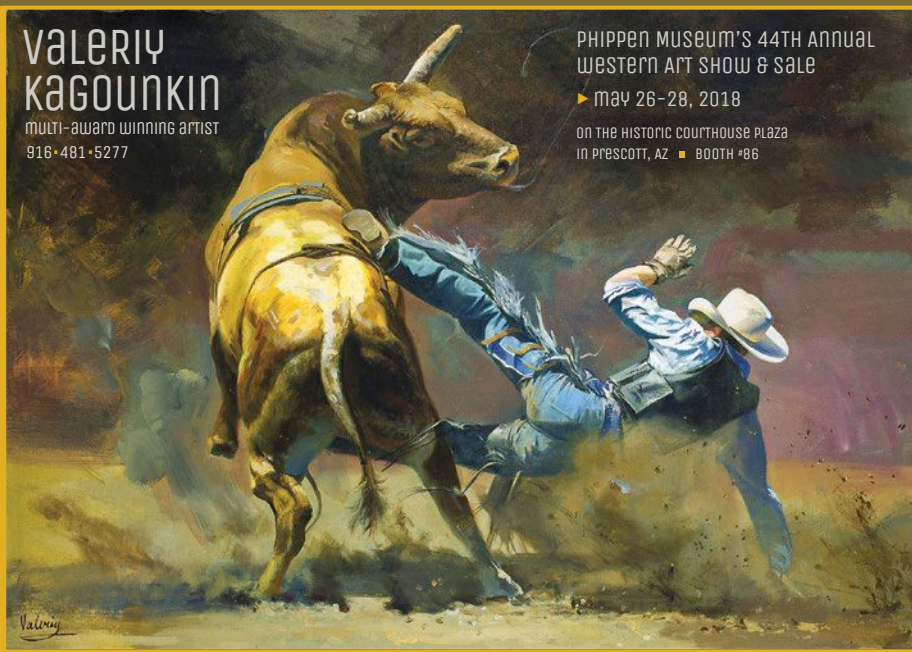
MULTI-AWARD WINNING ARTIST

916•481•5277

PHIPPEN MUSEUM'S 44TH ANNUAL WESTERN ART SHOW & SALE

▶ MAY 26-28, 2018

ON THE HISTORIC COURTHOUSE PLAZA
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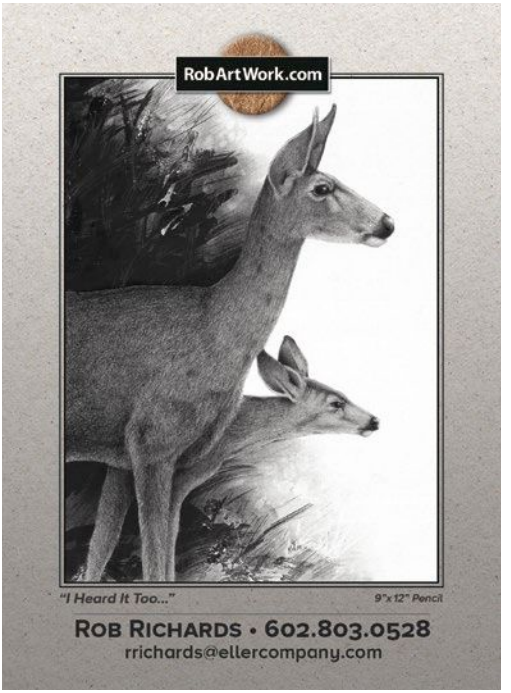
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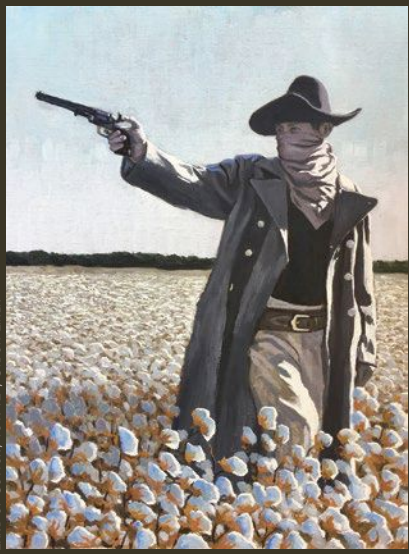
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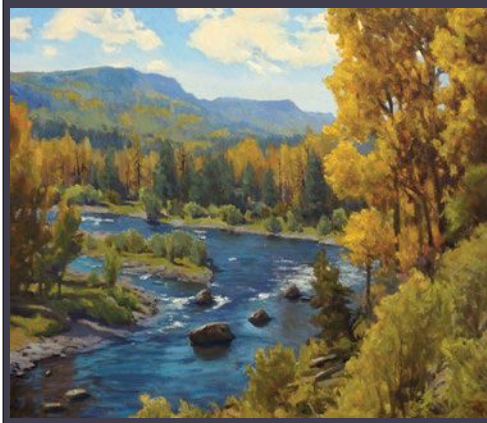


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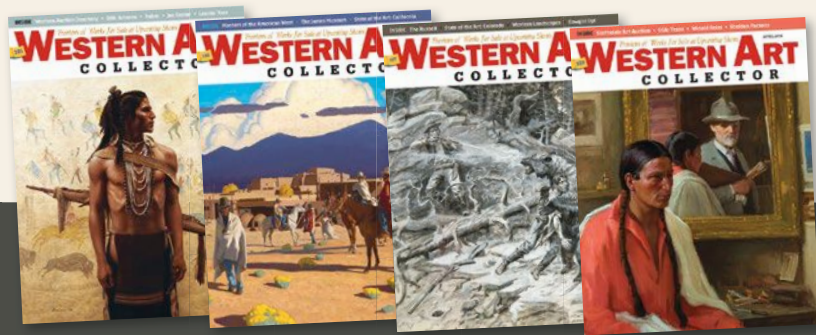
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A Collecting Legacy

The Steve Getzwiller collection is now on view at Desert Caballeros Western Museum in Wickenburg, Arizona.

By Susan Sorg



A rare and mint-condition 1860s Navajo blanket is on the top left, above a second phase chief's blanket from the 1840s that is also in terrific condition. The blanket at bottom right was woven at Bosque Redondo in the 1860s.

For decades, Steve Getzwiller built his reputation on his knowledge and working experience with Navajo weavings. Getzwiller is equally adamant that while he's focused on dealing and commissioning the finest in Navajo textiles, he is also a collector first… and not just in weavings. You can see just how far his passion goes in *One Trader's Legacy: Steve Getzwiller Collects the West* at the Desert Caballeros Western Museum in Wickenburg, Arizona, through June 3, 2018.

When museum curator Mary Ann Inga and former director Sandra Harris visited Getzwiller in his home/gallery in Sonoita, Arizona, to talk about a new exhibit, the depth and breadth of his personal collection of Western historic pieces captured their attention. To have all of this in one show was a daunting challenge, but well worth it.

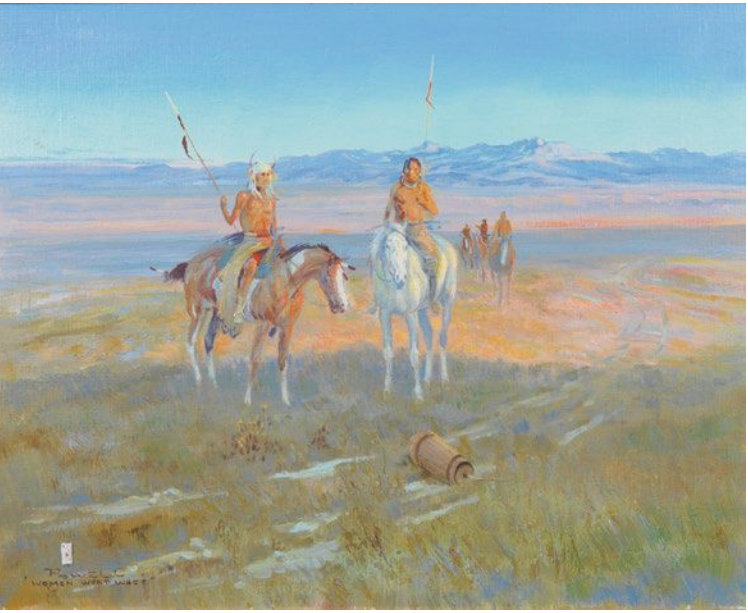
"While we hoped the exhibition would be an excellent presentation of the Getzwiller Collection," says Inga, "we were thrilled with the visual impact it has in our Cultural Crossroads Learning Center. The display is without a doubt the best use of the space since the building opening in 2011."



A Robert Becenti (1949-2001) painting is in the center, and a classic-style Beatin Yass (1928-2012) is next to it to the right. Below the Becenti are two Edward S. Curtis (1868-1952) orotones. The concho belts are first, second and third phase belts from the 1880s to 1980s.



Below: Quiver with "U.S." stamped on strap, made from mountain mulberry. Passed down through a Texas family whose ancestor was the chief medical officer for Gen. Nelson Miles, who Geronimo surrendered to in 1886.



Ace Powell (1912-1978),
Women Went West, oil

While prize-winning Navajo weavings hang from the rafters, you stroll past cases holding generations of Nampeyo pottery, representing some of the best Hopi artistry along with Talashoma kachinas and the finest in Pima and Apache basketry. Here, Curtis orotones are not far from Jack Van Ryder paintings. There's an Ace Powell painting, said by one visitor to Getzwiller's gallery to simply be the best Powell piece he'd ever seen. It stands next to an authentic Tombstone saloon upright grand piano, which has two 1880s Tombstone guns on top, one of which was owned by Virgil Earp.

Another case holds priceless Apache artifacts, including a quiver with a canvas strap stamped "U.S." with a connection to the Army's campaign to capture Geronimo. This is near a case holding antique ranching pieces from Getzwiller's family, who settled in southeastern Arizona Territory. In short, to have an overall understanding of the West, it's an exhibit worth seeing.

"Our visitors are spending an unusual amount of time carefully inspecting each case, and actually reading the labels," says Inga. "They are especially intrigued by the firearms, and, of course, the Navajo weavings. Being able to tell the family stories adds a significant dimension to the work."

Getzwiller is proud of how strong this exhibit is. When asked if he realized just how much he had, with a chuckle he answers "I make a point of not counting things…"



Mescalero Apache shirt from the 1880s to 1890s, likely used in the Ghost Dance ceremony.

One Trader's Legacy: Steve Getzwiller Collects the West
Through June 3, 2018
Desert Caballeros Western Museum
21 N. Frontier Street,
Wickenburg, AZ 85390
(928) 684-2272,
www.westernmuseum.org

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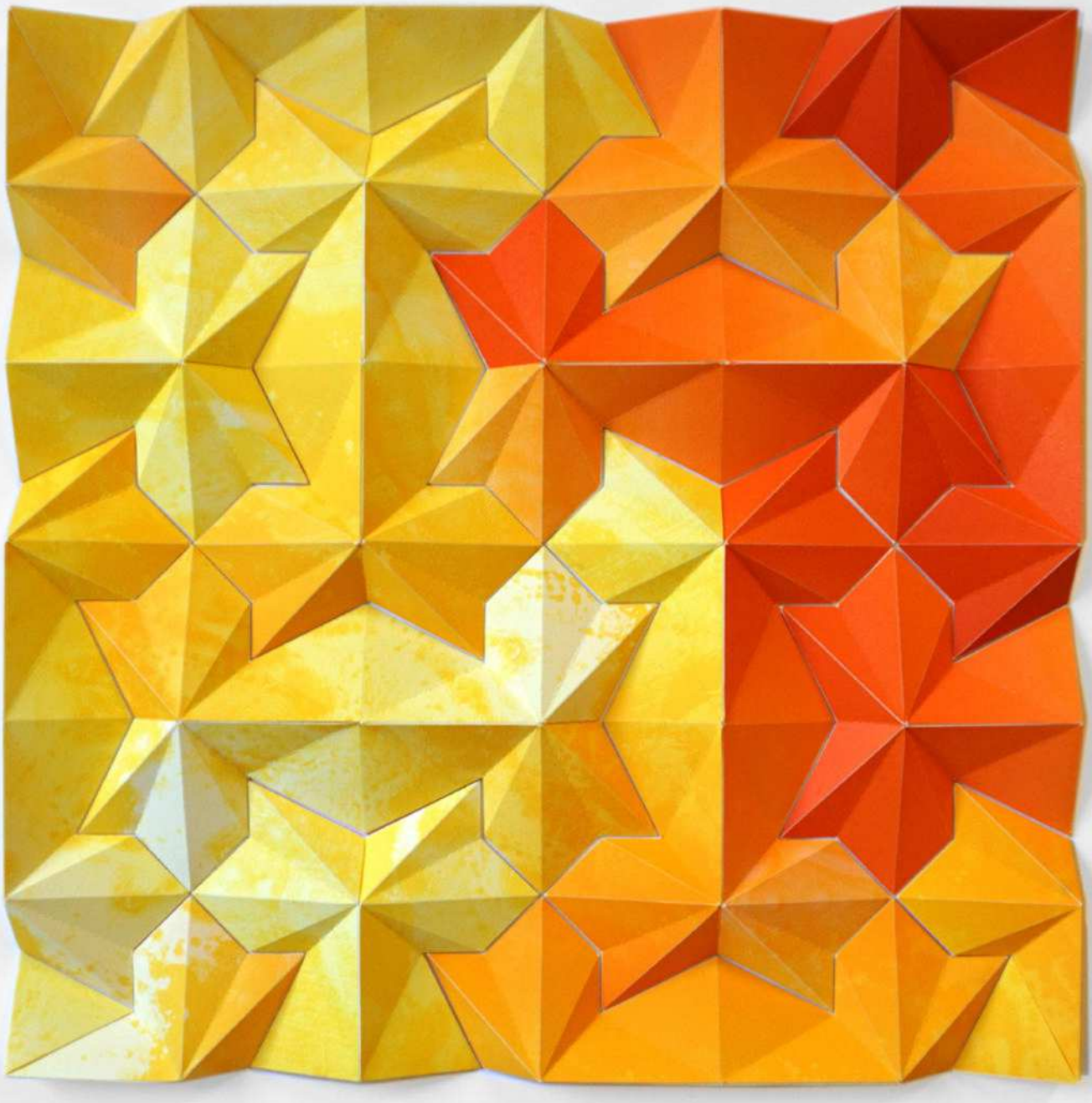
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New American Paintings
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134
February/March 2018

Editor's Note

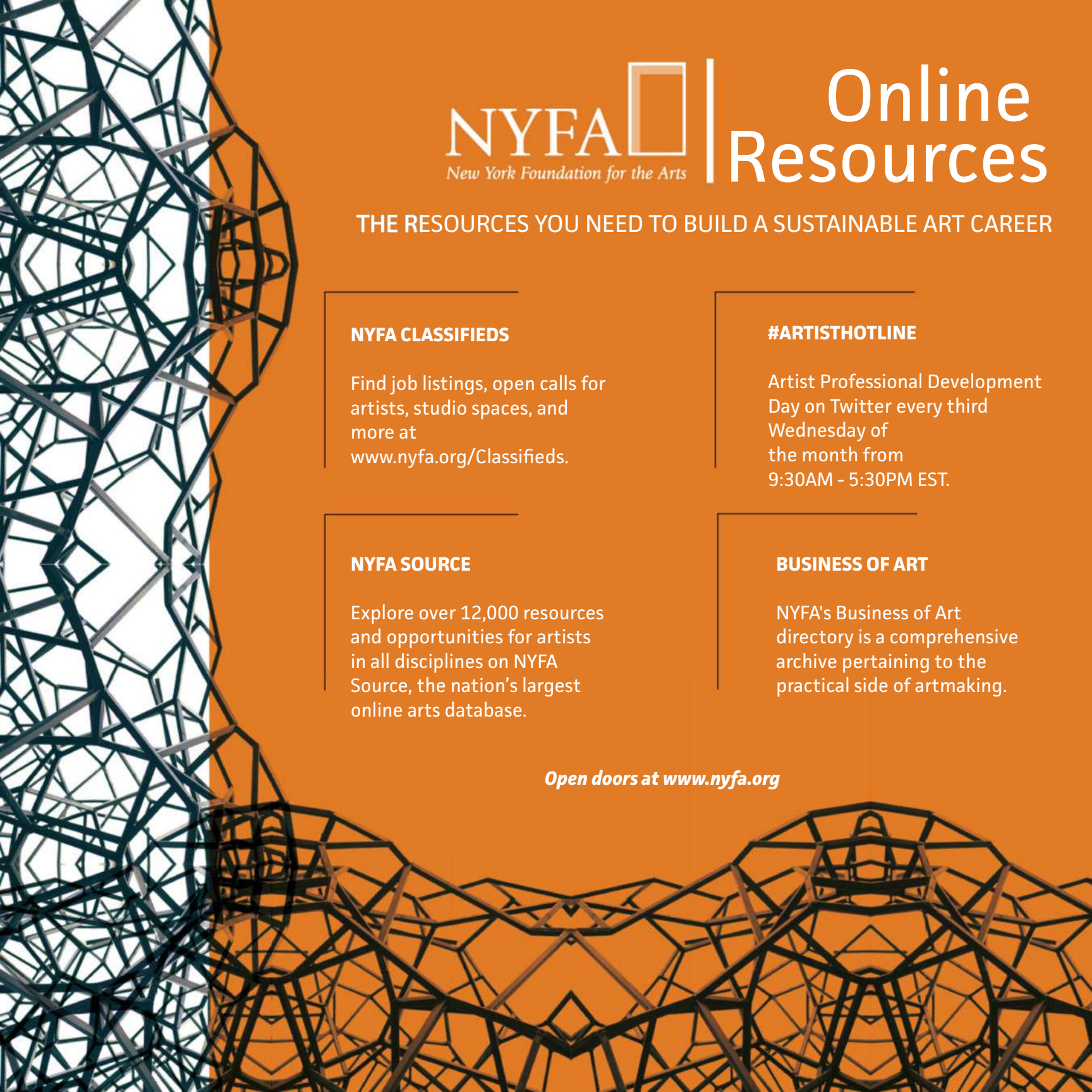
As I write this, it has been a few weeks since the annual mayhem that is Art Week in Miami Beach. I am still recovering. Miami is not my favorite place in the world, but for one week each year I can stomach it. As someone who makes part of their living as an art dealer, being there is almost a necessity. It is an opportunity to reconnect with artists, collectors, and friends that is invaluable. As someone who likes to look at art, it is a rewarding, if draining, opportunity to take in an overwhelming amount of visual information, and, perhaps, make some meaningful discoveries along the way.

There was good energy in Miami this year. While last year's festivities were clouded by a palpable level of unease that Trump's election engendered, this year it seemed as if people were less burdened, and ready to enjoy themselves. There were too many highlights to mention in this short space, but the two things that were on everyone's lips were the Bass Museum of Art's presentation of Ugo Rondinone and Mika Rottenberg—an extraordinary, mind-altering one-two punch—and the meteoric rise of the LA-based painter Christina Quarles. Before *Trigger: Gender as a Tool and a Weapon* opened at the New Museum in late September, Quarles was an unknown quantity. In quick succession, her work was featured in the well-regarded exhibition *Engender* at LA's Kohn Gallery and it was acquired by the Rubell Family Collection; Pilar Corrias Gallery announced their representation of her; and David Castillo Gallery in Miami gave her a solo exhibition during Miami Art Week. It seems as if every collector now "needs to have" a Quarles. Welcome to the art world.

There was a wide variety of work on view in Miami, but you didn't need to walk down too many art fair aisles to realize what the year's main trend was: figure-based painting, in particular that made by female artists and artists of color. Sorry, white guys, it was not your year. Actually, I hate to use the word "trend" here. For me, it seems like a long overdue awakening. I don't think there is any way to overstate the impact of artists such as Kerry James Marshall, Jordan Casteel, and former *NAP* alum Nina Akunyili Crosby getting such extraordinary attention. It is a game changer, a shifter of consciousness, and, to be blunt, a recognition that art history, as it has so far been codified, needs to be seriously reevaluated. (By the way, one other trend of note is the "rediscovery" of overlooked artists. I am all for deserving artists having their day, but I think this cycle has gotten a bit ridiculous. It is more driven by dealers' desperate need for inventory than aesthetic merit.)

The juror for this issue of *New American Paintings* is Susan Cross, Curator at MASS MoCA. She has done an incredible job at her institution and mounted one memorable exhibition after another. Her selections for this issue, and her insightful essay, tell us a lot about painting's current state. ■

Steven Zevitas
Editor & Publisher



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Noteworthy:

Tomashi Jackson Juror's Pick p82

Tomashi Jackson merges sculpture, textiles, and printmaking in her hybrid paintings, which nearly vibrate with ecstatic color. One confidently juts out from the wall while another droops and sags onto the floor as if weighed down by its subject matter. Bringing to mind the work of predecessors ranging from Barnett Newman to Peter Halley, these active, tactile works explore the relativity of color in terms of both pigment and race. As her titles suggest, Jackson embeds in these abstract works images related to court cases that desegregated schools in the 1950s and to more recent violence toward black children.



Robin F. Williams Editor's Pick p138

I have been following Williams's work for close to a decade. She is an extraordinarily gifted painter capable of delivering one technical tour de force after another. Her work exists at the intersection of genre painting and portraiture. As of late, her primary subject has been fictional women who offer their most culturally valuable attributes—sex appeal, youth, style, grace—and, in doing so, offer a scathing critique on the lack of power that these attributes actually bestow on them. Williams is a good example of an artist who should have been getting a lot more attention earlier in her career. She emerged at the beginning of the Zombie Formalist moment, and, while the art world's gaze was focused elsewhere, developed into a formidable artist.



Winners: Northeastern Competition 2017

Juror: Susan Cross, Curator, MASS MoCA, North Adams, MA

Juror's Selections:

Paolo **Arao** | Aglaé **Bassens** | Morgan **Blair** | Julia **Bunn** | Loren Andrew **Burke** Sedrick **Chisom** | **Chomz** | Matthew **Cole** | Sarah **Coote** | Corydon **Cowansage** Benjamin **Degen** | Peter **Demos** | Sean **Downey** | Allison **Gray** | Heidi **Hahn** Kenichi **Hoshine** | Annette **Hur** | Tomashi **Jackson** | Royal **Jarmon** | Sarah **Lubin** Kimo **Nelson** | Tammy **Nguyen** | Maia Cruz **Palileo** | Anthony **Palocci Jr.** | Dana **Powell** Karen **Schifano** | Erik **Schoonebeek** | Travis K. **Schwab** | Alexandria **Smith** | Joe **Wardwell** Justin R. **Webb** | Robin F. **Williams** | Randy **Wray** | Leon Wen **Xu** | Gwen **Yip**

Editor's Selections:

Delphine **Hennelly** | Ryan Nord **Kitchen** | Mel **Reese** | Cole **Sayer** | Eleanor **Swordy**

Juror's Comments

Susan Cross Curator, MASS MoCA, North Adams, MA

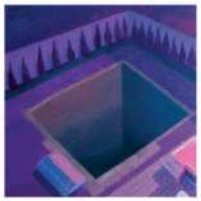


Despite the stylistic diversity in the works selected for this issue of *New American Paintings*, there is a pervasive sense of detachment, unease, and disorientation. Isolated and anxious figures appear in desolate or inexplicable landscapes. Emotional and psychological intensity is conveyed by the urgent handling of paint and the contrast of vibrant off-key or acid colors and dark, muddy hues. One might conclude that the agitated mood of these "new American paintings" is a response to the "new America" in which we find ourselves. Last year's election made many of us feel like strangers in a strange land, a sensation that a great number of the paintings here visualize.

Some are uninhabited, such as Anglaé Bassens's empty subway seats and Allison Gray's tundra-like landscapes, or uninhabitable, like Sedrick Chisom's ice floe. When they are not completely absent, absurd protagonists, like Chisom's deep-sea diver wearing Confederate shorts, are often solitary, fragmented, or obscured. The vantage point in Benjamin Degen's angst-filled paintings is oddly ankle-high, frustrating a sense of the big picture: in *First Draft*, a jumble of bare feet in a rainbow of skin colors trample autumn leaves and a newspaper bearing the headline "Trump Triumphs." The unpeopled basketball courts of Matthew Cole's *Hoop Dreams* feel almost post-apocalyptic, and a sense of loneliness also colors his *Dead Winter*, a snow-covered exterior fused with a claustrophobic interior, more like a psychological condition than a landscape. Chomz's *Swim Good* imagines an equally improbable place: an empty walled-in swimming pool that, in the purplish night, appears as dark and foreboding as a bottomless pit. The sense of dread in these urban and suburban landscapes recalls the awe and fear aroused by the sublime nineteenth-century vistas of the Hudson River school painters, whose grand vistas are evoked in Kimo Nelson's lilac-hued images of the Grand Canyon. Joe Wardwell reinscribes such iconic American landscapes with less romanticized realities, superimposing lyrics from rock songs such as the Ramones' "Blitzkrieg Bop."

The lively graphic quality of Kenichi Hoshine's paintings evokes fairy tales, which on inspection turn dark, with hints of a colonial past: in *The Search Party*, a caped woman walks through a moonlit forest toward a dark figure wielding a dagger; in *Fever*, a pair of pointed shoes peek out from a sheet covering a body laid out on a table. Alexandria Smith's powerful images similarly conjure fables and children's stories with a twist: drawn in blocks of rich color, young girls visualize the desires usually left out of coming-of-age tales.


Burke p30


Chomz p38


Cole p42


Degen p54


Hoshine p74


Powell p110

"One might conclude that the agitated mood of these 'new American paintings' is a response to the 'new America' in which we find ourselves."

Painted in a neo-folk style, Loren Andrew Burke's miniature *The Prisoner* is the stuff of fiction, if not hallucination: a pink figure covered in eyes is trapped in a cell. A small painting depicts the same being dancing outside a pyramid like one of Keith Haring's joyful figures; the image-within-an-image conjures the power of art to envision an alternative reality.

Annette Hur conveys disorientation in many of her inscrutable, seductive paintings: her amorphous forms bring to mind the curves of the female body as well as the melting forms and strange landscapes of Salvador Dalí; across the top and bottom of *I'd rather be* the phrase "no place" seems to begin or finish the work's title. In Heidi Hahn's series *The Future Is Elsewhere*, languorous women whose ghostlike figures recall those of Edward Munch sit, slouch, or recline, as if waiting for the disappointments women have historically faced and, sadly, continue to confront in the era of Trump. I imagine the wilting postures of Hahn's protagonists as a reaction to the stunning defeat of a candidate who could have become the first female president of the United States. Sarah Lubin's paintings of women performing domestic tasks likewise project dejection, or boredom. Despite the soothing palette Lubin uses to depict their picturesque surroundings, her women sit, stand, or lounge in poses that convey "No more!" Tammy Nguyen's hero is direct in her protest, giving the middle finger as she pushes up her glasses. Robin F. Williams's women are equally defiant and fearless: beautiful and awkward, the naked blonde in *Burn* lights a cigarette while sitting casually on a tombstone. In *Spa Night*, two women in tie-dye and mirrored glasses bathe a nude companion in a grass-lined river, the intimate nighttime scene lit by menacing searchlights.

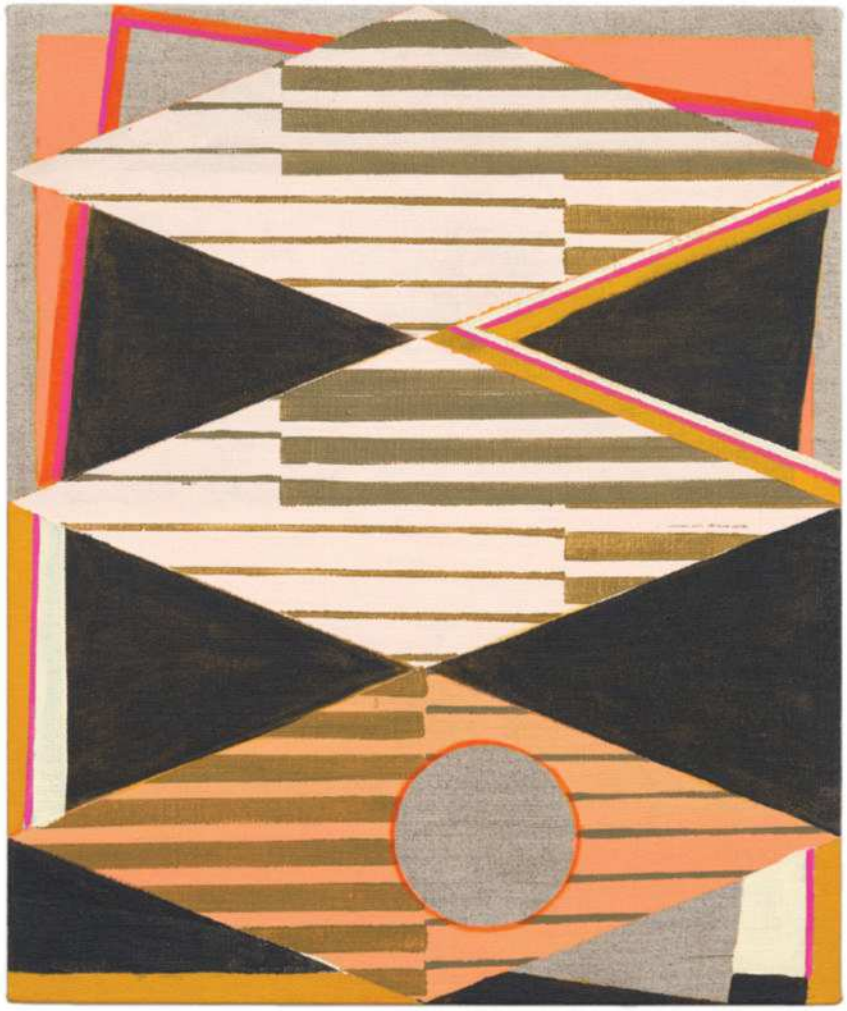
Dana Powell's *Brass Eye* also speaks to the current climate of anxiety and surveillance. The peephole reminds us that much as we value privacy, we are increasingly both watched and watching. Gwen Yip's diminutive paintings of lonely moments in the New York subway capture another kind of isolation: her subjects, depicted from behind, suggest how insulated and solitary we can be, even in a metropolis. The small size of Powell's and Yip's work is shared by a surprising number of the artists selected. On the one hand, the intimacy of these paintings reflects a practical constraint: with studio rents prohibitive, many painters work at home or in small spaces. On the other, the scale may speak to a turning inward or an impulse to exert control in the face of a political landscape that feels very much out of control. Justin R. Webb's meticulous interiors, for example, envisage a domestic domain of order and beauty devoid of troublesome people: two of his works shown here include miniature versions of Henri Matisse's monumental mural *The Dance*, 1932, that pointedly omit the dancers. It is evident that many others among this group of painters are deeply engaged with the paintings of predecessors including Milton Avery, Stuart Davis, Philip Guston, and David Hockney, who once represented new American painting themselves. Perhaps looking back will help us find a way forward.

With artists like those featured in this issue helping us process the unsettling period we are now passing through, I optimistically anticipate what the new American paintings will look like in 2020. ■

Juror's Selections >

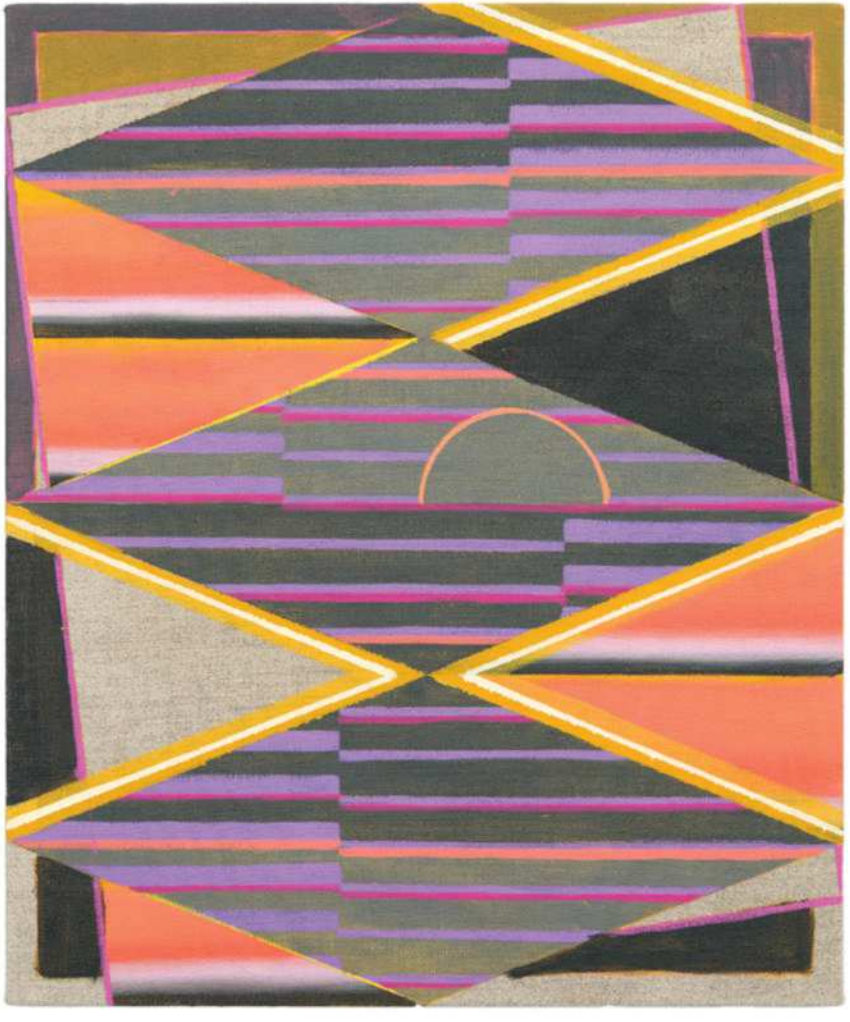


The following section is presented in alphabetical order.
Biographical information has been edited.
Prices for available work may be found on p176.



Paolo Arao

No. 34 (Wild Thoughts) | acrylic and colored pencil on linen, 18 x 15 inches



Paolo Arao

No. 35 (XYZ) | acrylic and colored pencil on linen, 18 x 15 inches



Paolo Arao

No. 36 (Hungry Eyes) | acrylic and colored pencil on linen, 18 x 15 inches

Paolo Arao

Brooklyn, NY
www.paoloarao.com / @paolo_arao

b. 1977 Manila, Philippines

Education

1999 BFA, Virginia Commonwealth University, Richmond, VA

Residencies

2018 Vermont Studio Center, Johnson, VT
2016 Fire Island Artist Residency, Fire Island, NY
2000 Skowhegan School of Painting and Sculpture, Skowhegan, ME

Solo Exhibitions

2010 *Between the Lights*, Franklin Art Works, Minneapolis, MN
2008 *Fornever*, Jeff Bailey Gallery, New York, NY
2006 *Intermission*, Jeff Bailey Gallery, New York, NY
2004 *Make Them Love You*, Jeff Bailey Gallery, New York, NY

Group Exhibitions

2017 *The Flat File: Year Five*, Tiger Strikes Asteroid, Brooklyn, NY
Painting Not Painting, | ˈsindikit |, Baltimore, MD
Western Decoy, No Place Gallery, Colombus, OH
Common Ground, Ana Nova Gallery, St. Petersburg, Russia
All Things Great and Small, Geoffrey Young Gallery, Great Barrington, MA
Steady Mess, Bureau of General Services, Queer Division, New York, NY
2016 *The Retrieval of the Beautiful,* The Painting Center, New York, NY

Award

2005 Artist Fellowship, New York Foundation for the Arts

These works comes from a yearlong durational project consisting of fifty-two paintings.

I established three rules:

1) Make one painting every week of the year.
2) Make each one 18 x 15 inches.
3) Complete each painting in a single session.

I enjoy working with self-imposed restraints and systems. I don't think of these restrictions as limitations; I see them as offering limitless possibilities. Intimately scaled, these paintings also utilize geometric abstraction as a base for addressing and exploring a queer narrative. My paintings are intentionally uncomfortable yet playful in their use of color and geometry. I love seeing ugly and beautiful colors collapsing happily or awkwardly into one another to create a dynamic and shifting space. At first glance, the paintings appear to be completely hard-edged, but on closer inspection, the edges reveal the imperfections that result from careful hand-painting.





Aglaé Bassens

Gowanus Window | oil paint on canvas, 18 x 24 inches



Aglaé Bassens

Blue R Train | oil paint on canvas, 18 x 24 inches



Aglaé Bassens

Sun Screen | oil paint on canvas, 14 x 18 inches

Aglaé Bassens

Brooklyn, NY
aglaebassens.painting@gmail.com / www.aglaebassens.com / @aglae_bassens

b. 1986 Mons, Belgium

Education

2009-11 MFA, Slade School of Fine Art, UCL, London, England
2004-07 BFA, Ruskin School of Drawing and Fine Art, Oxford University, Oxford, England

Solo Exhibition

2016 *Front Parting*, Cabin Gallery, London, England

Group Exhibitions

2017 *Studio/Place*, LLE Gallery at BayArt, Cardiff, Wales
Bearings, Nars Foundation, Brooklyn, NY
HEADS, The Java Project, Brooklyn, NY
2016 *Contemporary British Painting Prize,* Richmond Museum, London, England
What You Can't See, w/ Eric Oglander, Soho Revue Gallery, London, England
2014 *Biennial of Painting: The Painter's Touch*, Museum van Deinze en de Leiestreek, Deinze, Belgium
100 Painters of Tomorrow, BEERS London, London, England

Awards

2017 Finalist, Dentons Art Prize
2016 Finalist, Contemporary British Painting Prize
Honorary Mention for Painting, Beers Open Contemporary
2013 Finalist, East London Painting Prize
2012 Finalist, Jerwood Drawing Prize

Publication

2014 *100 Painters of Tomorrow*, Thames and Hudson

I paint ordinary, familiar objects and scenes, such as a window, a shirt, a subway seat, or a shadow. Painted out of context and within closely cropped compositions, these images become strange and empty, embodying the presence of absence. Painting talks to me of the tension between desire and loss, possession and longing. This binary dynamic is reflected in the process of painting, in the shift that occurs between my being fully immersed and absorbed in making, and then being removed through the act of looking when I step back and put down the brush.

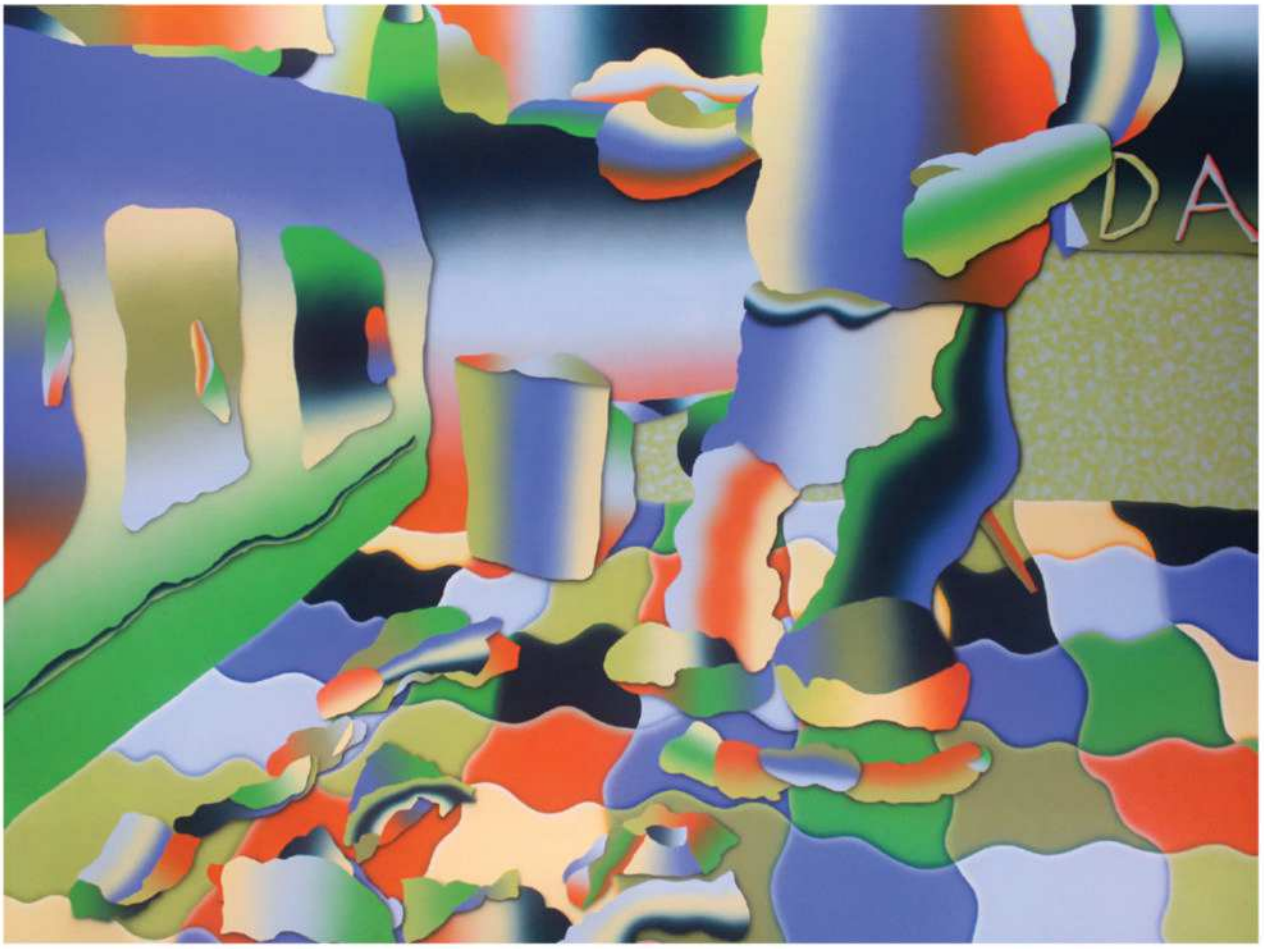




Morgan Blair

ExistentialRoundUp.Gov Top Weekly Clicks: What Type of Motocross-Themed French Onion Chili Cheese Log Do You Need in Your Life Just in Time for Soul Cavity Bleaching Week™? The Results Will Shock You! WATCH: Meaningful Video Appears to Show Fetus Pumping Gas from within the Womb! And, 25 Life Hacks That Transform Ordinary Household Objects into Cute Mason Jar Organizers for All Your Whiteness, Cheesecake Ideas! Click Like |

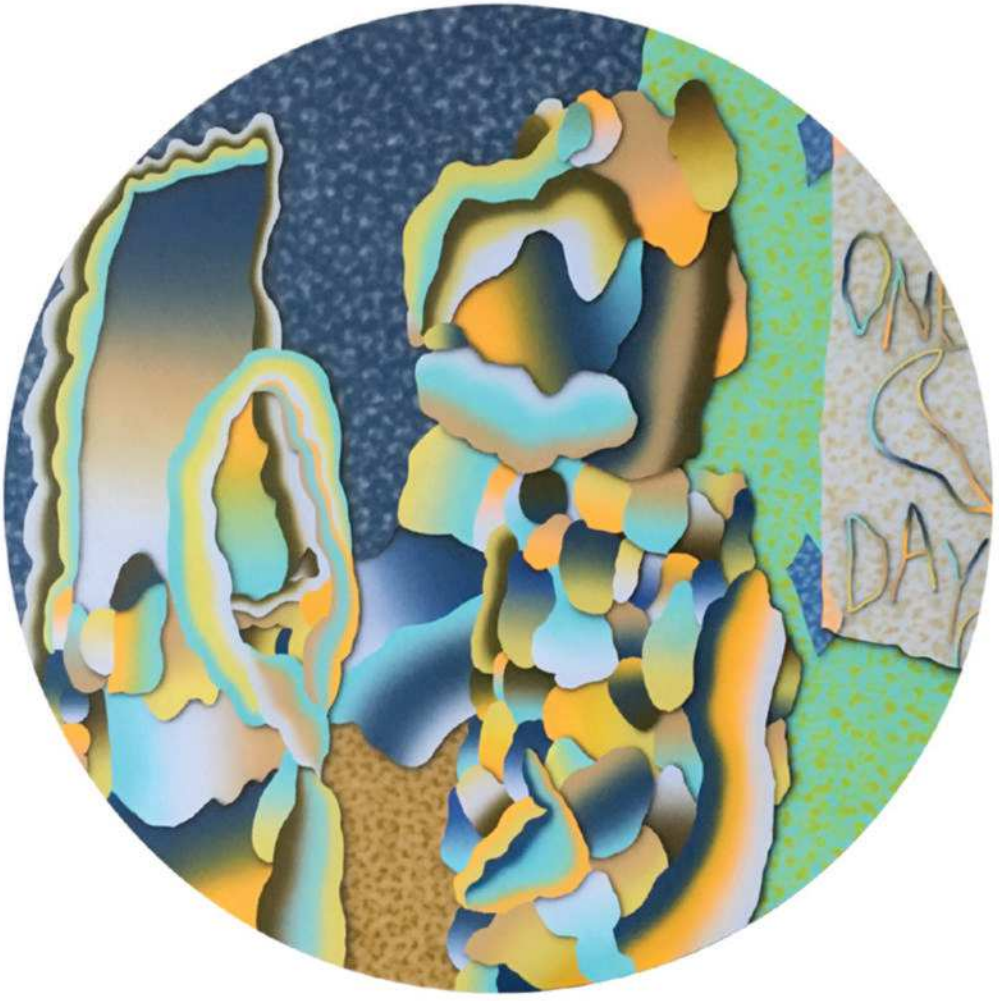
acrylic and sand on canvas over panel, 60 x 60 inches



Morgan Blair

LIFE HACK: Transform Your Complacent Racism into the Cute Look for Fall You Never Knew You Needed with Just a Rubber Band, a Toilet Paper Tube, a Sensory Deprivation Chamber and 4,500 Boxes of Frosted Flakes (For Building an Effective Physical Barrier between You and Your Fears!) |

acrylic on canvas, 72 x 96 inches



Morgan Blair

Purchase 8 High Octane Gatorades from the Downtown Providence 7-Eleven Late Nite Menu and Find out Which Impossibly Adorable Dog Meme Corresponds with Your Deepest Existential Longing for Meaningful Human Connection! Sponsored by Pitbull | acrylic and sand on canvas, 60-inch diameter

Morgan Blair

Ridgewood, NY
212.466.1100 (The Hole)
www.morganblair.com / @mmorgannbblairr

b. 1986 Worcester, MA

Solo Exhibitions

2017 *TL;DR*, The Hole, New York, NY

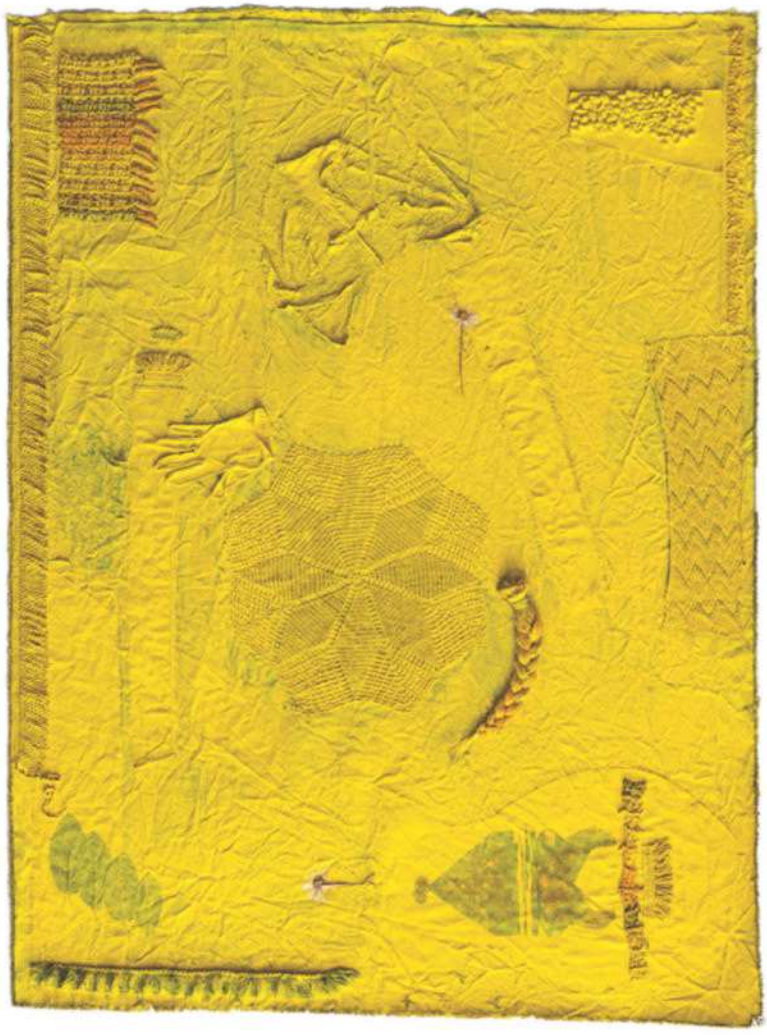
Group Exhibitions

2017 *Picture City III*, Carriage Trade, New York, NY
Morgan Blair, Kate Klingbeil, Caroline Larson, Andrew Rafacz, Chicago, IL
extra-cultural surprise, Shane Campbell Gallery, Chicago, IL
Unfamiliar Again: Contemporary Women Abstractionists, Newcomb Art Museum, New Orleans, LA
Small Enough to Keep Me Happy, Big Enough to Keep Me Occupied, Eighteen, Copenhagen, Denmark
Optically Topical, Thierry Goldberg Gallery, New York, NY
Shampoo Effect, Mass Gallery, Austin, TX
Hunting for Punchlines, Greenpoint Terminal Gallery, Brooklyn, NY
Post Analog Painting II, The Hole, New York, NY
The Paperweight Show, Fisher Parrish, Brooklyn, NY
2016 *Never Far Away*, LVL3, Chicago, IL
How High?, Left Field, San Luis Obispo, CA
Television, 99¢ Plus Gallery, Brooklyn, NY
2015 *Lorax Poems*, Good Work Gallery, Brooklyn, NY
2012 *Black Foliage*, Nudashank, Baltimore, MD

Represented by
The Hole, New York, NY

I'm interested in the relationship between highly personal, specific, and familiar elements of our world and the surreal, absurd-to-the-point-of-being-abstract bastardizations of those elements that we generate and reflect back to ourselves through the Internet. I collect stills from homemade craft tutorials on YouTube, Craigslist "free stuff" photos, and children's claymations, for their common quality of being several times removed from reality, both visually and conceptually. In studying and manipulating these images, I both push them further into and pull them back from abstraction. Shapes and compositional elements tend to stretch and compress as I draw and redraw them, from screenshot to Photoshop to paper to canvas. Filling the shapes with hard-edged airbrushed gradients confuses the spatial relationships between them, as some space flattens out and some deepens, and I use clashing, saturated colors to root the paintings in an alternate reality, maybe a spin-off of the real world. And I use run-on, stream-of-consciousness titles, combining personal, political, and pop culture references to suggest new contexts for the final images.





Julia Bunn

Butter Balm | fabric, afghan, fringe, dried lamb's ear, dried daisies, underwear, pebbles, image of tapestry, glove, braided human hair, doily, and latex paint on dyed canvas, 61 x 49 x 2 inches



Julia Bunn

On the Beach | fabric, afghan, fringe, dried daisy, sand, shells, braided human hair, doily, and latex paint on dyed canvas, 48 x 39 x 1 inches



Julia Bunn

Untitled II | human hair, fringe, dried flowers, folded note, twigs, schist, and acrylic on paper, 30 x 22 x 2 inches

Julia Bunn

Philadelphia, PA
juliareneebunn@gmail.com / www.juliabunn.com / @juliareneebunn

b. 1984 Barberton, OH

Education

2014 MFA, Temple University, Philadelphia, PA
2008 BFA, University of Akron, Akron, OH

Residency

2007 Printmaking residency, Frans Masereel Centrum, Kasterlee, Belgium

Professional Experience

2015-17 Adjunct Instructor, Foundations Department, Moore College of Art and Design, Philadelphia, PA
2014 Adjunct Instructor, Foundations Department, Tyler School of Art, Philadelphia, PA

Group Exhibitions

2017 *Annual Juried Exhibition*, Fjord Gallery, Philadelphia, PA
2016 *Faculty Triennial*, Moore College of Art and Design, Philadelphia, PA
Juried Show, Automat Gallery, Philadelphia, PA

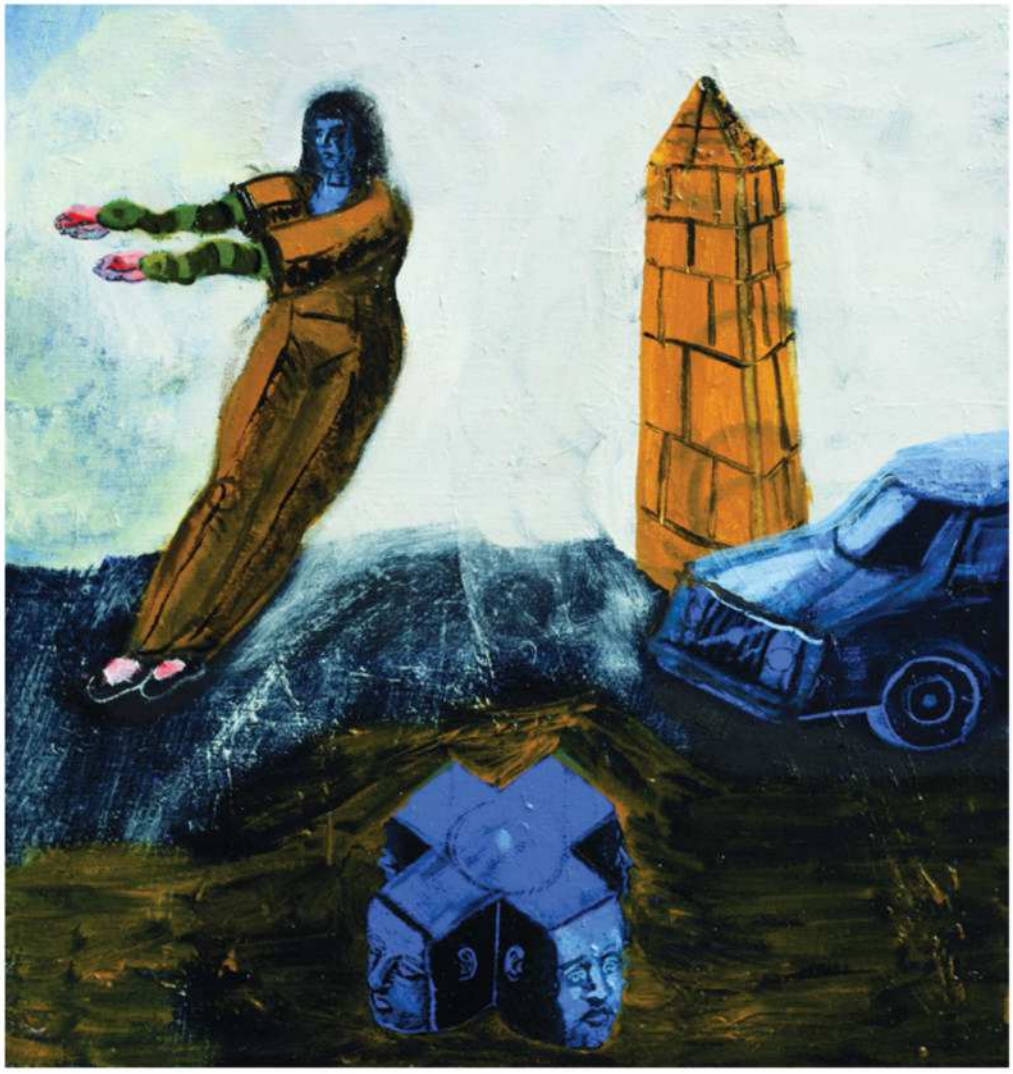
Since childhood, I've collected relics from the past: specimens of fabric, hair, blankets, underwear, gloves, leaves, flowers, wood, rocks, glass, ceramic, shells, and sand. I inquire into the memories contained within these objects and our cognitive attachment to them as symbols of personal history. Fragments are submerged into paint and assembled onto canvas. Taken together, when these objects solidify a relief is formed, as the pieces are enclosed beneath a skin of paint. I reference various historical modes of archiving and commemoration, such as the encrusted designs of embellished medieval manuscript covers and ancient reliefs. My work becomes a visual archive and memorializes its objects while reflecting on an absence of the body and an attraction to the occult.





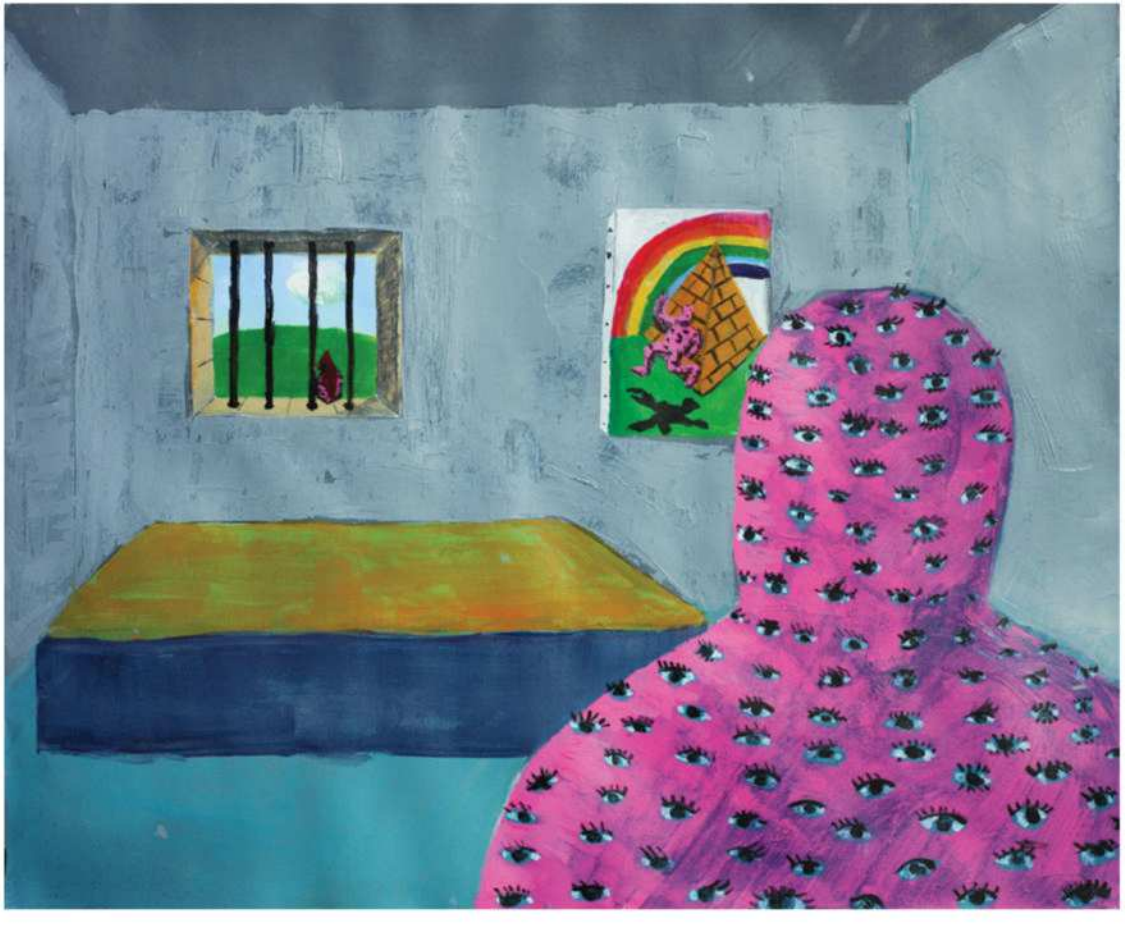
Loren Andrew Burke

Out of One Hole and into Another | oil on prepared paper, 22 x 30 inches



Loren Andrew Burke

Ghost Dance | oil on canvas, 22 x 18 inches



Loren Andrew Burke

The Prisoner | acrylic on paper, 14 x 18 inches

Loren Andrew Burke

Turners Falls, MA
@pippysailor

b. 1986 Heath, MA

Education

2016 BFA, Tufts University, Medford, MA

Solo Exhibitions

2017 Jane Doe, Greenfield, MA
Madison Gallery, Millers Falls, MA

Group Exhibition

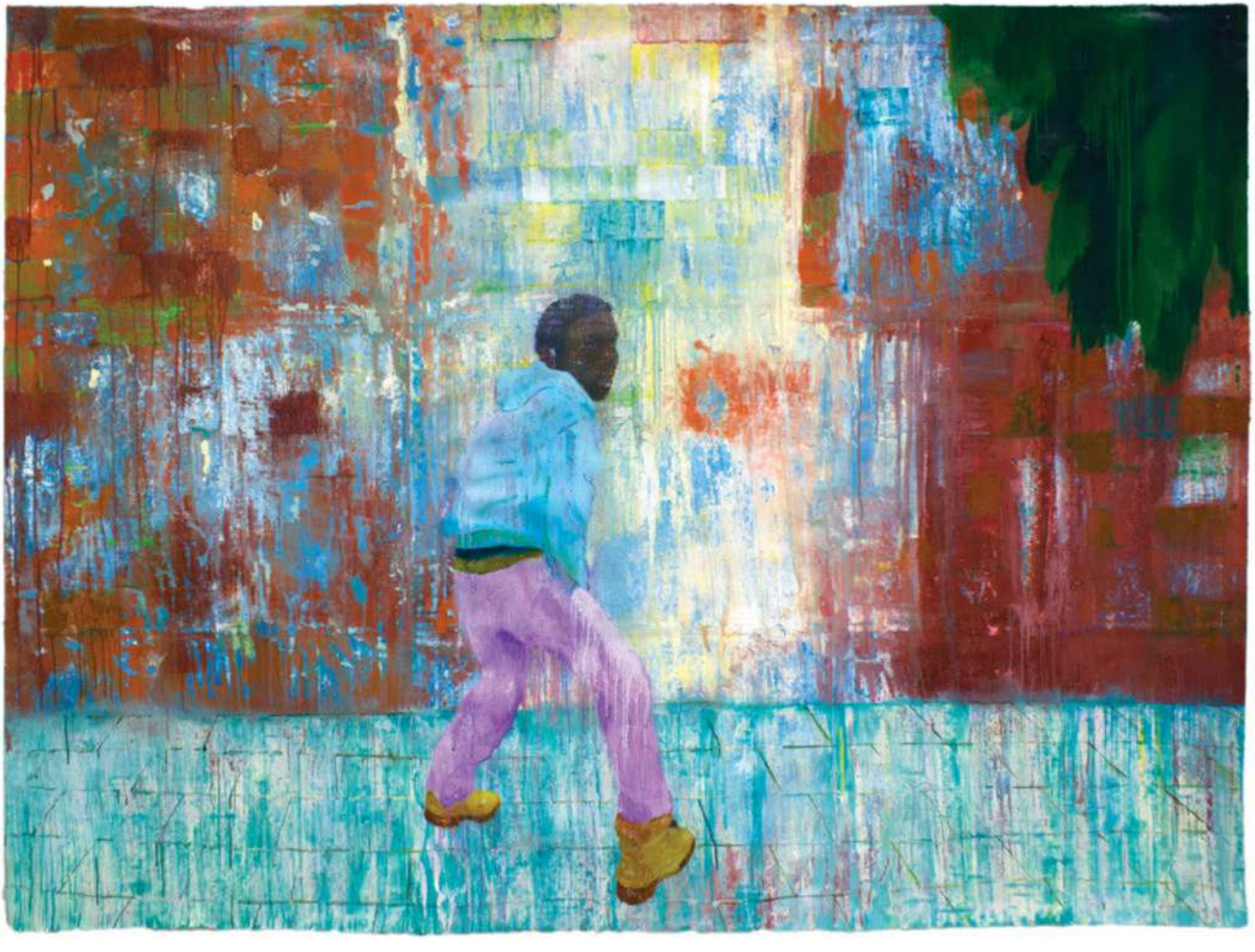
2017 *No Respite*, Feeding Tube/Rozztox Art, Florence, MA

Publication

2017 *This Is Revolting*, This Is Revolting Press

I look at my art and I ask, is it as good and as interesting as a de Chirico or a Picasso or a Guston or a Hockney? I'm really only interested in getting better at paint handling, drawing, studying light, form, and color.





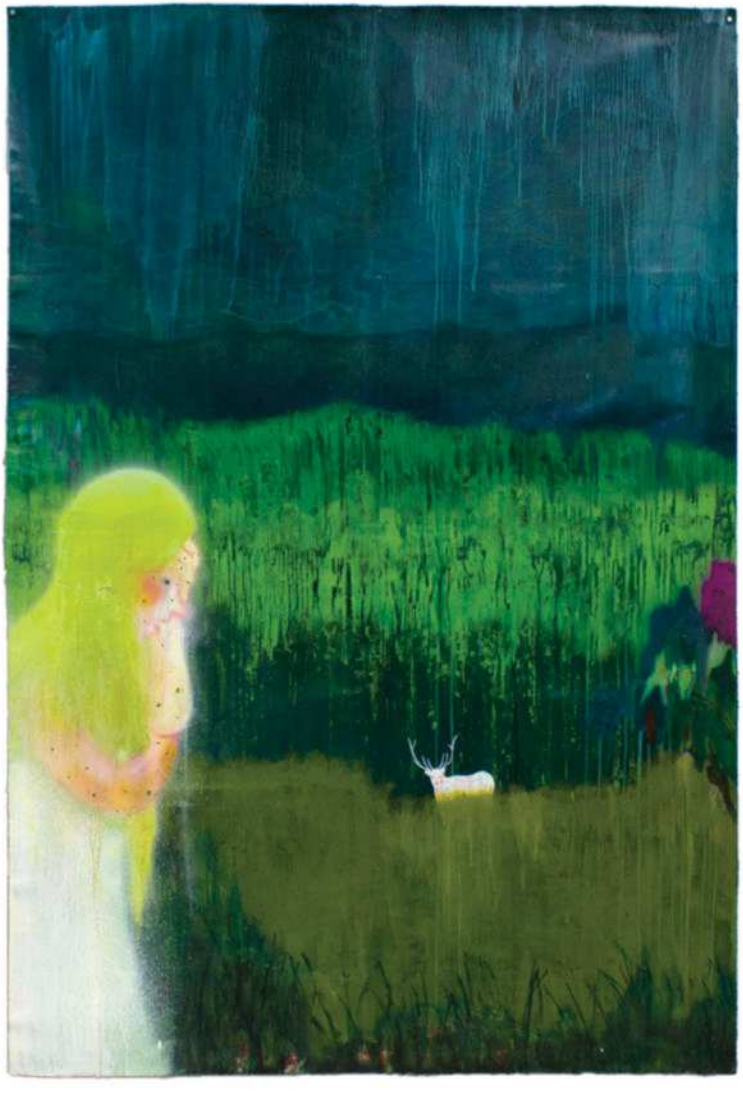
Sedrick Chisom

The superstitions of Ahab who pissed against the wall | oil and acrylic on tiled paper glued to canvas, 60 x 90 inches



Sedrick Chisom

The wrath of Medusa II | oil and acrylic on tiled paper glued to canvas, 90 x 88 inches



Sedrick Chisom

The White Guilt of Weeping Willow | oil and acrylic on tiled paper glued to canvas, 88 x 60 inches

Sedrick Chisom

Brooklyn, NY
215.908.6470
chisomsedrick8@gmail.com / www.sedrickchisom.com / @sedrickchisom

b. 1989 Philadelphia, PA

Education

2017 MFA, Rutgers University, New Brunswick, NJ
2015 BFA, The Cooper Union, New York, NY

Professional Experience

2016-18 Part-time Lecturer, Rutgers University, New Brunswick, NJ

Group Exhibitions

2017 *Traces*, Mana Contemporary, Jersey City, NJ
Accidental Racist, Mason Gross Galleries, Rutgers, New Brunswick, NJ
2016 *Window Shopping*, op-up exhibition, 31 Third Avenue, New York, NY
You just gotta look for it, pop-up exhibition, 41 Cooper Square, NY

Awards

2018 Nominee, Dedalus Foundation
2016-18 Full tuition scholarship, Rutgers University
2016 The Jacques and Natasha Gelman Trust Award
William Randolph Hearst Endowed Fellowship for Minority Students
Laura Miller Margolius '42 Memorial Scholarship
2011-15 Full tuition scholarship, The Cooper Union

Publications

2017 Interview, youngspace.com, March 11
2016 "Editors' Picks: 6 Art Events to See in New York This Week," Artnet.com, May 23

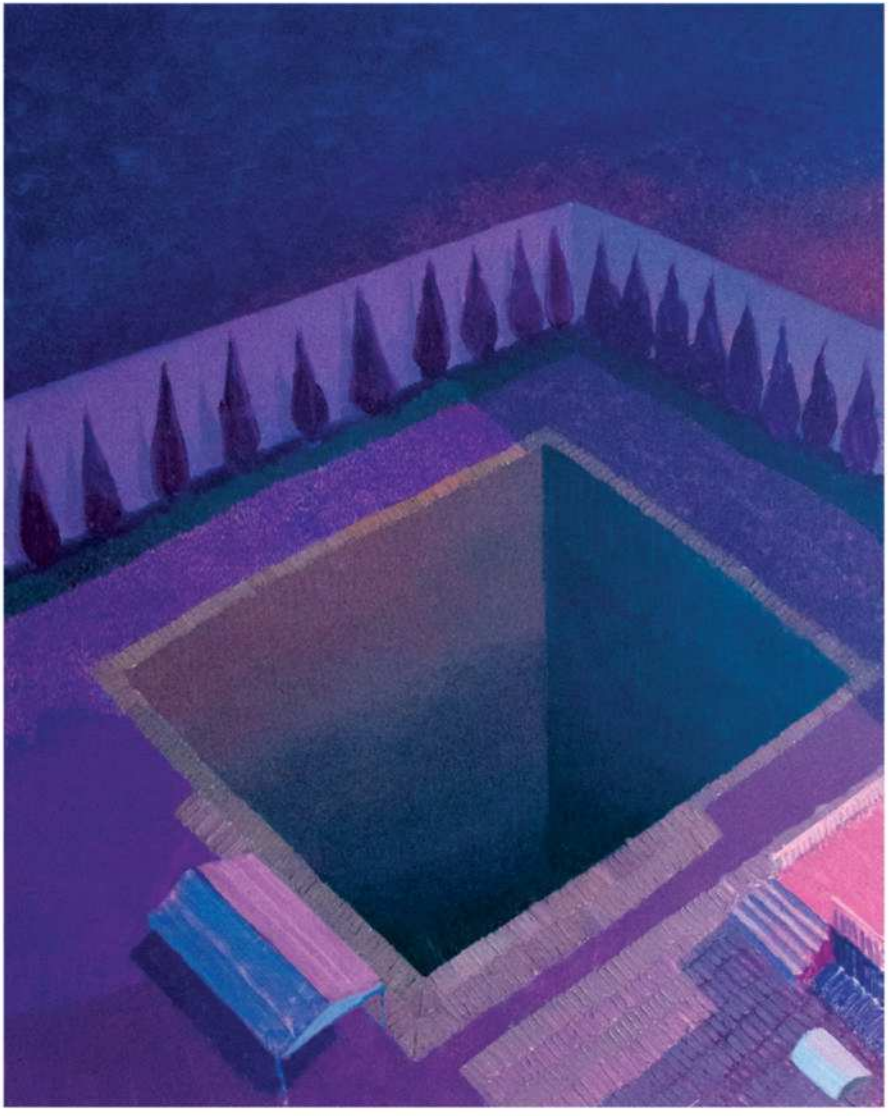
My paintings use the romantic landscape as a site where the apocalyptic narratives of white supremacy, Christianity, and climate change intersect—a scenario in which most of the built environment has been obliterated and transformed into a toxic, hallucinatory wasteland. I am concerned with the historical construction of whiteness in fiction as an antagonism between notions of civility and barbarism, the built environment versus the "natural" landscape—the civic human subject in relation to the monstrous absolute Other. I position the romantic landscape as disturbed by the traces of Western imperialism and structural violence through a process that involves layering, spraying, or scraping away. For me, painting is a process of agitating a sealed-away past as a means to reconstitute itself in the present. I reference contemporary Black Lives Matter imagery, medieval Christian iconography, figures from Western mythology/history, as well as details from my own idiosyncratic life story.





Chomz

Velvet | oil on linen, 68 x 66 inches



Chomz

Swim Good | oil on panel, 40 x 32 inches



Chomz

Wasteful | oil on canvas, 62 x 50 inches

Chomz

Boston, MA
zchomyszak@gmail.com / www.zchomz.com / @z.chomz

b. 1992 Providence, RI

Education

2017 MFA, Pennsylvania Academy of the Fine Arts, Philadelphia, PA
2015 BFA, Massachusetts College of Art and Design, Boston, MA

Residency

2016 Artist-in-Residence, Dumfries House, Cumnock, Scotland

Professional Experience

2017 Adjunct Faculty Member, Massachusetts College of Art and Design, Boston, MA

Group Exhibitions

2017 *Playbook*, On Stellar Rays, New York, NY
Emerging Talent Exhibition, Seraphin Gallery, Philadelphia, PA
Annual Student Exhibition: MFA Thesis Presentation, Samuel M.V. Hamilton Building, Philadelphia, PA
UNITY, Moore College of Art and Design, Philadelphia, PA
EXPO 36: Winners Exhibition, BJ Spoke Gallery, Huntington, NY
2016 *Good-Fellows:* PAFA Fellowship Awards Exhibit, Gallery 128, Pennsylvania Academy of the Fine Arts, Philadelphia, PA
Rumors of War, Gallery 128, Pennsylvania Academy of the Fine Arts, Philadelphia, PA

Awards

2017 Fine Arts Venture Fund Recipient, Pennsylvania Academy of the Fine Arts
2016 Fine Arts Venture Fund Recipient, Pennsylvania Academy of the Fine Arts
2015 All School Show Award, MassArt
2014 Floyd-Covert Faculty Recognition Award, MassArt

Publication

2017 *The Vaccination Picture,* Penguin Random House

I use painting to exploit the capacity of color to feel synthetic and corrosive: to turn houses into industrialized plastic, and neighborhoods into fields of vinyl. Color impulses are often fleeting. I am forced to wait in order to find relationships that contain a cultural referent, symbolism, and narrative—a vibration where a single candy color may render the next as acid and turn the space to plastic.

Here, suburban neighbors are barely visible beyond the borders and fences that surround them. Each backyard is a sovereign state. The only outside source of information comes through a filtered, mediated, and neutralized digital translation; the privilege of seclusion made visible. In this space, acidic high cadmium extends, tarnishes, and contaminates. Grass becomes enflamed as the sky turns into a gray-green mass. I create artificial conditions that resist and antagonize conventional representations of Americana.





Matthew Cole

Hoop Dreams (4) | acrylic on canvas, 60 x 71 inches



Matthew Cole

Hoop Dreams | acrylic on panel, 18 x 18 inches



Matthew Cole

Dead Winter | acrylic on panel, 16 x 21 inches

Matthew Cole

Queens, NY
646.331.3162 (Silas von Morisse)
studio@matthewjcole.com / @artmjcole

b. 1987 New Jersey

Education

2010 BFA, Temple University, Philadelphia, PA
2008 Study Abroad Program, University of Georgia, Cortona, Italy

Solo Exhibitions

2017 *Memories, Dreams, Reflections,* Silas von Morisse Gallery, Brooklyn, NY
2010 *BFA Thesis*, Tyler School of Art, Philadelphia, PA

Group Exhibitions

2017 *Small Works*, Trestle Gallery, Brooklyn, NY
2015 *Bushwick Open Studios*, ART 3, Brooklyn, NY
2011 *SFI for Japan*, Simpson Films Inc., New York, NY
2009 Studio 27.28, Philadelphia, PA
2008 *La Mostra UCA Cortona 2008*, Cortona, Italy

Publication

2017 *New American Paintings*, #134

Represented by

Silas von Morisse, Brooklyn, NY

My paintings are reconstructions of certain memories I have felt an urgency to record, often representing potent personal experiences. Working from photographs as well as art-historical references, dreams, and the imaginary, I rarely restrict myself to a single source. Distortion and fragmentation are welcomed in my work, for I believe they are primary qualities of memory and the subconscious.

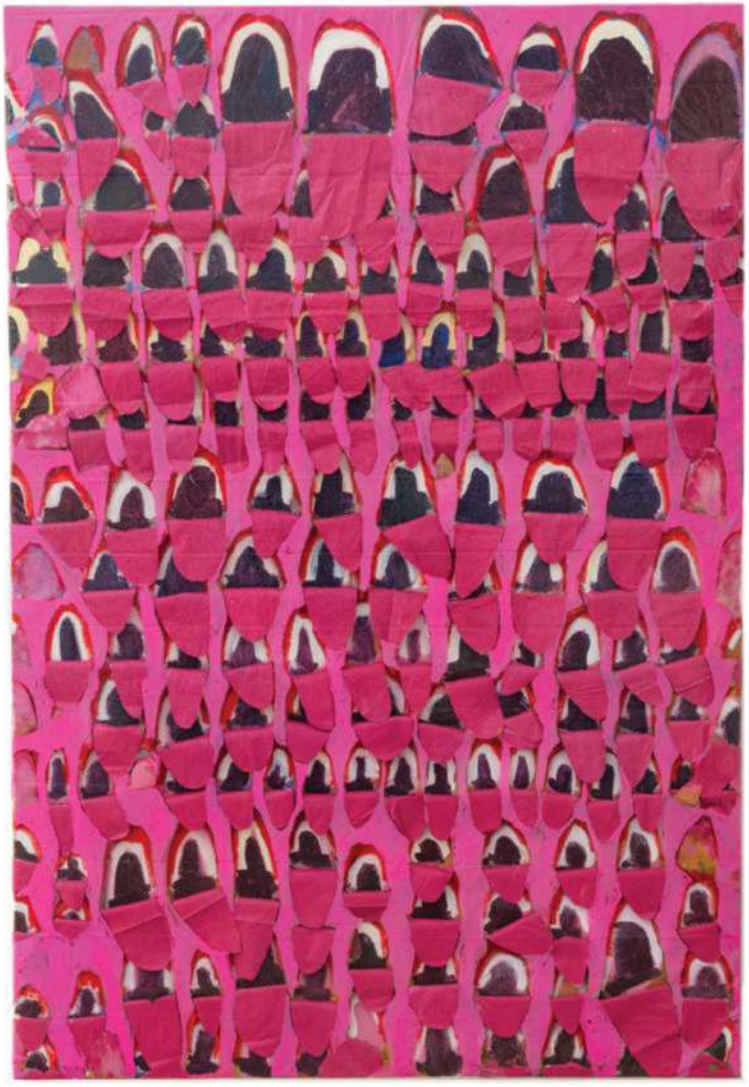
Carl Jung's writings on visions and symbols have encouraged me to pay attention to certain images. He wrote, "The years when I was pursuing my inner images were the most important of my life—the later details are clarifications of the material that burst forth from the unconscious. It was the prima materia for a lifetime's work." Jung grasped the human psyche through writing, analyzing his own visions as well as those of his patients. I strive to elevate my own archetypal ideas through painting. Several of my images came to me in a "burst," a term Jung used to describe the initial stages of archetypal image development.





Sarah Coote

Medusa Laughing | acrylic and plastic scrim on canvas, 64 x 44 inches



Sarah Coote

Licking the Back | acrylic and plastic on canvas, 66 x 44 inches



Sarah Coote

New Orleans | acrylic on canvas, 64 x 44 inches

Sarah Coote

Queens, NY
www.sarahcoote.com

b. 1991 Philadelphia, PA

Education

2017 MFA, Virginia Commonwealth University, Richmond, VA
2013 BFA, Rhode Island School of Design, Providence, RI

Group Exhibitions

2017 *NURTUREart benefit*, EFA Project Space, The Elizabeth Foundation for the Arts, New York, NY
Whateverbeing, Present Company, Brooklyn, NY
Emerge, Page Bond Gallery, Richmond, VA
2016 *Love Learning in Porous Skin*, Anderson Gallery, Richmond, VA
Porous Coverage, FJORD, Philadelphia, PA
Deal with It, Woskob Family Gallery, State College, PA
The Heat Goes on Where the Hand Has Been, 6 N 6th Street, Richmond, VA
Body Mass, New Boone, Philadelphia, PA
2014 *VOX X: Present Tense*, Vox Populi, Philadelphia, PA

Publications

2017 "An Interview with the Painter Sarah Coote," *Candid Magazine*, June 14
Floorr Magazine, #8
"Q&A with Sarah Coote," *Maake Magazine*

My process involves making sculptures and paintings with a growing collection of found and personal artifacts. Rooted in my interest in dressing and arranging, the sculptures become vessels for these collected objects and serve as source material for the paintings.

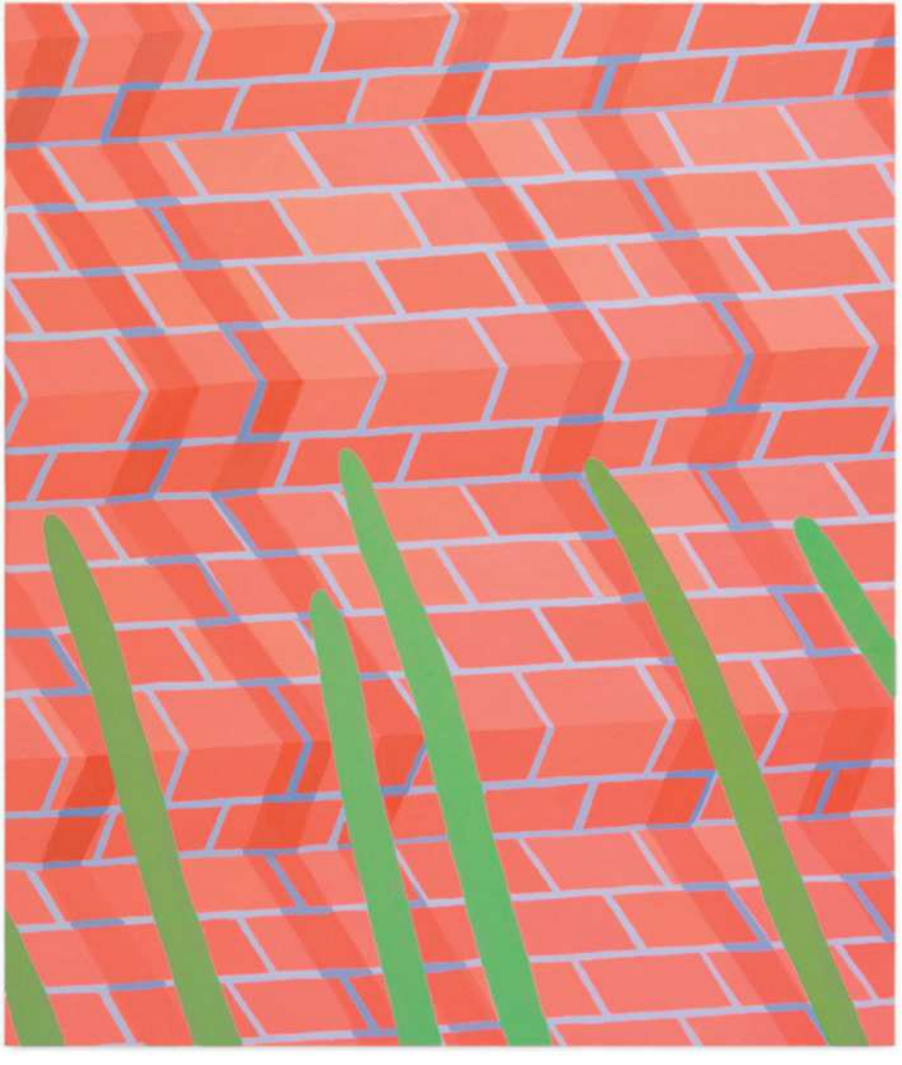
The paintings engage with sensory experience, reflecting on how the revelation of only part of an image affects our understanding of time and emotive content. In the process of cropping, I discover new images that shift narrative and encourage projection onto the surface.





Corydon Cowansage

Leaves #10 | acrylic on canvas, 18 x 16 inches



Corydon Cowansage

Stairs #3 | acrylic on canvas, 54 x 46 inches



Corydon Cowansage

Grass #63 | acrylic on canvas, 80 x 76 inches

Corydon Cowansage

New York, NY
corydon.cowansage@gmail.com / www.corydoncowansage.com / @corydon_c

b. 1985 Philadelphia, PA

Education

2011 MFA, Rhode Island School of Design, Providence, RI
2008 BA, Vassar College, Poughkeepsie, NY

Residencies

2014 AIM Residency, Bronx Museum of the Arts, Bronx, NY
2007 Yale Norfolk School of Art, Yale University, New Haven, CT

Solo Exhibition

2016 *Dwell*, MILLER, New York, NY

Group Exhibitions

2017 *Highlight: New Canaan*, Silvermine Arts Center, New Canaan, CT
Drawer, Deli Gallery, Queens, NY
Windowsill, Mountain, Brooklyn, NY
2016 *Creeper*, w/ Austin Lee, also featuring KNOW WAVE and performances by Constance Tenvik, Sadaf H. Nava, Reto Pulfer, Jürg Halter, Tomek Kolczynski, Sarah E. Reid, Deli Projects, Basel, Switzerland
Stone Soup Nasty, Orgy Park, Brooklyn, NY
2015 *Bronx Museum Biennial*, Bronx Museum of the Arts, Bronx, NY
2013 *Against Nature*, James Graham & Sons, New York, NY

Award

2013 W.K. Rose Fellowship, Vassar College

Publications

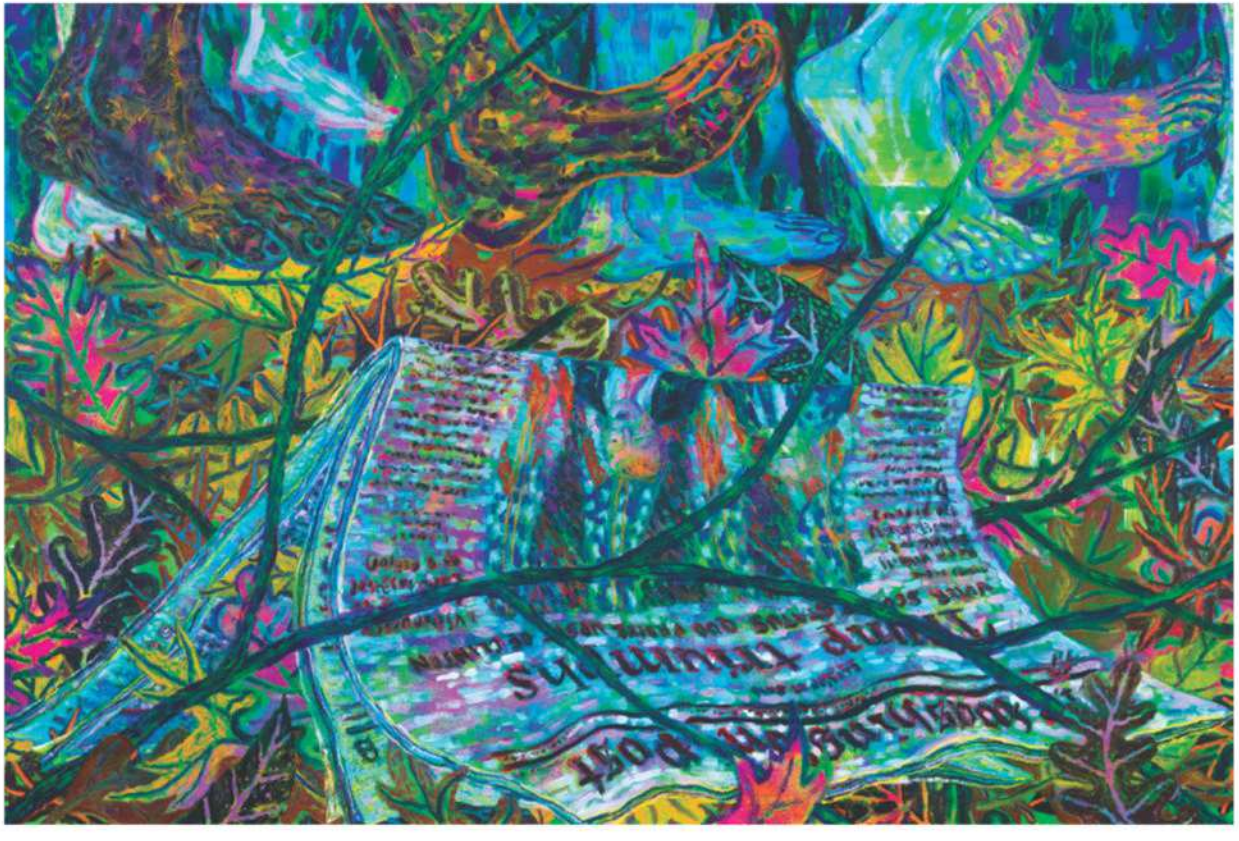
2017 *Work in Progress Publication*, January
2016 "10 Emerging Artists to Keep on Your Radar," Artnet.com, November 21
"Paintings that Stress the Strangeness in Ordinary Surfaces," *Hyperallergic,* November 21

My paintings explore the psychology of space and the relationships between architecture, nature, the body, and abstraction. Using repeating forms like blades of grass, bricks, roof shingles, leaves, and fence slats, I make meditative optical abstractions that creep into representation.

Ranging in scale from six inches to nine feet, my work often locates the viewer in awkward spatial situations. Viewers are pressed up against a wall, squeezed between spaces, pulled into a hole, or pushed to the ground. My paintings produce uncanny perceptual shifts as they flip-flop between graphic abstraction and more naturalistic representation. Flat geometries might suddenly appear to have depth and mass. Space is folded or compressed, perspective and scale are askew, and access is blocked.

I often think of the forms in my paintings in relation to the body—bricks are fleshy, leaves have veins, grass stands in for hair or fingers or tongues, and dirt becomes skin. Forms almost touch, poke, rub.





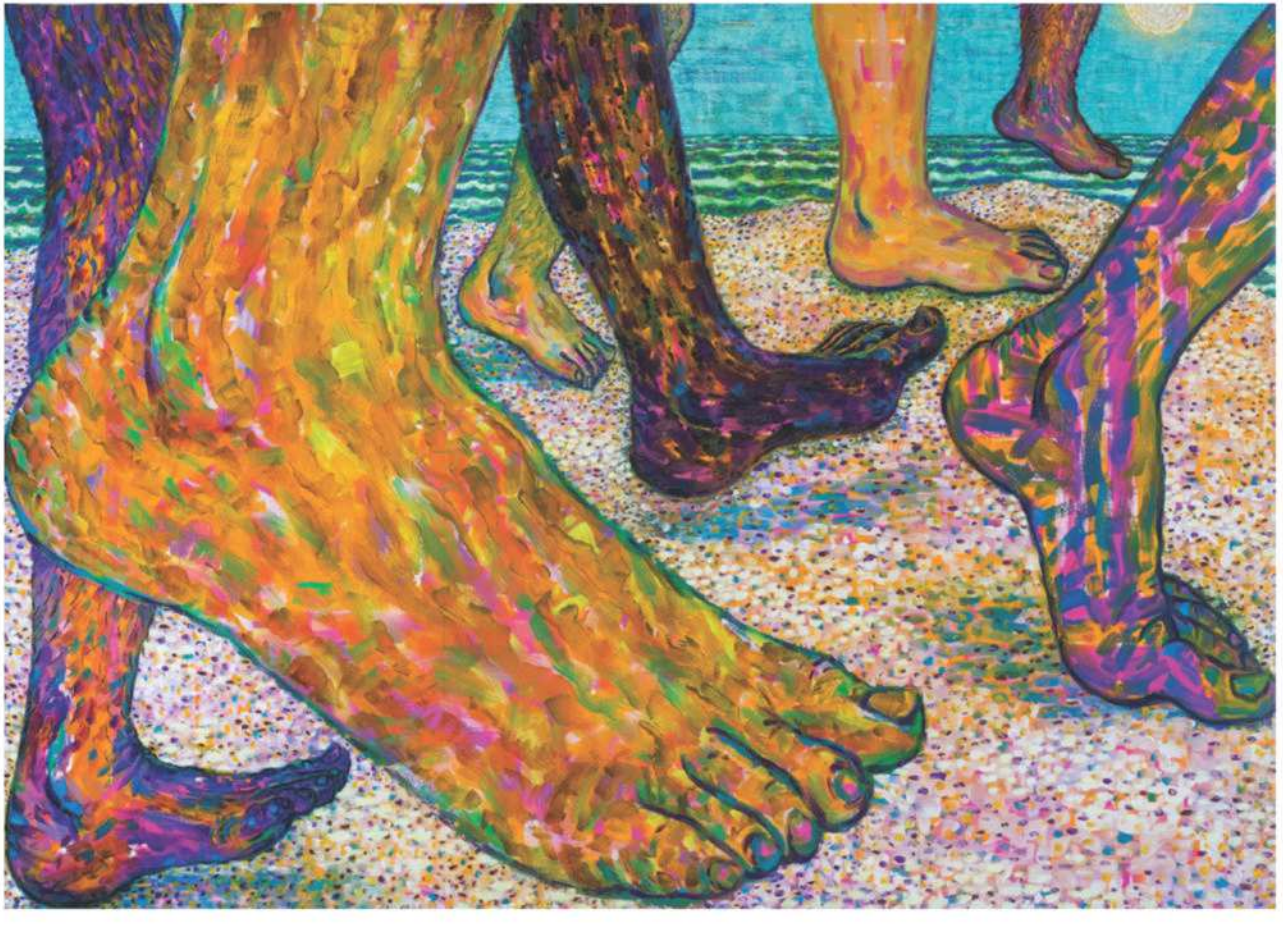
Benjamin Degen

First Draft, 2017 | oil and spray enamel on canvas, 40 x 60 inches



Benjamin Degen

Snake in a pile of dead leaves and garbage, 2017 | oil and spray enamel on canvas, 40 x 60 inches



Benjamin Degen

Lucky Ones, 2017 | oil and spray enamel on linen, 60 x 84 inches

Benjamin Degen

New York, NY
212.647.9111 (Susan Inglett Gallery)
www.benjamindegen.com / @benjamindegenstudio

b. 1976 Brooklyn, NY

Education

1998 BFA, The Cooper Union, New York, NY
1997 Yale School of Art Norfolk Program

Professional Experience

2012- Visiting Artist, Rhode Island School of Design, Providence, RI
2006-14 The Cooper Union, New York, NY
2013 Visiting Artist, Yale School of Art Norfolk Program

Solo Exhibitions

2018 *Last Refuge*, Susan Inglett Gallery, New York, NY
2015 *Where We Live,* Susan Inglett Gallery, New York, NY
2007 *Brick Layer*, Mario Diacono, Boston, MA

Group Exhibitions

2016 *Intimism*, James Cohan Gallery, New York, NY
2013 *Amor Fati*, Pioneer Works, Brooklyn, NY
2012 *Painting as a Radical Form*, Collezione Maramotti, Reggio Emilia, Italy
2005 *Greater New York*, PS1 MOMA, Long Island City, NY

Collections

Collezione Maramotti
The Museum of Modern Art, New York
The Tang Museum at Skidmore College
UBS Art Collection

Represented by

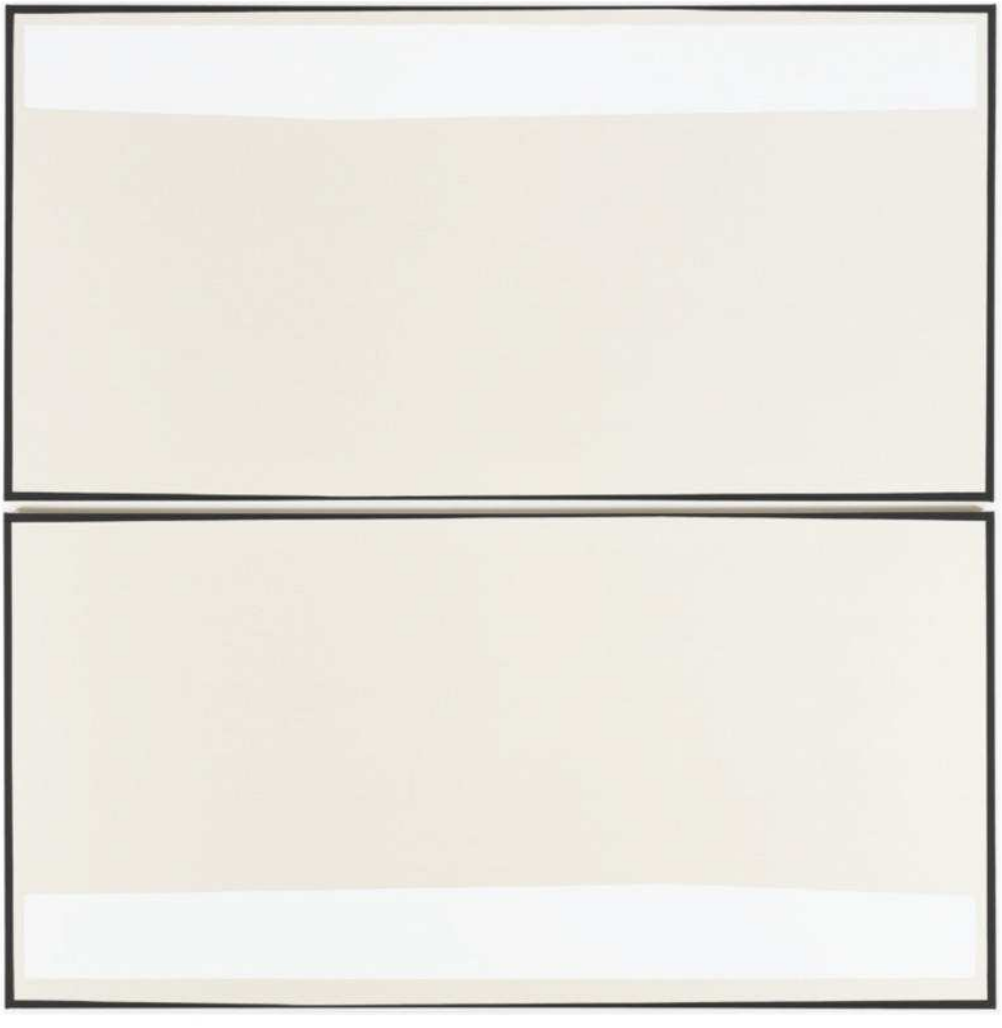
Susan Inglett Gallery, New York, NY

To be human is to move.
We had to move to get here.
We have to move to keep going.
We must move to become who we will be.
We are a sea of humanity that flows as a contiguous mass in waves and tides.

We flow across the entire earth: rising to the tops of mountains, filling the valleys, washing onto the shores of the most remote islands. The salty blood within us, and our life itself, flows as a current in one unending ocean that cannot be confined by geography or boundary.

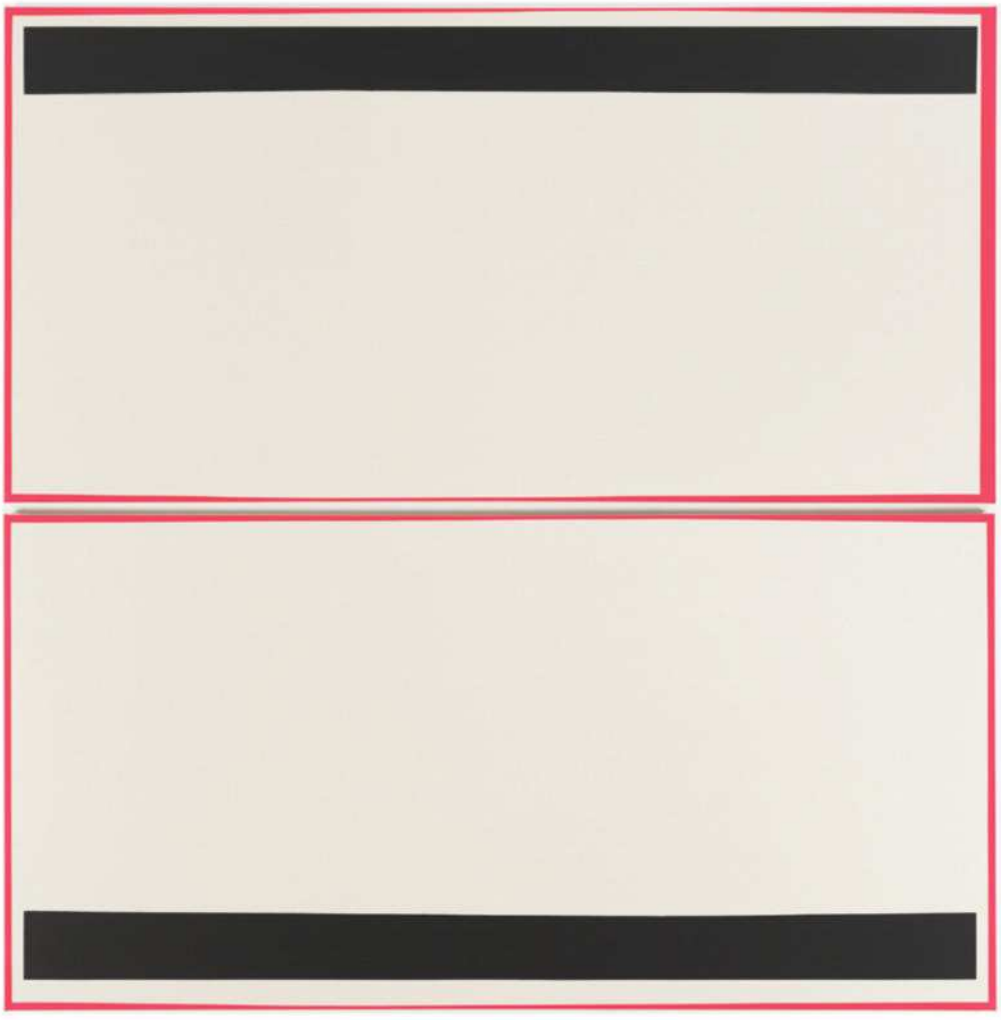
I wanted to paint the continuity of this movement and the power of us moving together—a single drop of water cannot be divided from the entirety of the ocean.





Peter Demos

Untitled | acrylic on raw canvas, 96 x 97 inches



Peter Demos

Untitled | acrylic on raw canvas, 96 x 97 inches



Peter Demos

Untitled | acrylic on raw canvas, 72 x 96 inches

Peter Demos

Brooklyn, NY
peter.demos@gmail.com / www.peterdemos.com / @peterdemos999

b. 1981 Wheat Ridge, CO

Education

2008 MFA, Hunter College, New York, NY
2004 BFA, Kansas City Art Institute, Kansas City, MO

Residencies

2015 CCA Andratx Studio Residency, Mallorca, Spain
2012 Marie Walsh Sharpe Foundation Studio Residency, Brooklyn, NY

Solo Exhibitions

2016 *Horizon,* The Journal Gallery, Brooklyn, NY
2014 *Syndrome*, RH Contemporary Art, New York, NY
2013 *10 Paintings,* David Richard Gallery, Santa Fe, NM
2012 *Carbon Copy*, The Journal Gallery, Brooklyn, NY
2011 *Xerox*, David Richard Contemporary, Santa Fe, NM

Group Exhibitions

2017 *Summer Sun*, The Journal Gallery, Brooklyn, NY
2015 *Op Infinitum: The Responsive Eye Fifty Years After*, David Richard Gallery, Santa Fe, NM
Refill, CCA Andratx, Mallorca, Andratx, Spain
Search for the Real, De Buck Gallery, New York, NY
2014 *The Brask Collection*, Munkeruphus, Dronningmøle, Denmark
Venus Over Manhattan, New York, NY

Award

2008 Tony Smith Award

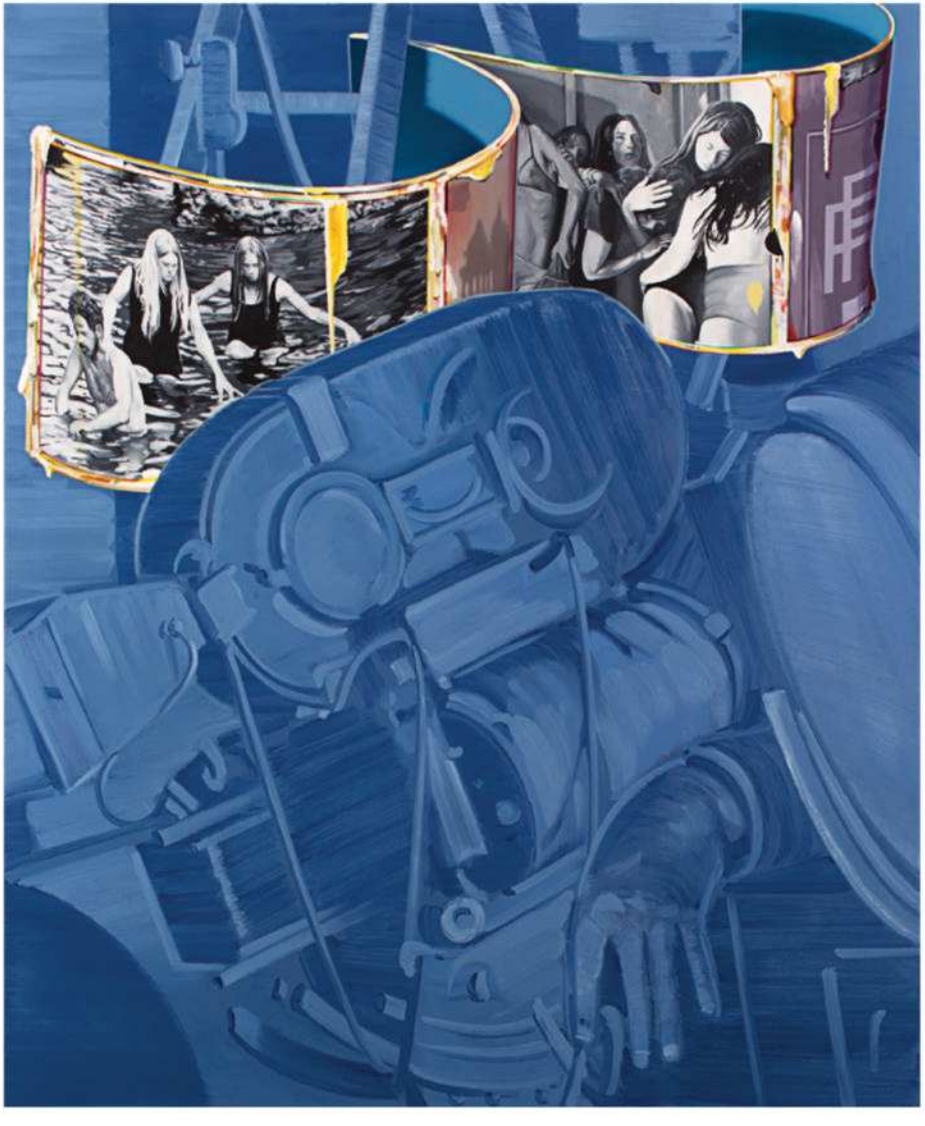
Whether using traditional painting mediums or other techniques, I search for modes of object-making that question the meaning, process, and definition of contemporary painting. Utilizing the medium of painting as a complex syntax that may be approached through a variety of perceptual, procedural, and conceptual models, my recent work examines the dialectical nature of painting as both referential and abstract. The works draw from color-field and perceptual painting from the '60s as well as reductionism found within '70s French abstraction. Visual space is simultaneously optical, physical, and conceptual. Existing as a hybrid of conflicting modernist references, the paintings look toward a pluralist idea of art in which meaning is constantly in question.





Sean Downey

COOKIE | oil on canvas, 72 x 60 inches



Sean Downey

Love Ing | oil on canvas, 72 x 60 inches



Sean Downey

Near Window | oil on canvas, 72 x 60 inches

Sean Downey

Jamaica Plain, MA
www.seandowney.net / @sean_m_downey

b. 1975 Columbia, MD

Education

2005 MFA, Boston University, Boston, MA
1998 BFA, Kansas City Art Institute, Kansas City, MO

Residency

2015 MacDowell Colony Fellowship, Peterborough, NH

Solo Exhibitions

2017 *Sean Downey: Wholly Idle*, Steven Zevitas Gallery, Boston, MA
2015 *Sean Downey: MARS*, University of Massachusetts, Lowell, MA
2014 *Hunker Hawser*, LaMontagne Gallery, Boston, MA

Group Exhibitions

2017 *Transmutations*, Montserrat College of Art, Beverly, MA
Got it for Cheap, Macaulay & Co Fine Art, Vancouver, Canada; Soulland, Copenhagen, Denmark; The Hole, New York, NY
The Human Form, Park Place Gallery, Brooklyn, NY
Space as Narrative, Concord Center for the Visual Arts, Concord, MA
2016 *A Somatic Fall*, Ess Ef Eff, Brooklyn, NY
Interiors, Dorchester Arts Project, Boston, MA

Awards

2015 (with kijidome collaborative) James and Audrey Foster Prize, The Institute of Contemporary Art/Boston
2014 Massachusetts Cultural Council Artist Fellowship

My paintings try to imagine the underlying circumstances of an image's origin. In many of them, cinematography serves as a visual metaphor for the machinery of image production and its relation to lived experience. The production of photographs and films that commenced in the nineteenth century and later morphed into video and digital image production has in recent years increased exponentially. Individuals have become curators of a never-ending online exhibition of images and videos that emerge and disappear at breakneck speed. In the face of technological shifts, the slow, analog, and relatively clunky language of handmade paintings becomes a way to both resist and revel in nonstop image production (the painting studio is also, after all, a kind of machine that generates images). The imagery within the work is drawn from a wide variety of cinematic, historical, and autobiographical sources. The juxtaposition of incongruous visual elements speaks to the nonlinear, associative way that we recall events and narratives as well as to the ways in which autobiography, cultural memory, and invention can become inextricably intermingled over time.





Allison Gray

The Problems and Possibilities of Seeing and Knowing 4 | oil on canvas on panel, 11 x 14 inches



Allison Gray

The Problems and Possibilities of Seeing and Knowing 7 | oil on canvas on panel, 11 x 14 inches



Allison Gray

The Problems and Possibilities of Seeing and Knowing 3 | oil on canvas on panel, 11 x 14 inches

Allison Gray

Somerville, MA
allisongart@gmail.com / www.allisongrayart.com / @allisongrayart

b. 1986 Boston, MA

Education

2017 MFA, School of the Museum of Fine Arts at Tufts University, Boston, MA
2014 MBA, Babson College, Babson Park, MA

Residency

2017 Cuttyhunk Island Artists' Residency, Cuttyhunk, MA

Professional Experience

2017 Post-Graduate Painting Teaching Fellowship, School of the Museum of Fine Arts at Tufts University, Boston, MA

Group Exhibitions

2017 *Look Here*, Factory Mark Gallery, Framingham, MA
The Cyclorama Show, MFA Thesis Exhibition, Boston Center for the Arts, Boston, MA
2016 *Topo•Graphic*, William Morris Hunt Memorial Library, Museum of Fine Arts, Boston, Boston, MA
Sixth Annual Alumni Art Exhibition, Davis Center, University of Vermont, Burlington, VT
Peripersonal, Mission Hill Gallery, School of the Museum of Fine Arts at Tufts University, Boston, MA

Award

2017 Dean's Research Award, School of the Museum of Fine Arts at Tufts University

I create situations that question the specifics of time, place, and orientation in order to mimic an experience of dissociation. To create these situations, I collect endangered fruits that are threatened by industrial farming. Recent species include the Roxbury Russet apple and pawpaw. I encase the organic fruit matter in resin with found plastic materials. This process mirrors natural forms of preservation and also alludes to the geologic processes that characterize the Anthropocene. The fruit's moisture reacts with the urethane resin, causing bubbles, foaming, and deterioration. As the sculptures harden, these reactions create otherworldly environments.

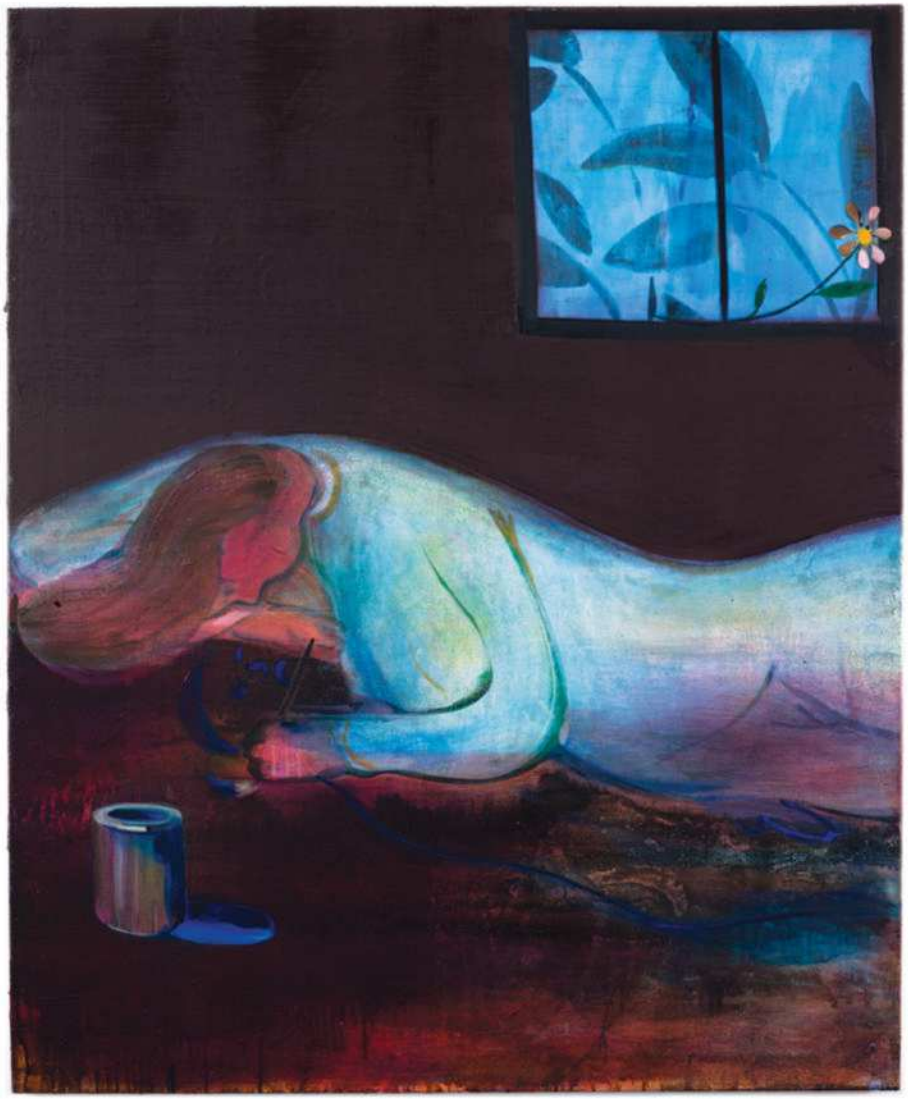
Using materials like tape, glue, and paper, I insert these resin specimens into still lifes to create scenes resembling apocalyptic landscapes. Painting these still lifes from observation simulates a scientific study of nature and points to moments of truth, both drawing on the symbolism of historical still lifes and conjuring questions about death, decay, artificiality, and human alteration of the landscape.





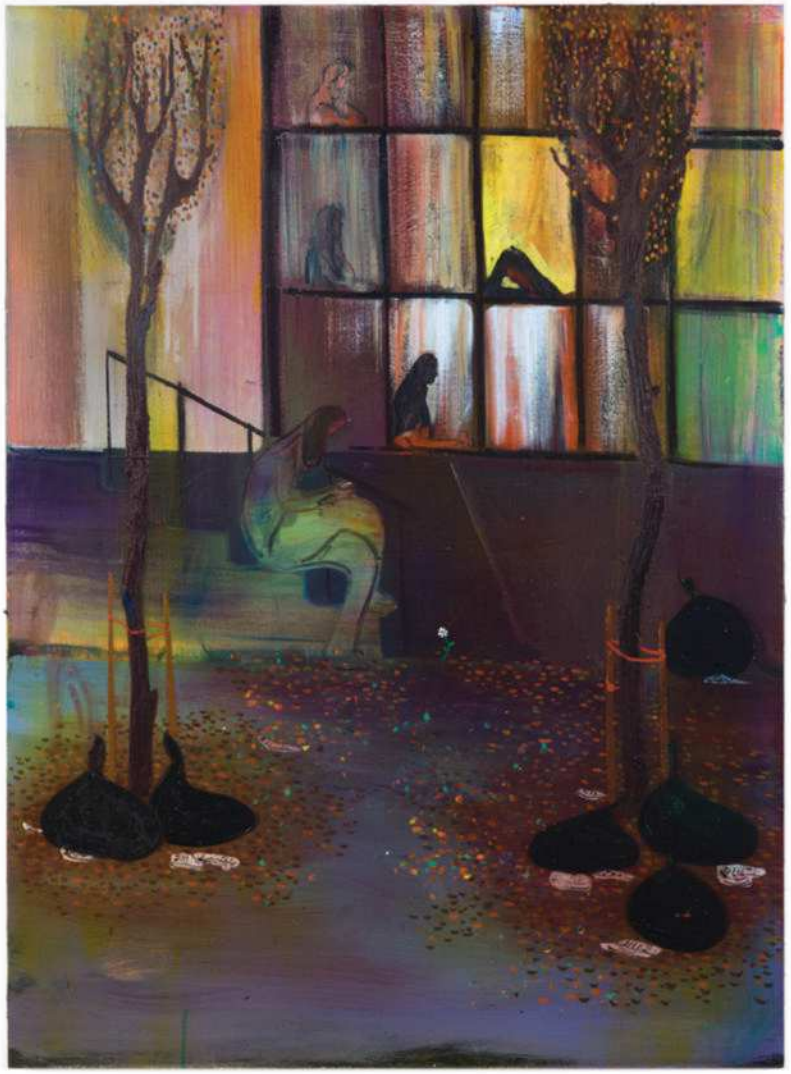
Heidi Hahn

The Future Is Elsewhere (if It Breaks Your Heart) #3 | oil on canvas, 68 x 60 inches



Heidi Hahn

The Future Is Elsewhere (if It Breaks Your Heart) #9 | oil on canvas, 56 x 46 inches



Heidi Hahn

The Future Is Elsewhere (if It Breaks Your Heart) #7 | oil on canvas, 60 x 44 inches

Heidi Hahn

Alfred, NY
646.918.6824 (Jack Hanley Gallery)
www.heidihahnart.com / @heidihahn123

b. 1982 Los Angeles, CA

Education

2014 MFA, Yale University, New Haven, CT
2006 BFA, The Cooper Union, New York, NY

Residencies

2015 Headlands Center for the Arts, Sausalito, CA
2010 Skowhegan School of Painting and Sculpture, Madison, ME

Professional Experience

2017 Assistant Professor, Alfred University, Alfred, NY

Solo Exhibitions

2017 *The Future Is Elsewhere (if It Breaks Your Heart)*, Jack Hanley Gallery, New York, NY
2016 *Bent Idle*, Jack Hanley Gallery, New York, NY
2013 *Shadows from Other Places*, Premier Regard, Paris, France

Group Exhibitions

2017 *Engender*, Kohn Gallery, Los Angeles, CA
The Edge of Doom, H I L D E, Los Angeles, CA
2016 *Human Condition*, John Wolf, Los Angeles, CA

Awards

2015 Jerome Foundation Travel and Study Grant
2013 Gamblin Painting Prize, Yale University
2006 Alfred Montana Prize, The Cooper Union

Publication

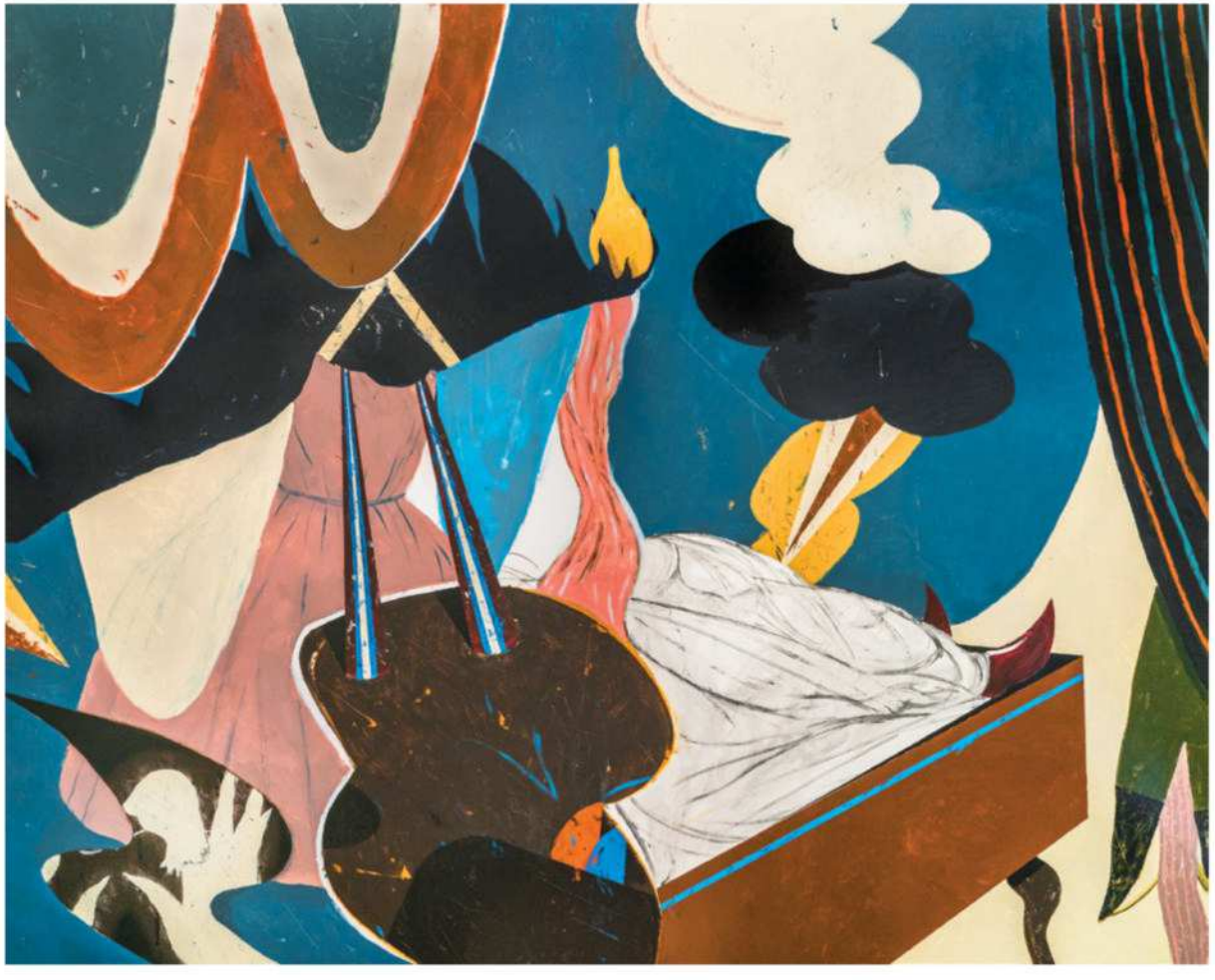
2017 "What to See in New York Art Galleries This Week," *New York Times*, November 1

Represented by

Jack Hanley Gallery, New York, NY

My paintings investigate the traditional concerns of figurative painting while describing psychological landscapes of the female mind and body in which the lines between the self and the exterior world are blurred. The materiality of the painting, with its densely layered surfaces, enhances the depth of the females' interior lives presented in the narratives. Their bodies, sinuous and fluid, assimilate with the flat backgrounds and the conventions of their environments. Through distinctive and delimitative lines shaping them, they are entirely aware of the part they have to play in society, yet unconcerned with judgments and expectations. Through the mundane activities they engage in, such as walking, reading text messages, or waiting for the bus, I portray women who don't have to pose for the picture.





Kenichi Hoshine

Fever | acrylic on wood, 48 x 60 inches



Kenichi Hoshine

The Search Party | oil and acrylic on wood, 48 x 60 inches



Kenichi Hoshine

Mercury | oil on wood, 36 x 36 inches

Kenichi Hoshine

Brooklyn, NY
kenichi@kenichihoshine.com / www.kenichihoshine.com / @kenichi_hoshine

b. 1977 Tokyo, Japan

Education

1999 BFA, School of Visual Arts, New York, NY

Professional Experience

2012- Visiting Instructor, Pratt Institute, Brooklyn, NY

Solo Exhibitions

2015 R Wells Gallery, Hudson, NY
2011 R Wells Gallery, Binghamton, NY
2009 *The Night Before*, Jonathan Levine Gallery, New York, NY

Group Exhibitions

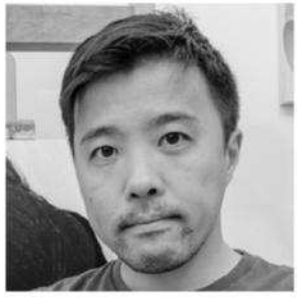
2017 Harpy Gallery, Rutherford, NJ
2016 *Uncatchable,* Galerie Guido Romero Pierini–Lei Dinety, Paris, France
2015 *Paintguide*, Unit London, London, England
2012 Calico Brooklyn, Brooklyn, NY
Permanent Collection, Nancy Margolis Gallery, New York, NY
2010 J. Cacciola Gallery, New York, NY
2009 Toronto International Art Fair, J. Cacciola booth, Toronto, Canada
2008 Pulse Art Fair, Saatchi Online booth, New York, NY
2007 *True Love Always*, Angles Gallery, Santa Monica, CA

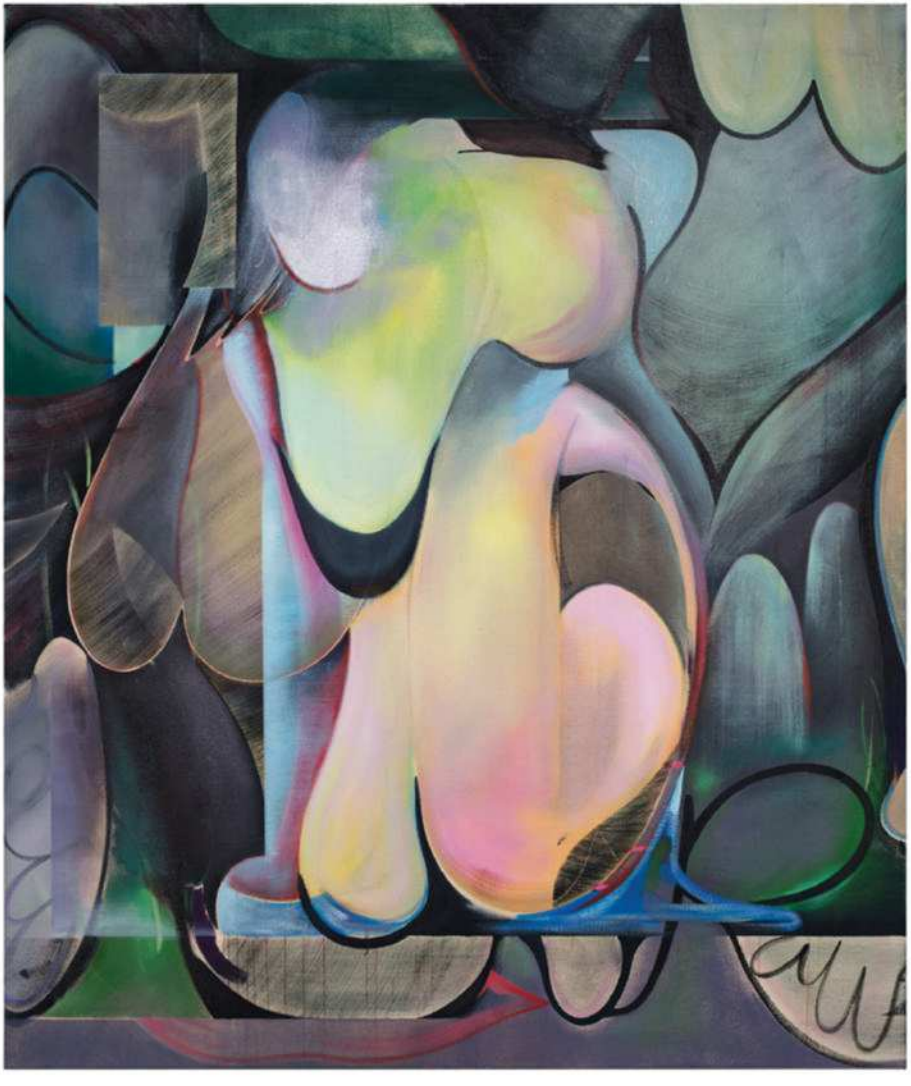
Collection

Colección SOLO

Theater sets, botched military campaigns, neglected wallpapers, and nocturnal anxieties are some of the ideas that have found their way into my recent body of work. The paintings are like an editing-room floor: a surface built on failures and incidental mark-making where a friable foundation forms. I seek to spotlight the absurd and the mundane through my obsessive, near-futile efforts.

Hoshine





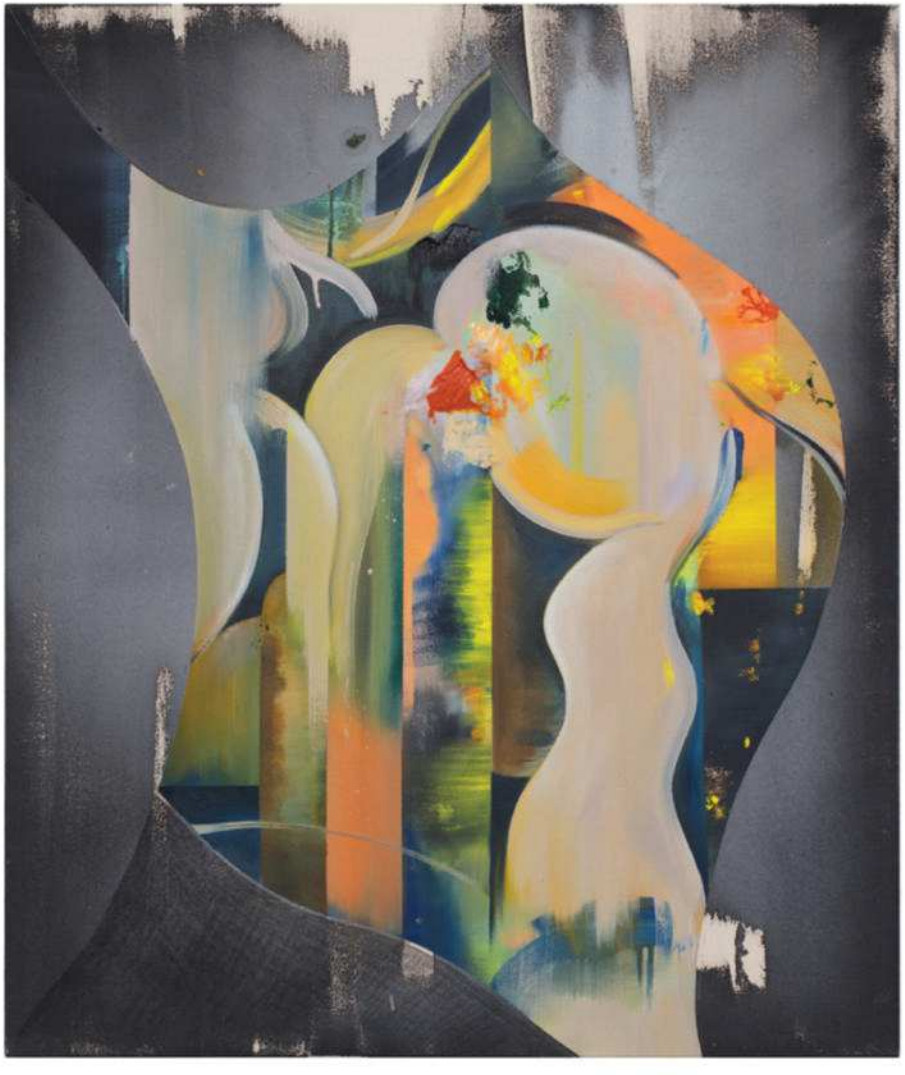
Annette Hur

Raw Materials | oil on canvas, 60 x 51 inches



Annette Hur

I'd rather be | acrylic and oil on canvas, 40 x 34 inches



Annette Hur

What is typical | acrylic and oil on canvas, 40 x 34 inches

Annette Hur

New York, NY
annettehur@gmail.com / www.a-hur.com / @annettehur

b. 1984 Seoul, South Korea

Education

2019 MFA, Columbia University, New York, NY
2015 BFA, School of the Art Institute of Chicago, Chicago, IL
2008 BA, Ewha Womans University, Seoul, South Korea

Residencies

2016-17 Bolt Residency, Chicago Artists Coalition, Chicago, IL

Solo Exhibition

2017 *Ee Bang In / Person from outside*, Chicago Artists Coalition, Chicago, IL

Group Exhibitions

2017 *The Annual,* Chicago Artists Coalition, Chicago, IL
Send Your Location, 33 Orchard Gallery, New York, NY
Triple Happiness : Annette Hur, Julie Lai, and Chinatsu Ikeda, Boundary, Chicago, IL
2016 *Preview 6: We've Met Before*, Chicago Artists Coalition, Chicago, IL
Nothing Twice, Heaven Gallery, Chicago, IL
2015 *Annette Hur & Moon Bang*, SAIC @ Zhou B Art Center, Chicago, IL
2015 BFA Exhibition, School of the Art Institute of Chicago, Chicago, IL

Award

2015 Nippon Sumitomo Metal U.S.A., Inc./School of the Art Institute of Chicago Presidential Award & Exhibition

Publications

2017 "Annette Hur's Work at Chicago Artists Coalition Resonates with Today's Issues," *Third Coast Review*
2016-17 "Top V. Weekend Picks: 'Triple Happiness' at Boundary / 'Nothing Twice' at Heaven Gallery," *Bad at Sports*
2016 "Interview with Annette Hur," Mist Gallery, April 19

I create work from the perspective of a first-generation Asian minority and a female living in a foreign environment who struggles daily with the decision to assimilate or stand alone. Forced femininity has shaped my mind and body, gestures and expressions, language and behavior, and more. My paintings use the dualism of the human body to investigate these perspectives.

The female body as an emotive object has long carried the dual symbolism of restraint and violation (abuse), simultaneously hiding and revealing. Playing with these binaries, I explore and question the formerly gendered languages that are embedded in our bodies, minds, and identities.

In my work, female subjects are situated in a potentially narrative realm that suggests emotions checked and femininity reinterpreted through seduction and obstruction. Using layers of geometric shapes, simplified forms, and lines to deconstruct the traditional picture plane, I reinforce power relations between my figures and the structures around them. The process of creating a visual field of distortion and spatial disorder echoes the fractured history of my land, my psyche, and, to some extent, my identities.





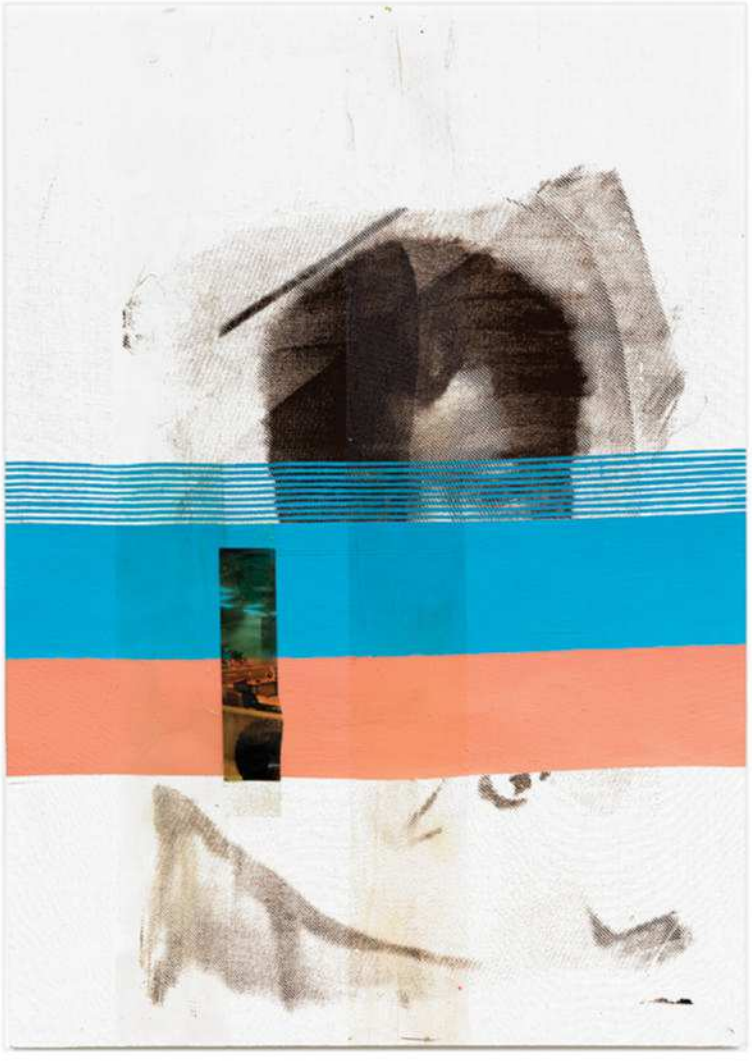
Tomashi Jackson

Dajerria All Alone (Bolling v Sharpe (District of Columbia)) (McKinney Pool Party) | mixed media on cotton and canvas, 101 x 72 inches



Tomashi Jackson

Apartheid Blues II (Old Texas Courtroom) | mixed media on gauze, canvas, wood, and insulation board, 121 x 151 x 38.5 inches



Tomashi Jackson

Magnet School I | Mixed media on canvas, 36 x 25 inches

Tomashi Jackson

Cambridge, MA
212.737.2221 (Tilton Gallery)
www.tomashijackson.com / @tomashi_ashi

b. 1980 Houston, TX

Education

2016 Yale University School of Art, New Haven, CT
2012 Massachusetts Institute of Technology, Cambridge, MA
2010 The Cooper Union, New York, NY

Solo Exhibition

2016 *The Subliminal Is Now*, Tilton Gallery, New York, NY

Group Exhibitions

2017 *In The Abstract,* MASS MoCA, North Adams, MA
1967 Detroit Rebellion: Inside and Out, Charles H. Wright Museum of African American History, Detroit, MI
On Documentary Abstraction, ArtCenter/South Florida, Miami Beach, FL

Represented by

Tilton Gallery, New York, NY

Tomashi Jackson is a painter whose work functions across disciplines. The work explores color and materiality as vehicles for complex narratives and as tools for the interrogation of humanist histories, past and present, embedded in the language of abstraction.





Royal Jarmon

Letting In | acrylic on canvas, 30 x 26 inches



Royal Jarmon

Shy Guy | acrylic on canvas, 21 x 20 inches



Royal Jarmon

Untitled | acrylic on canvas, 30 x 32 inches

Royal Jarmon

Brooklyn, NY
r.l.jarmon@gmail.com / www.royaljarmon.com / @royal_jarmon

b. 1986 Travis Air Force Base, CA

Solo Exhibitions

2016 *Duck in Water*, Galleri Urbane, Dallas, TX
Plastic Wood, Castor Gallery, New York, NY

Group Exhibitions

2017 *Post Analog Painting 2*, The Hole, New York, NY
Lil Swim, Luggage Store Gallery, San Francisco, CA
No Commission, Berlin, Germany
Stand Still, Allouch Gallery, New York, NY
Shindig, YUI Gallery, New York, NY
A Step by Step Guide to Using Humor as a Coping Mechanism, Public Arts, New York, NY
Like a Rolling Stone, Castor Gallery, New York, NY
Sitting Still, Bravin Lee Programs, New York, NY
No Vacancy 3, Alt Esc, Brooklyn, NY
2016 *The River*, Hionas Gallery, New York, NY
2015 *Inaugural*, Left Field, San Luis Obispo, CA
3rd Wall, Bass and Reiner, San Francisco, CA
In the Heat of the Night, Castor Gallery, New York, NY

I live and work in Brooklyn, which has shaped my affinity for the subject matter of these paintings. For a time, fire escapes were a place where I could find solitude amidst the busy world around me. I like to fill my paintings with complementary suggestions, whether they are between painting techniques or conceptual values. These relationships make for interesting possibilities of cohesion. The objects I paint reflect my life experience. Dark humor plays a role, but I am ultimately interested in depicting the human condition.





Sarah Lubin

Checkout | oil on canvas, 72 x 60 inches



Sarah Lubin

Independent Study | oil on canvas, 72 x 60 inches



Sarah Lubin

The Spoon | oil on canvas, 46 x 36 inches

Sarah Lubin

Boston, MA
sarah@sarahlubin.com / www.sarahlubin.com

b. 1980 Boston, MA

Education

2010 MFA, Massachusetts College of Art and Design, Boston, MA
2005 MA, Columbia University, New York, NY
2002 Central Saint Martins College of Art and Design, London, England
2001 BA, McGill University, Montreal, Canada

Solo Exhibitions

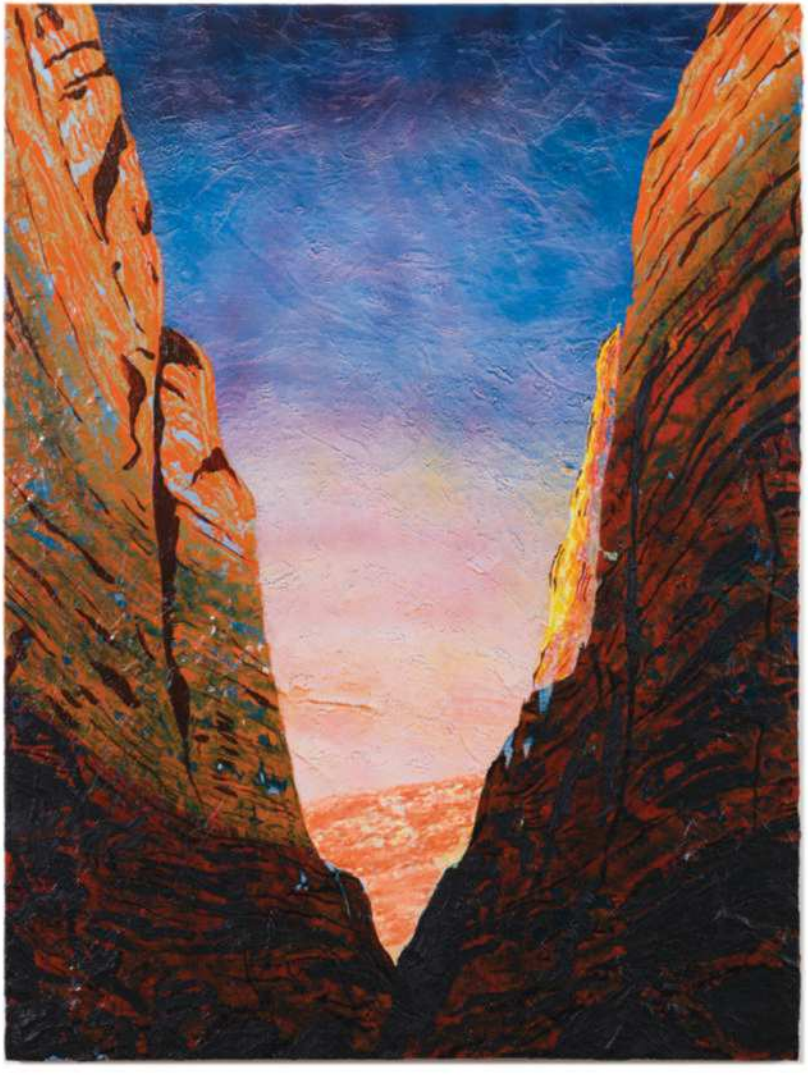
2015 *Blocking the View*, Arts Research Collaborative, Lowell, MA
2014 *Reading into Things*, AVA Gallery, Lebanon, NH

Group Exhibitions

2017 *Habitat/ion*, Bakalar Gallery, Massachusetts College of Art and Design, Boston, MA
Body/Head, Field Projects, Be Fluent NYC, New York, NY
2016 *Bloom*, Slag Gallery, Brooklyn, NY
2015 *24th Drawing Show: Feelers*, Mills Gallery, Boston Center for the Arts, Boston, MA
Pattern Recognition, Mahoney Gallery, University of Massachusetts, Lowell, MA
2014 *What's Going On*, Somerville Museum, Somerville, MA
Life of the Party, Fowler Arts Project, Brooklyn, NY
All That and a Bag of Chips, Dead Space, Brooklyn, NY
Salon 21, Nave Gallery, Somerville, MA
2012 *Besties/Faves*, Sweet Lorraine Gallery, Brooklyn, NY

My paintings are often connected to pieces of memories or thoughts that have slightly uncanny elements. The spaces are vague but familiar, reflecting thoughts and associations that evoke an uncertain mood. Fairly quotidian scenes are turned into something stranger and more fantastical in the same way memory can distort and play in our mind's eye. Shapes become people, spaces flatten and expand, color intensifies and then fades into neutrality.





Kimo Nelson

Untitled (GC-06) | acrylic on canvas, 48 x 36 inches



Kimo Nelson

Untitled (GC-07) | acrylic on canvas, 46 x 40 inches



Kimo Nelson

Untitled (GC-09) | acrylic and Flashe on linen, 96 x 72 inches

Kimo Nelson

Brooklyn, NY
kimonelson@gmail.com / www.kimonelson.com / @kimonelson

b. 1980 Honolulu, HI

Education

2012 MFA, Rhode Island School of Design, Providence, RI
2009 Post–Baccalaureate Certificate, Oregon College of Art and Craft, Portland, OR
2002 BA, Lewis & Clark College, Portland, OR

Residencies

2012-16 Signal Fire Organizer/Participant, Green River, UT; Boundary Waters, MN; Upper Missouri, MT; Green River, UT

Solo Exhibition

2017 *From River to Rim*, Danese/Corey, New York, NY

Group Exhibitions

2017 *(DE)Centered: An Exhibition of Filipino American Artists,* WAS Gallery, Washington, DC
2016 *Drawing Conclusions/Works on Paper*, Danese/Corey, New York, NY
2015 *Land and Sea*, Danese/Corey, New York, NY
8 Painters, Danese/Corey, New York, NY
2014 *See-Through*, Projekt 722, Brooklyn, NY
2013 *Thirteen Twenty Three*, A Space Gallery, Brooklyn, NY
2012 *State of the Art*, Chase Young Gallery, Boston, MA
RISD MFA PAINTING 2012…, 532 Gallery Thomas Jaeckel, New York, NY

Publications

2017 *FilAm Artist Directory*
2015 "8 Figurative Painters in an Atemporal World," Hyperallergic.com, March 4
The Contemporaries: Travels in the 21st Century Art World, Bloomsbury Publishing

I begin my work as an explorer and a collector. I make archives of found objects, photos, and drawings that provide a point of departure for paintings produced through experimentation, process, and chance operations. I'm interested in themes of transition, evolution, and flux described through processes of growth and decay, accumulation and erosion. My process involves multiple transfer layers over a textural surface. The layering of material is a way to think about the literal, physical layering of matter in landscape, and the layering of information that mediates our perceptions of both urban and natural environments. This body of work takes as its point of departure archives from two river expeditions I made in 2016: a nineteen-day expedition through Grand Canyon National Park and an eight-day expedition through Canyonlands National Park. Returning to these sites regularly is a necessary act for me and an important contrast to the urban environment. It is a reminder of the value of these protected spaces as sites of contemplation and reconnection.





Tammy Nguyen

Atlas Holds the World | mixed media on panel, 24 x 36 inches



Tammy Nguyen

Yah! | mixed media on panel, 12 x 16 inches



Tammy Nguyen

Pushing up My Glasses | mixed media on panel, 12 x 9 inches

Tammy Nguyen

New York, NY
tammyvonguyen@gmail.com / www.tammyvonguyen.com / @tammowhammo

b. 1984 San Francisco, CA

Education

2013 MFA, Yale University School of Art, New Haven, CT
2007 BFA, The Cooper Union, New York, NY

Residency

2017 Lower Manhattan Cultural Countil, Process Space, New York, NY

Solo Exhibitions

2017 *How to Breathe in Selected Tropics*, Joan Flasch Artists' Book Collection, The School of the Art Institute of Chicago, Chicago, IL
Primate City, Ground Floor Gallery, Brooklyn, NY
2014 *Chickens of the Torrid Summer*, Norwalk Community College, Norwalk, CT
Hermes, the Epiphytes, Wave Hill, Bronx, NY

Awards

2017 Pacific Delegate, Carnegie Council
2014 Van Lier Fellowship
2013 Helen Watson Winternitz Award, Yale University School of Art
2007 Fulbright Fellowship

Collections

Asia Art Archive
Philadelphia Museum of Art
The Museum of Modern Art Library
Haas Family Art Library, Yale University
The Joan Flasch Artists' Book Collection

I make fantasy paintings that call forth less-known history, identity, and geopolitics. My paintings come out of research on foreign policy, science, and mythology. I create my characters and settings by drawing from archives, travel, interviews, and photography of the Pacific Rim. I try to seduce and confuse my viewers to provoke nuanced and complicated conversations.





Maia Cruz Palileo

Los Mensajeros | oil on canvas, 44 x 72 inches



Maia Cruz Palileo

Against Trees, Under the Shade of Thickets | oil on canvas, 54 x 59.5 inches



Maia Cruz Palileo

Men with Escabeche | oil on canvas, 72 x 48 inches

Maia Cruz Palileo

Brooklyn, NY
www.maiacruzpalileo.com

b. 1979 Chicago, IL

Education

2015 Skowhegan School of Painting and Sculpture, Madison, ME
2008 MFA, Brooklyn College, City University of New York, Brooklyn, NY
2001 BA, Mount Holyoke College, South Hadley, MA

Solo Exhibitions

2017 *Dear, dear, dear*, Taymour Grahne Gallery, New York, NY
2015 *Guavas and Ferns*, Taymour Grahne Gallery, New York, NY
Lost Looking, Cuchifritos Gallery + Project Space, New York, NY

Group Exhibitions

2017 *Found: Queer Archaeology; Queer Abstraction*, The Leslie-Lohman Museum of Gay and Lesbian Art, New York, NY
2016 *Distansya*, Filipino American Museum at Ace Hotel, New York, NY
On Knowing Unknowing: A Material Narrative, Ortega y Gasset Projects, Brooklyn, NY
Art Dubai, w/ Taymour Grahne Gallery, New York, NY

Awards

2017 Travel and Study Program Grant, Jerome Foundation
2015 Fellowship in Painting, New York Foundation for the Arts
2014 Emerging Artist Grant, Rema Hort Mann Foundation
2008 MFA Grant, Joan Mitchell Foundation

Publications

2017 "Portrait of the Artist: Generational Juxtaposition," *American Scholar*, June
2015 "Lost Looking," *Paris Review*, January

Photographs of places where my family has lived are resources for my paintings, specifically Manila and Chicago. As a child of immigrants, I adopted a hyphenated concept of home. My family's oral histories painted a carefully constructed picture of the people and country they left behind. Where a language barrier between generations could lead to misinterpretation, it also created pathways for imagination and invention. As such, the tradition of passing down oral history is one of improvisation, relying on memory and imagination to fill in the gaps. The more these stories were repeated, the more questionable they became.

My painting process mirrors this method of storytelling by editing and censoring visual information. They are reconstructions based on a mixture of photographic references and retrospection. Comprised of layers of thin oil paint, some areas accumulate, creating thick, palpable textures, representing parts constantly retold. Other areas remain thin and transparent, reflecting information withheld or erased, bringing to light aspects of history that remain silent, lost in the transference of migration, colonization, and the passing of generations.





Anthony Palocci Jr.

Open Container | oil on linen, 11 x 15 inches



Anthony Palocci Jr.

Left to the Darkness and Right to the Light | oil on linen, 11 x 15 inches



Anthony Palocci Jr.

Every Day Is a New Day | oil on linen, 11 x 15 inches

Anthony Palocci Jr.

Boston, MA
206.679.0706 (SEASON)
anthonypaloccijr@gmail.com / @tubecolors

b. 1987 Salem, MA

Education

2012 MFA, Pratt Institute, Brooklyn, NY
2009 BFA, Montserrat College of Art, Beverly, MA

Professional Experience

2013- Visiting Lecturer, Massachusetts College of Art and Design, Boston, MA

Solo Exhibitions

2017 *It Can't Rain All the Time*, How's Howard?, Boston, MA
VOLTA NY, w/ SEASON, New York, NY
2016 *Seattle Art Fair*, w/ SEASON, Seattle, WA

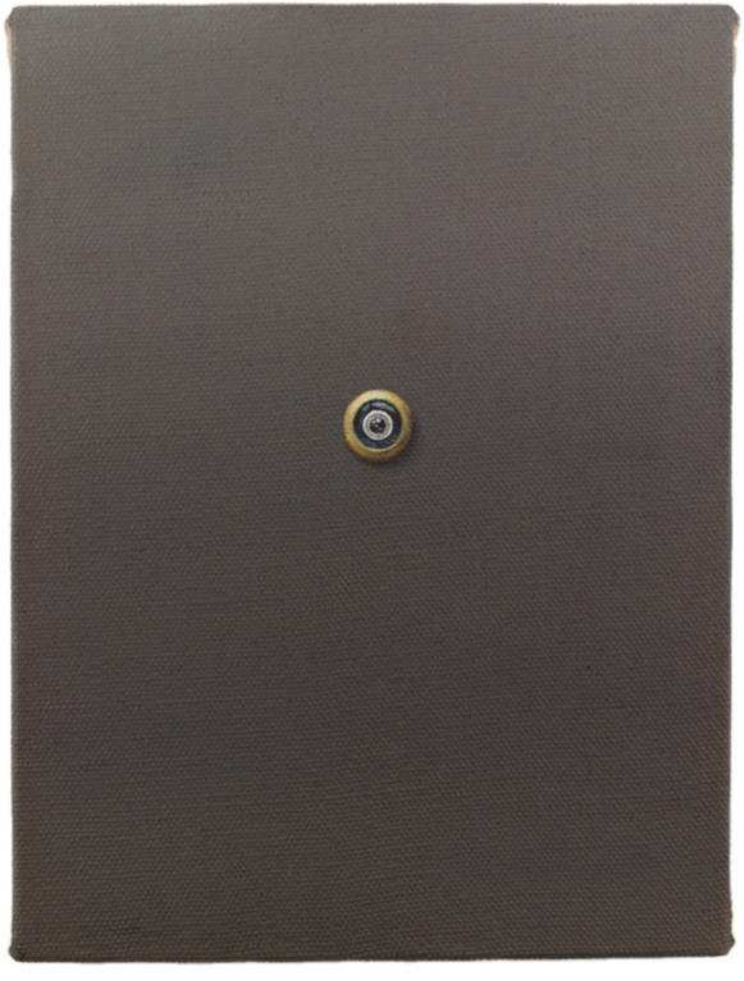
Group Exhibitions

2017 *I Remember You Well*, Galerie Eigenheim, Berlin, Germany
New Imagism in Contemporary Painting, Good Work Gallery, Brooklyn, NY
2016 *A Heads Up Game*, Metcalf Gallery, Modelle Metcalf Visual Arts Center, Taylor University, Upland, IN
2015 *Inaugural Show*, Regina Rex and (harbor), New York, NY
Slow Enhancers, Platform Gallery, Seattle, WA
2013 *2013 deCordova Biennial*, deCordova Sculpture Park and Museum, Lincoln, MA

Represented by
SEASON, Seattle, WA

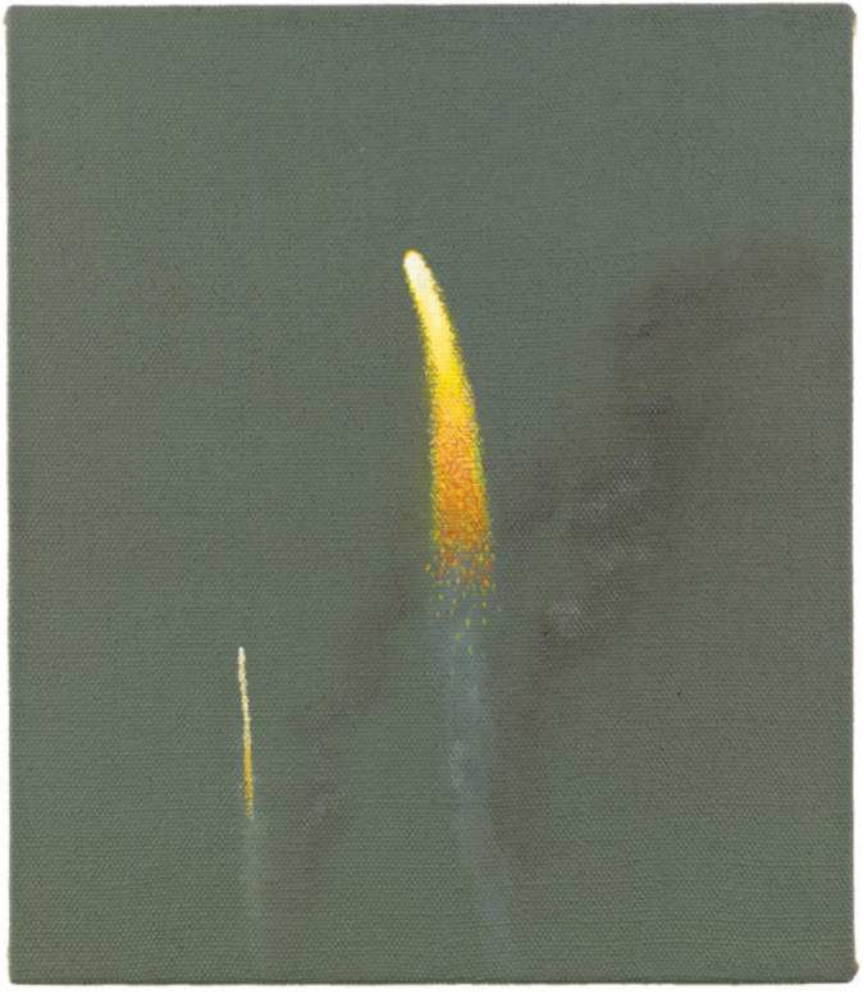
My recent paintings explore ideas of masculinity, sexuality, and loss through the close observation, isolation, and magnification of specific objects. The items depicted are often things made to be handled, grabbed, turned, and touched, such as doorknobs, belts, straps, and tools. The structure in the work is architectural, and scale is made monolithic with directional light. These works in oil or gouache and ink may be understood as scenes in a film, one image leading to and informing the next. They are close-ups of actions or inaction, just-befores or right-afters, characterized by a sense of potential and the presence of someone who is recognized only by their absence from the image.





Dana Powell

Brass Eye | oil on linen, 12 x 9 inches



Dana Powell

Rockets | oil on linen, 14 x 12 inches



Dana Powell

Pale Pool | oil on linen, 8 x 10 inches

Dana Powell

Brooklyn, NY

b. 1989 Milwaukee, WI

Education

2015 BFA, The Cooper Union, New York, NY

Solo Exhibitions

2017 *Smoke Screen,* Allen & Eldridge, New York, NY
2016 *Closer Things*, Sardine Gallery, Brooklyn, NY
Life Paintings, The Still House Group, Brooklyn, NY
2015 *Read,* The Cooper Union, New York, NY

Group Exhibitions

2017 *Far Out*, Castledrone, Boston, MA
Happy House, 79 Division St, New York, NY
The skies and the atmosphere most luscious, Allen & Eldridge, New York, NY
2016 *Silent Shout*, Atlas Studio, Newburgh, NY
Return Policy, Howard St, New York, NY
Shrines to Speed, Leila Heller Gallery, New York, NY
High and Tight, To____Bridges____, Bronx, NY
Ryobi Room Six, Brooklyn, NY
2015 *Strangers forming a group waiting to kiss*, Motel, Brooklyn, NY

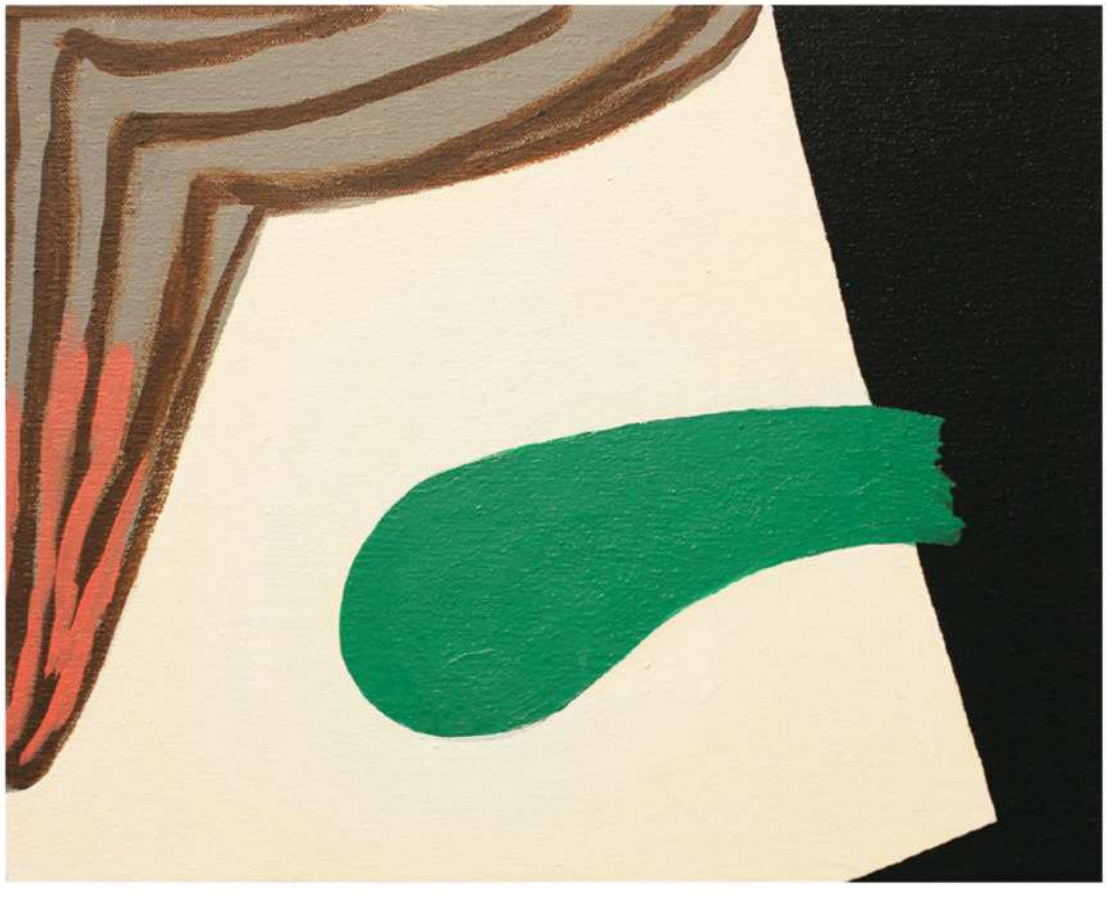
Publications

2017 "Beautiful People: Artist Dana Powell Finds Beauty in the Everyday," *PAPER Magazine* online, September 29
2016 "Art in New York," *TimeOut New York* online, December 5

I am a painter, in the most traditional sense of the word. I work with oil paint on linen, keeping my experiments with surface and material to a pretty bare minimum. My small-scale representational paintings isolate the banal objects and scenarios of the everyday.

Though the content is varied, each painting presents its precisely distilled subject using only the most essential means, letting formalities of color, light, and touch establish a provocative mood. There is no need for the viewer to be overburdened with too much visual information—these paintings are created as meditations, for both my audience and myself.





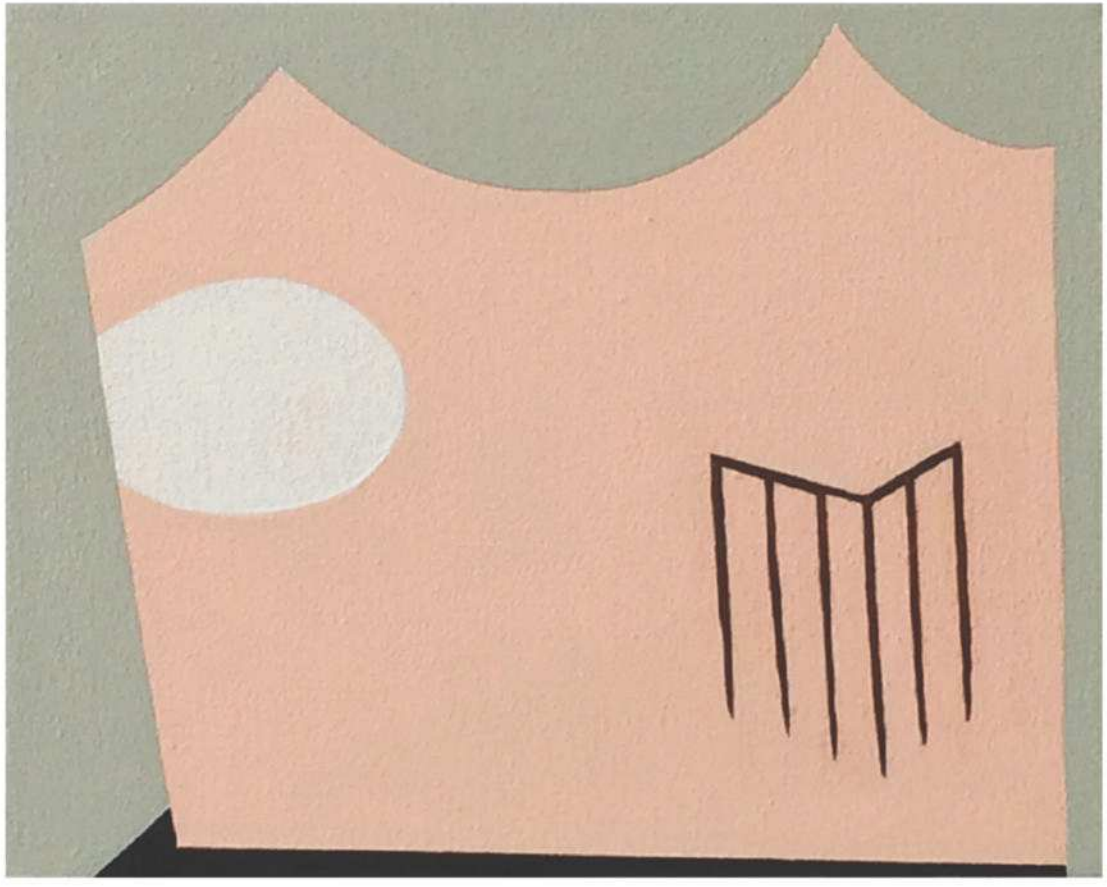
Karen Schifano

Floater | acrylic on canvas, 11 x 14 inches



Karen Schifano

Here's Looking at You | acrylic on canvas, 11 x 14 inches



Karen Schifano

Hawthorne | acrylic on canvas, 11 x 14 inches

Karen Schifano

New York, NY
www.karenschifano.com / @karenschifano

b. 1955 Huntington, NY

Education

1983 MFA, Hunter College, New York, NY

Residencies

1979-80 Visual Fellow, Fine Arts Work Center in Provincetown, Provincetown, MA
1979 Visual Fellow, The MacDowell Colony, Peterborough, NH

Solo Exhibitions

2014 *Karen Schifano: Paintings, Works on Paper*, Melville House, New York, NY
2012 *Karen Schifano: I'll Take You There*, Sydney Contemporary Non-Objective Art Project, Gallery 1, Sydney, Australia
2008 *Karen Schifano: Out of Bounds*, Tobey Fine Arts, New York, NY
2005 *Karen Schifano: New Paintings*, Tobey Fine Arts, New York, NY

Group Exhibitions

2017 *NY Art Live!*, Omeda Gallery, Osaka, Japan
Abstract Wall Paintings III: 100 Years de Stijl, Transmitter Gallery, New York, NY
2016 *Color, Shape & Form III*, Galerie Gris, Hudson, NY
2014 *Doppler Shift*, Visual Arts Center of New Jersey, Summit, NJ
2011 *1st International Festival of Non-Objective Art,* Pont de Claix, Grenoble, France
2008 *Minus Space*, PS1 MoMA, New York, NY

Publications

2017 Interview, *Lula JAPAN Magazine*, #6
2013 "In Conversation: Karen Schifano Interviewed by Mel Prest," *NY Arts Magazine*

I am a painter who is intrigued by the mind's ability to recognize, conceptualize, and manifest spatial constructs simply through the use of shape, edge, and color. Recent inspiration derives from theater stages, mouths, product labels, doorways, and windows: framed openings that can also be read as object or symbol, abstract shape or metaphor. The last few years have brought a focus on a series of smaller paintings that try to meld thought more overtly with feeling. Narrative allusions have been allowed to emerge and take their place "on stage," along with a sense of humor, all stemming from the urgency of creating something meaningful, and maybe lasting, on an intimate scale.





Erik Schoonebeek

Black Reacher | gouache and acrylic on book cover, 5.25 x 8.5 inches



Erik Schoonebeek

Too Much For Title | gouache and acrylic on book cover, 5 x 7 inches



Erik Schoonebeek

New Girl's Backyard | acrylic on book cover, 13.5 x 12.75 inches

Erik Schoonebeek

Brooklyn, NY
518.828.6680 (Jeff Bailey Gallery)
eschoonebeek@gmail.com / www.erikschoonebeek.com / @eschoonebeek

b. 1982 West Islip, NY

Education

2011 MFA, Mason Gross School of the Arts, Rutgers, New Brunswick, NJ
2006 BFA, State University of New York, New Paltz, NY

Solo Exhibitions

2016 *Tender Trap*, Jeff Bailey Gallery, Hudson, NY
2012 *Phantom Hand*, Jeff Bailey Gallery, New York, NY
Covers, Brick Walk Fine Arts, West Haven, CT
2008 *Erik Schoonebeek: Selected Recent Works,* James W. Palmer Gallery, Vassar College, Poughkeepsie, NY

Group Exhibitions

2017 *Infinity Pool*, SPRING/BREAK Art Show, New York, NY
2016 *Dandy,* Jeff Bailey Gallery, Hudson, NY
2015 *Peepholes / Private Eyes*, Dorsky Curatorial Programs, Long Island City, NY
2014 *Also on View: Erik Schoonebeek*, Jeff Bailey Gallery, Hudson, NY
Spitball, Storefront Ten Eyck, Brooklyn, NY
I Against I, David Shelton Gallery, Houston, TX
2012 *Division 169*, Rawson Projects, Brooklyn, NY
2011 *Abstracted*, DNA Gallery, Provincetown, MA
First Look III, Hudson Valley Center for Contemporary Art, Peekskill, NY
2009 *Palms*, Geoffrey Young Gallery, Great Barrington, MA

Represented by

Jeff Bailey Gallery, Hudson, NY

(Editor's Note: The artist has chosen not to include a statement.)





Travis K. Schwab

Lexy with Plants | oil on canvas, 48 x 36 inches



Travis K. Schwab

The Sea | oil on canvas, 16 x 20 inches



Travis K. Schwab

Molly Ringwald | oil on canvas, 14 x 11 inches

Travis K. Schwab

Pittsburgh, PA
713.807.7760 (Cindy Lisica Gallery)
art@traviskschwab.com / www.traviskschwab.com / @traviskschwab

b. 1984 Wichita, KS

Solo Exhibitions

2016 *Plastics*, Cindy Lisica Gallery, Houston, TX
2015 *Exposures: Lost & Found*, The Andy Warhol Museum, Pittsburgh, PA
Scratching the Itch, Revision Space Gallery, Pittsburgh, PA

Group Exhibitions

2016 *Pop Presence*, Cindy Lisica Gallery, Houston, TX
Over Time, Cindy Lisica Gallery, Houston, TX
2015 *Screen Memories*, Lawrence Hall Gallery, Point Park University, Pittsburgh, PA
2014 *Great Waves: Revision Space Summer Show*, Revision Space Gallery, Pittsburgh, PA
2013 *30:2*, Pittsburgh Center for the Arts, Pittsburgh, PA

Publications

2016 *PaperCity Magazine*
2014 *New Republic*
2013 *Supersonic Electronic Art*
New American Paintings, #104

Represented by
Cindy Lisica Gallery, Houston, TX

I paint or draw thinking it may answer my questions about something I find interesting or want to know more about. The process becomes a dialogue—like having a conversation without words.

I am a self-taught painter, meaning I did not go to school for painting but for graphic design, which was helpful for learning about composition. All of my work is based on photographic images that I find or shoot myself. Pictures from the Internet, old albums, books, magazines, and snapshots of TV screens or movies provide great source material. I have been drawing for as long as I can remember, and began practicing in oil about nine years ago. At first I was reluctant to try and work in such a historic medium, feeling intimidated about approaching something I could never master, as I am colorblind to a certain degree. But the more I work, the more obvious the creative benefits of being a self-taught painter become to me.





Alexandria Smith

The Skin That We Speak | acrylic, oil, and enamel on canvas, 84 x 60 inches



Alexandria Smith

something in the way of things | oil on panel, 30 x 30 inches



Alexandria Smith

The Pleasure Principle | mixed media on canvas and paper, 120 x 168 inches

Alexandria Smith

Wellesley, MA
alexandriasmithstudio@gmail.com / www.alexandriasmith.com / @asmithstudios

b. 1981 Bronx, NY

Education

2015 Skowhegan School of Painting and Sculpture, Madison, ME
2010 MFA, Parsons The New School for Design, New York, NY

Residencies

2018 The MacDowell Colony, Peterborough, NH
Bemis Center for Contemporary Art, Omaha, NE
2017 LMCC Process Space Residency, Governor's Island, NY
Yaddo Residency, Saratoga Springs, NY

Solo Exhibition

2017 *Try a Little Tenderness*, The Union for Contemporary Art, Omaha, NE

Group Exhibitions

2018 *The Lure of the Dark: Contemporary Painters Conjure The Night*, MASS MoCA, North Adams, MA
2017 *Black Pulp!*, Yale School of Art, New Haven, CT (traveled)
2015 *Tales and Passions*, Galerie Placido, Paris, France
2014 *Last Night I Had a Glimpse of the Good Life*, Thierry Goldberg Gallery, New York, NY

Awards

2016 Pollock-Krasner Foundation Grant
EFA Robert Blackburn Studio Immersion Fellowship

Publication

2014 "Alexandria Smith's Adorably Grotesque Cartoons Explore What Little Girls Are Made Of," *Huffington Post,* September

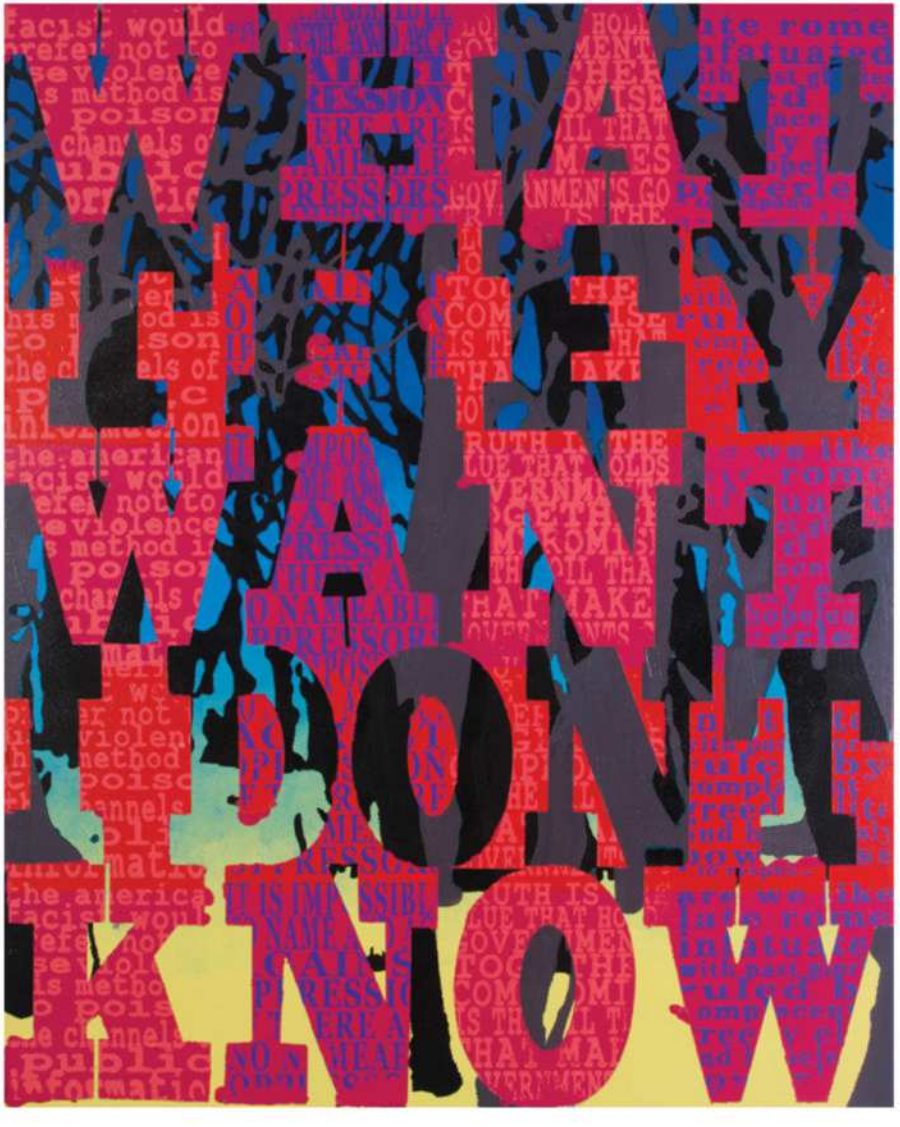
Collections

Peggy Cooper Cafritz
Schomburg Center for Research in Black Culture

Interweaving memory, autobiography, and history, my mixed-media work explores the transformative girlhood experiences that shape the people we become and illuminates the complexities of identity. I obsessively deconstruct images of the female body, transforming them into an abstract tableau that represents flux and brings up complicated notions of identity, gender, sexuality, and psychology.

My practice—in both subject matter and studio preparation—is defined by a unique relationship to the body. Utilizing my archive of completed works, I source printed images of my completed paintings to create new images through a regenerative collage process. I recreate symbols that have been prevalent in my work over the past five years and recontextualize them through the use of various painting and printmaking methods.





Joe Wardwell

What They Want I Don't Know | acrylic on canvas, 60 x 48 inches



Joe Wardwell

There Was a Time, There Was a Place, There Was a Reason | acrylic on canvas, 60 x 48 inches



Joe Wardwell

Gimme Gimme Gimme (ABBA version) | oil on hemp, 22 x 30 inches

Joe Wardwell

Boston, MA
917.744.7957 (LaMontagne Gallery)
joe@joewardwell.com / www.joewardwell.com / @joe_wardwell

b. 1972 Chapel Hill, NC

Education

1999 MFA, Boston University, Boston, MA
1996 BFA, University of Washington, Seattle, WA
BA, University of Washington, Seattle, WA

Solo Exhibitions

2017 *Hello America: 40 Hits from the 50 States*, MASS MoCA, North Adams, MA
2015 *Down from Day One*, Giampietro Gallery, New Haven, CT
2014 *Party Over*, LaMontagne Gallery, Boston, MA
2013 *As We Go Up We Go Down,* Prole Drift Gallery, Seattle, WA
2011 *Untied We Stand*, Heskin Contemporary, New York, NY

Group Exhibitions

2015 *This Is Boston Not L.A.*, Zevitas Marcus, Culver City, CA
2014 *Language as Inspiration: Works from deCordova's Collection,* DeCordova Sculpture Park and Museum, Lincoln, MA
2009 *Contemporary Outlooks: Seeing Songs*, Museum of Fine Arts, Boston, Boston, MA

Publications

2014 "No Shorthand for Wardwell's Feisty Effects," *Boston Globe*, July 1
2013 "Words and Images Conjure New Meaning in Joe Wardwell's Paintings," *Seattle Times*, April 26
2006 "Joe Wardwell," *Artforum*, vol. 45, #3, pp. 302–3, November

Collections

Museum of Fine Arts, Boston
DeCordova Museum and Sculpture Park

Represented by

LaMontagne Gallery, Winchester, MA
Giampietro Gallery, New Haven, CT

My paintings integrate landscape, text, musical allusions, and abstraction to investigate myths about "nature" and national identity in the United States. The landscape images that I use inevitably allude to an end or irrevocable change in "nature" as we know it.

The large text fragments I use are lyrics from rock songs, which are taken out of their original context to allow for new interpretations that illustrate an alternative American cultural consciousness. By inserting painted text into the landscapes, I undermine the traditional heroic cultural connotations of the landscape and suggest a different narrative.

Looking at America through the layered lenses of landscape imagery, abstraction, political slogans, and rock lyrics, my paintings invite a more contemplative, nihilistic, foreboding, or oblique reading.





Justin R. Webb

Sleeping Bear, Reflection, Window, Cat | oil on canvas, 8 x 10 inches



Justin R. Webb

Orange, Reflection, Painting, Oasis, Diorama, Rose, Chair, Interior | oil on canvas, 9 x 11 inches



Justin R. Webb

Orange, Matisse, Dog Legs, Kitchen Table Setting | oil on canvas, 6 x 8 inches

Justin R. Webb

Philadelphia, PA
justinrwebb@me.com / www.justinrwebb.com / @akeswale

b. 1982 Detroit, MI

Education

2008 Pennsylvania Academy of the Fine Arts, Philadelphia, PA
2006 Kendall College of Art & Design of Ferris State University, Grand Rapids, MI

Solo Exhibitions

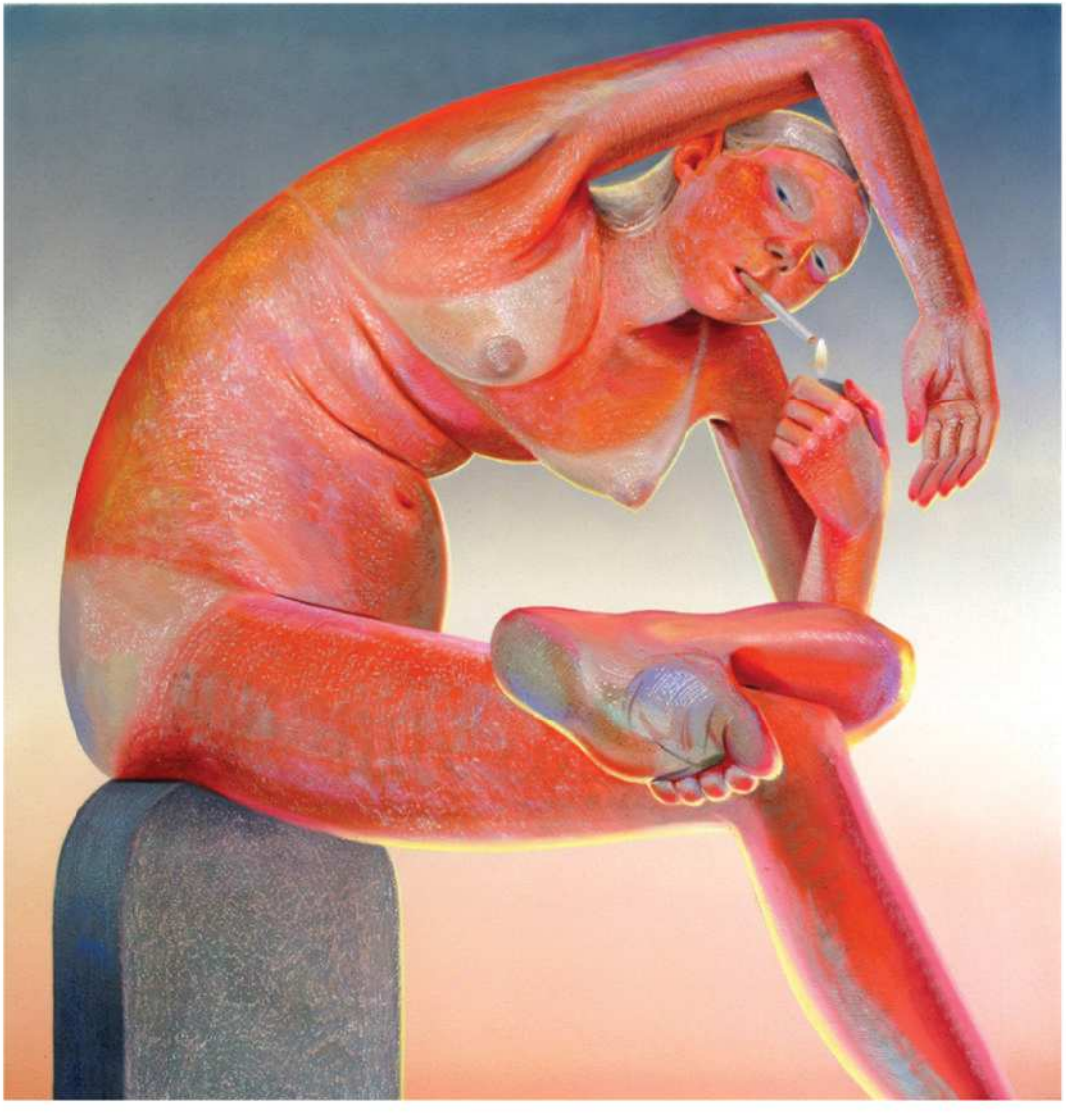
2016 *Interior: Spring/Summer 2016,* Central Tattoo Studio, Philadelphia, PA
2015 *Window on Broad Project Space,* Rosenwald-Wolf Gallery, The University of the Arts, Philadelphia, PA
2014 *Challenge One – 47th Annual Wind Challenge Exhibition Series*, Fleisher Art Memorial, Philadelphia, PA

Group Exhibitions

2017 *Enormous Tiny Art #22*, 2017 Nahcotta, Portsmouth, NH
Jump Cut, Fjord Gallery, Philadelphia, PA
Planted a Thought, Gross McCleaf Gallery, Philadelphia, PA
2016 *The Thing Itself*, Coop Gallery, Nashville, TN
Philadelphia Painters, The Marlin and Regina Miller Gallery, Kutztown University, Kutztown, PA
2015 *Enormous Tiny Art 18*, Nahcotta, Portsmouth, NH
Perpetual Insight, The Galleries, Concord, NC
The Woodmere Annual: 74th Juried Exhibition, Woodmere Art Museum, Philadelphia, PA
Introductions, Trestle Gallery, Brooklyn, NY

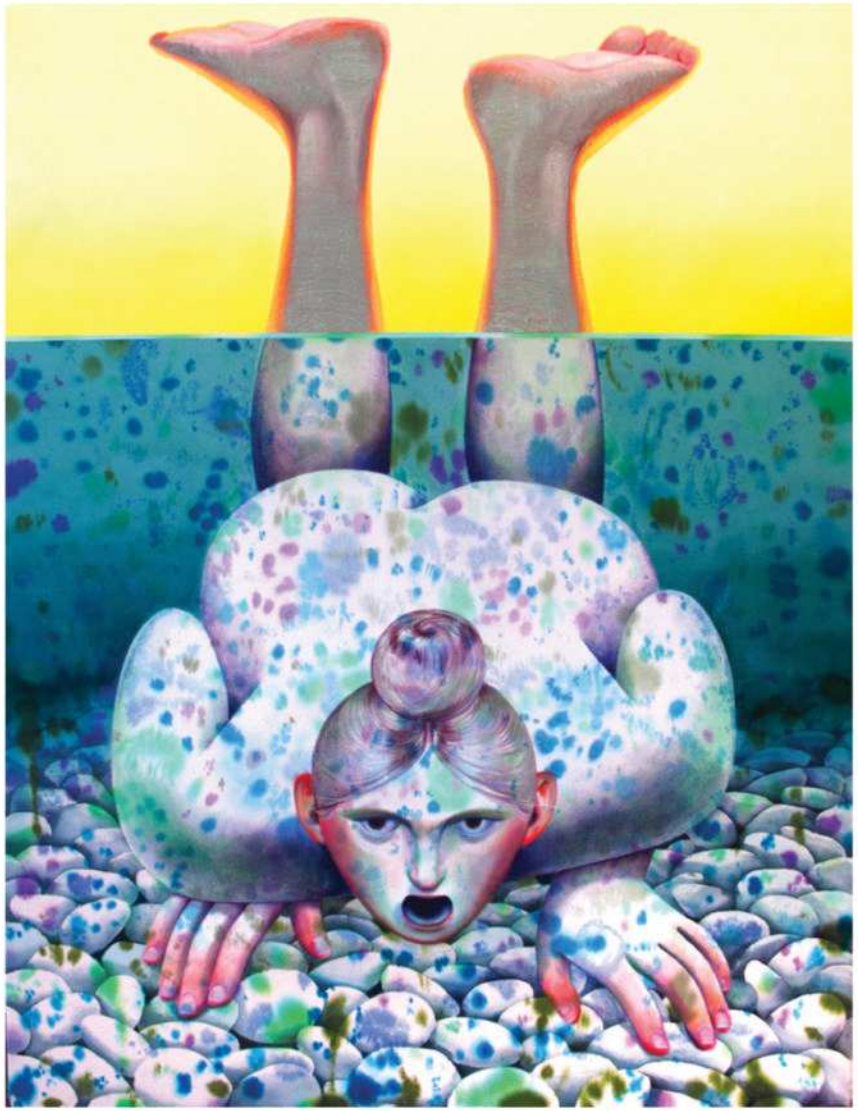
I create domestic spaces infused with props that are intended to trigger memory. I set a stage and construct the framework in which action will take place, or has already. My interest is in the formation of narratives through the mise-en-scène, passages of visual rest, and timeless moments that shift between observation and memory.





Robin F. Williams

Burn | acrylic, oil, and oil stick on canvas, 50 x 48 inches



Robin F. Williams

Bottom Feeder | acrylic, and oil on canvas, 50 x 38 inches



Robin F. Williams

Spa Night | acrylic and oil on canvas, 96 x 90 inches

Robin F. Williams

Brooklyn, NY
212.647.1044 (P•P•O•W Gallery)
robinwilliamsart@gmail.com / www.robinfwilliams.com / @robinfrancescawilliams

b. 1984 Columbus, OH

Education

2006 BFA, Rhode Island School of Design, Providence, RI

Residency

2011 MacDowell Colony Fellowship, Peterborough, NH

Solo Exhibitions

2017 *Your Good Taste Is Showing*, P•P•O•W Gallery, New York, NY
2014 *Sons of the Pioneers*, P•P•O•W Gallery, New York, NY
2011 *Rescue Party*, P•P•O•W Gallery, New York, NY
2008 *After Birth*, Jack the Pelican Presents, Brooklyn, NY

Group Exhibitions

2017 *A Space for Thought*, Brand New Gallery, Milan, Italy
Post Analogue Painting II, The Hole, New York, NY
2016 *Et Arcadia Ego*, New Museum Los Gatos, Los Gatos, CA
The Woman Destroyed, P•P•O•W Gallery, New York, NY
2014 *Sargent's Daughters*, Sargent's Daughters, New York, NY

Award

2010 Brooklyn Academy of Music Spring "Playbill Artist"

Publications

2017 "What to See in New York Art Galleries This Week," *New York Times*, November 3
"Goings on About Town," *New Yorker Magazine*, November 6
2016 "Robin F. Williams: Hero Painter," *Juxtapoz,* July 18
2014 "Dreaming of Fluorescent Men," *Hyperallergic,* March 5

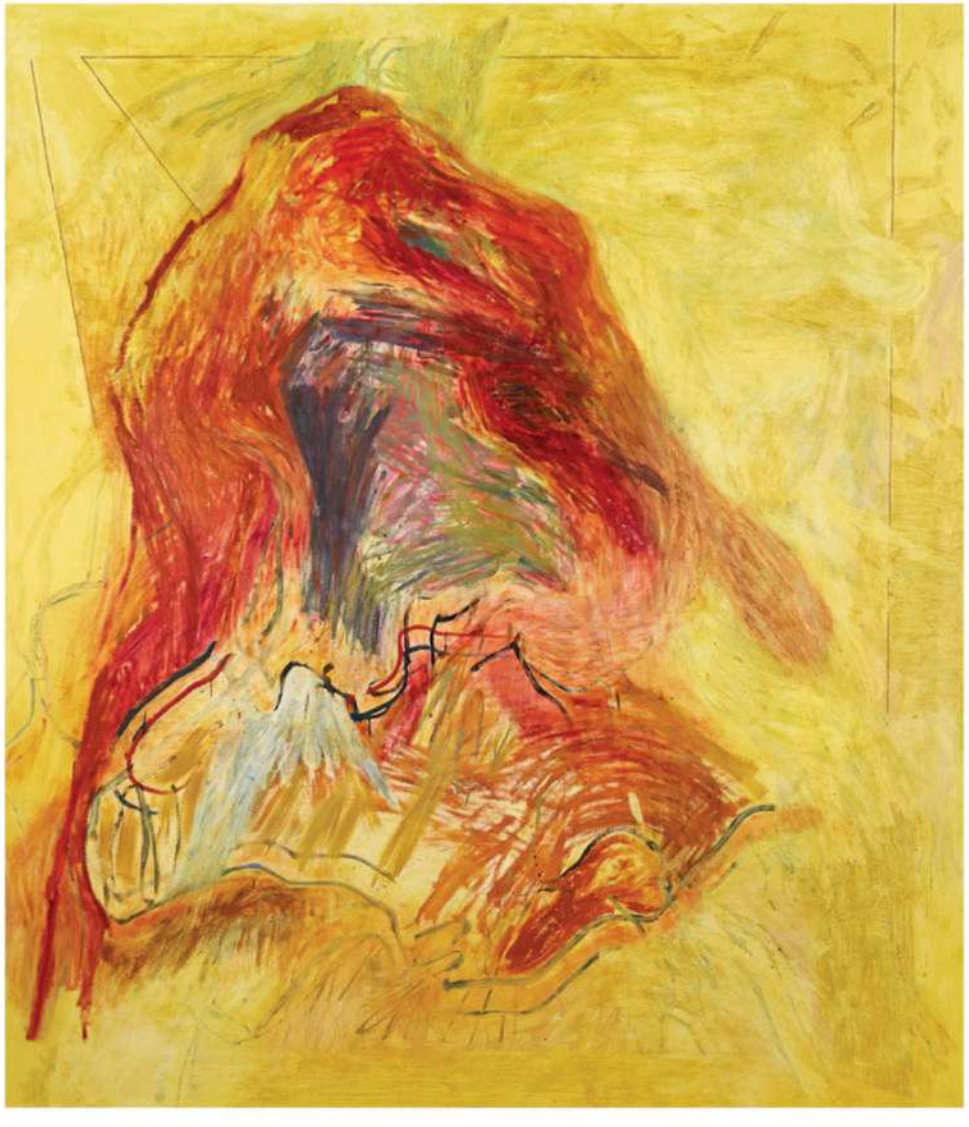
Represented by

P•P•O•W Gallery, New York, NY

My work exists at the intersection of genre painting and portraiture. Most recently, my subjects are fictional women in unexpected or awkward poses. They provide the viewer with a dark but humorous version of their most culturally valuable attributes (sex appeal, youth, style, grace). In doing so, the figures expose the backhanded offer of limited power these traits promise to women.

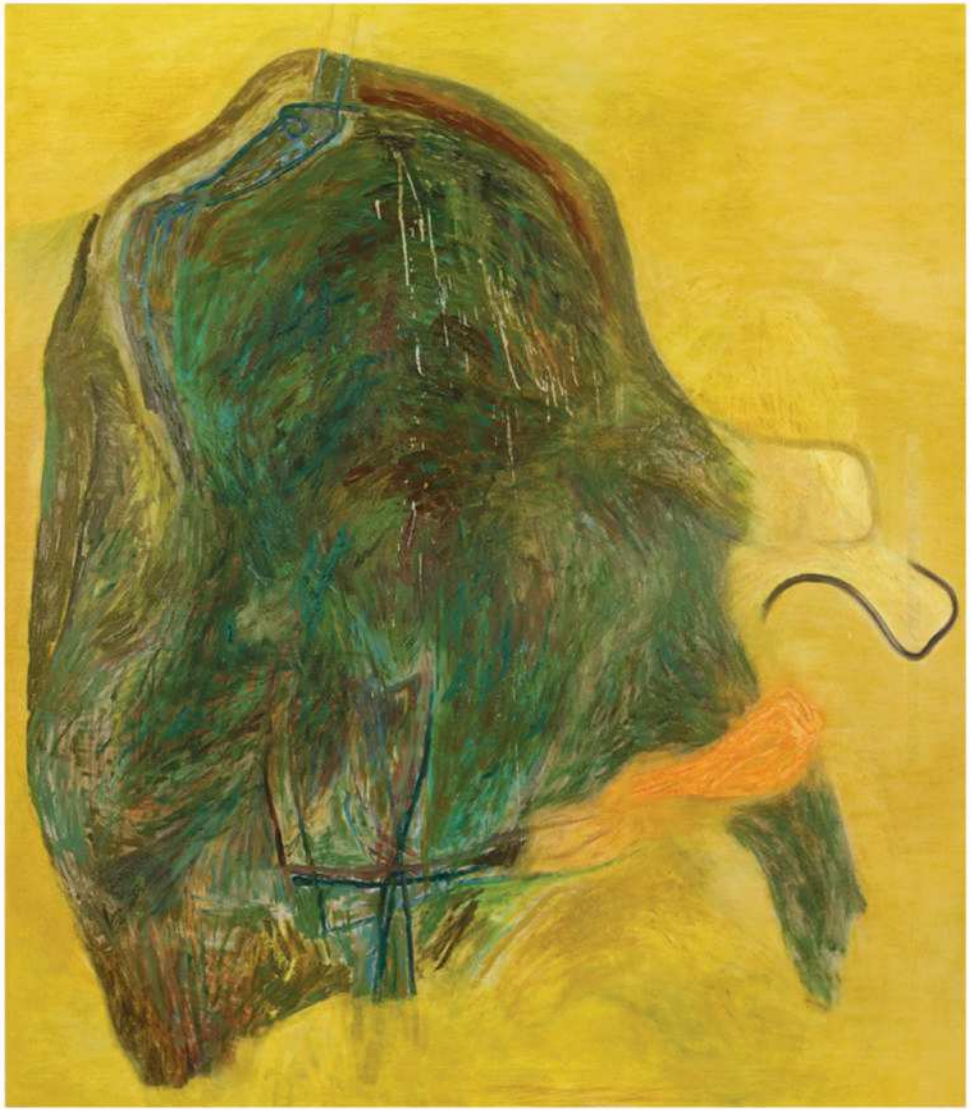
The surfaces within a given work shift greatly in texture and application, ranging from oil to airbrush to stained raw canvas. Each painting is an assemblage of dueling edges, approaching some form of realism or surrealism. The surface contradictions nod to the content: female bodies in conflict with their unsanctioned desires. By using the language of 1970s print advertisements, I aim to reinterpret this imagery, previously appropriated from art history, for a contemporary take on female sexuality.





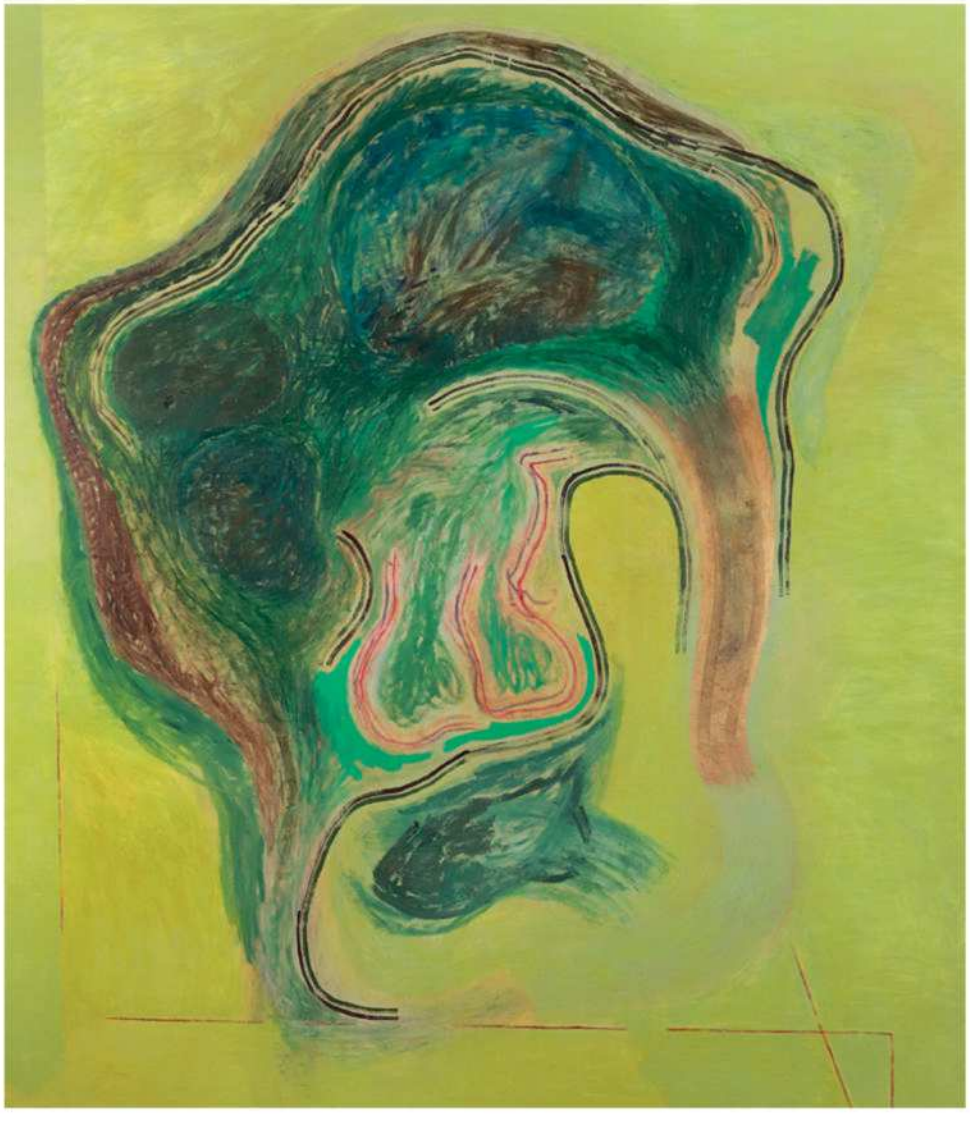
Randy Wray

Residuum | oil on linen, 90 x 78 inches



Randy Wray

Spark Plug | oil on linen, 90 x 78 inches



Randy Wray

Incubator | oil on linen, 90 x 78 inches

Randy Wray

Brooklyn, NY
studio@randywray.net / www.randywray.net / @randywraynyc

b. 1965 North Carolina

Education

1990 Skowhegan School of Painting and Sculpture, Madison, ME
1987 BFA, Maryland Institute College of Art, Baltimore, MD

Solo Exhibitions

2016 *Different Roads - Same Destination: Arthur Simms & Randy Wray*, Dorsky Gallery, Long Island City, NY
2003 Weatherspoon Art Museum, Greensboro, NC
1995 Galleria Camargo Vilaça, São Paulo, Brazil

Group Exhibitions

2016 *Objecty*, Tibor de Nagy Gallery, New York, NY
2005 *Greater New York*, MoMA PS1, Long Island City, NY

Awards

2015 NYFA Fellowship Painting
2013 Adolph & Esther Gottlieb Grant
2011 Marie Walsh Sharpe Art Foundation Space Program
2002 John Simon Guggenheim Fellowship

Collections

Art Institute of Chicago
Columbus Museum of Art
Greenville County Art Museum
Museu de Arte Moderna
Weatherspoon Art Museum

I make both paintings and sculptures, and approach them in a similar way. Guided by intuition, I slowly build works by adding and subtracting elements until I discover forms that interest me. During this process, new layers of information don't always completely cover previous gestures, and traces of earlier lines and colors create trails of my exploration. Although my works are nonobjective, they can function as Rorschach tests, at times evoking figures, floral bouquets, or rock formations (animal, vegetable, mineral), depending on the viewer's inclination. I strive to create paintings and sculptures that are highly specific but not overdetermined. They are first and foremost new facts to be experienced.





Leon Wen Xu

Shyned Up | acrylic and reflective tape on cement panel, 9 x 9 inches



Leon Wen Xu

Without Invitation | acrylic and industrial marker on wood panel, 7 x 5 inches



Leon Wen Xu

Wealthy but Unhealthy | acrylic and spray paint on canvas panel, 32 x 48 inches

Leon Wen Xu

Philadelphia, PA
leonwenxu@gmail.com / www.leonwenxu.com / @moderndayconfucius

b. 1995 Zhongshan, China

Education

2018 University of Pennsylvania, Philadelphia, PA
2017 Pennsylvania Academy of the Fine Arts, Philadelphia, PA

Group Exhibitions

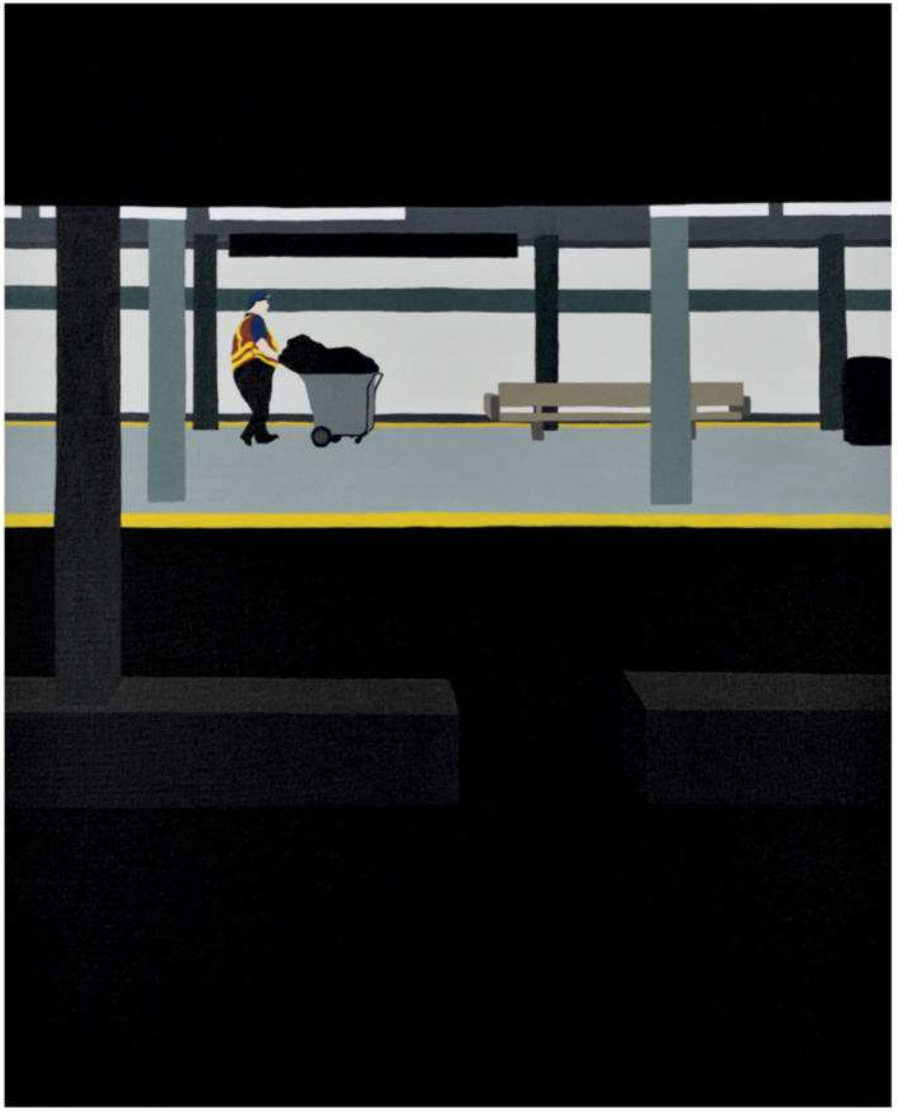
2017 *Idle Hands*, Pilot+Projects Gallery, Philadelphia, PA
Annual Student Exhibition, Pennsylvania Academy of the Fine Arts, Philadelphia, PA
Found, Little Berlin Gallery, Philadelphia, PA
2016 *3rd Annual Emerging Talent*, Seraphin Gallery, Philadelphia, PA
Surface Tension, Great Far Beyond Gallery, Philadelphia, PA
Origins, Crawford Gallery, Chestnut Hill Academy, Philadelphia, PA
Crosscurrents, Pennsylvania Academy of Fine Arts, Philadelphia, PA
2015 *Philly Art Schools Group Exhibition*, University of the Arts, Philadelphia, PA
Feels 3, Wine and Bowtie at American Steel Studios, Oakland, CA

Awards

2016 John Galassso Memorial Prize
James P. Bonelli, Jr., Memorial Prize
The Mindel Caplan Kleinbard Award
2012 3rd Place Winner, Congressional Art Competition

My paintings are snapshots of my everyday life experiences. As a graffiti writer, my visual perception of the world around me has been molded to observe and absorb that which others do not. I appreciate visual moments that exist naturally and unintentionally. Gentrification has led to many deconstructions and reconstructions in my environments. These evolving changes leave a lot of beautiful history or signs of the future that I capture visually. I recreate these certain moments with references and my feelings toward these environments. Through my work, I create tools to help my audience slow down and see the visual history of the places I have captured.





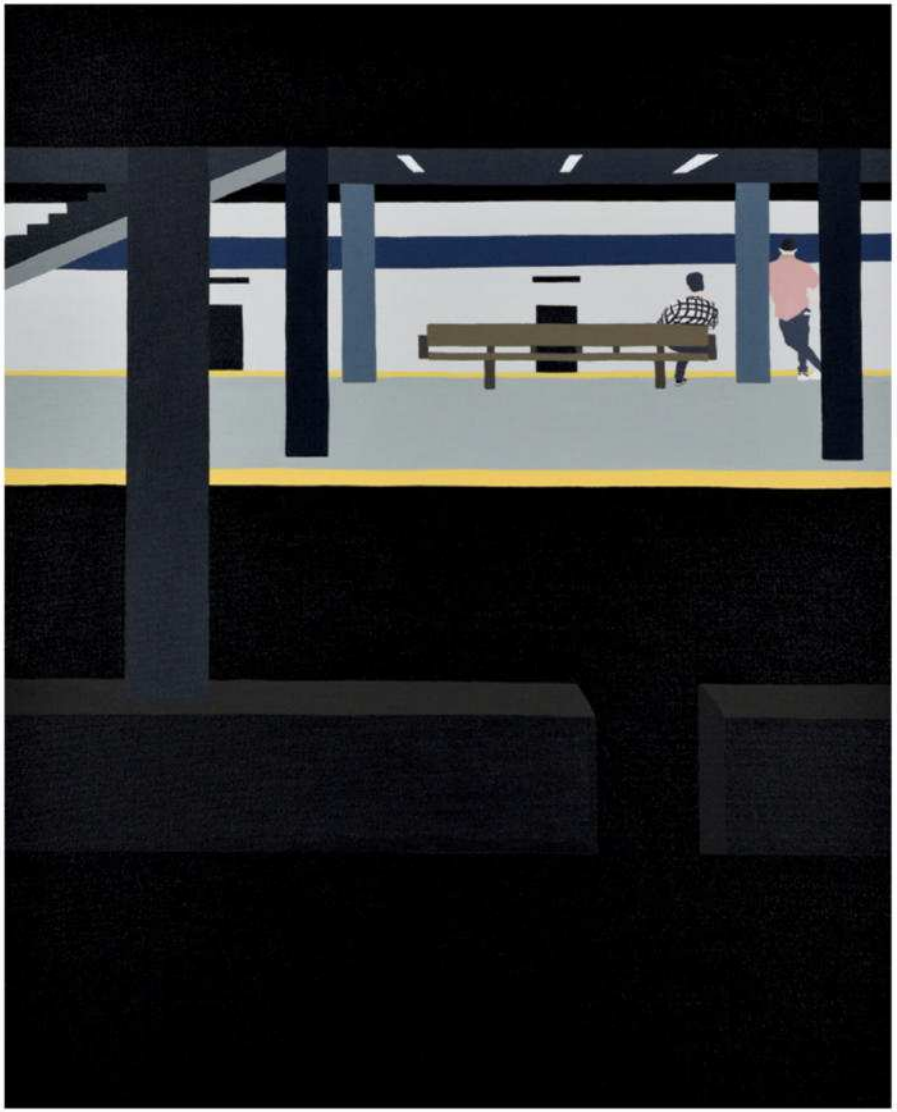
Gwen Yip

NYC Subway #2 | acrylic on canvas, 30 x 24 inches



Gwen Yip

NYC Subway #1 | acrylic on canvas, 34 x 23 inches



Gwen Yip

NYC Subway #3 | acrylic on canvas, 30 x 24 inches

Gwen Yip

Westfield, NJ
gwenyip@gmail.com / www.gwenyip.com / @gwen.yip

b. 1979 Hong Kong, China

Education

2010 Central Saint Martins College of Art and Design, London, England

Group Exhibitions

2017 *32nd Chelsea International Fine Art Competition*, Agora Gallery, New York, NY
2012 *Oxfam One-Seventh Exhibition*, Edge Gallery, Hong Kong, China
2011 *Passion for Art*, Hong Kong Arts Centre, Hong Kong, China
Desire, The Portman Gallery, London, England
Devour, The Emerging Artists Exhibition, Battersea Evolution, London, England

Award

2017 32nd Chelsea International Fine Art Competition

In my paintings, I show people who are alone, even in the middle of the city. They are isolated, lost in their own thoughts or walking away from the viewer; I also reveal the emptiness of the streets and subway platforms where they are. I use strong colors and clean lines to give each painting a simplicity that both makes us feel the silence of city life and creates its own inner beauty.



Editor's Selections >



The following section is presented in alphabetical order.
Biographical information has been edited.
Prices for available work may be found on p176.



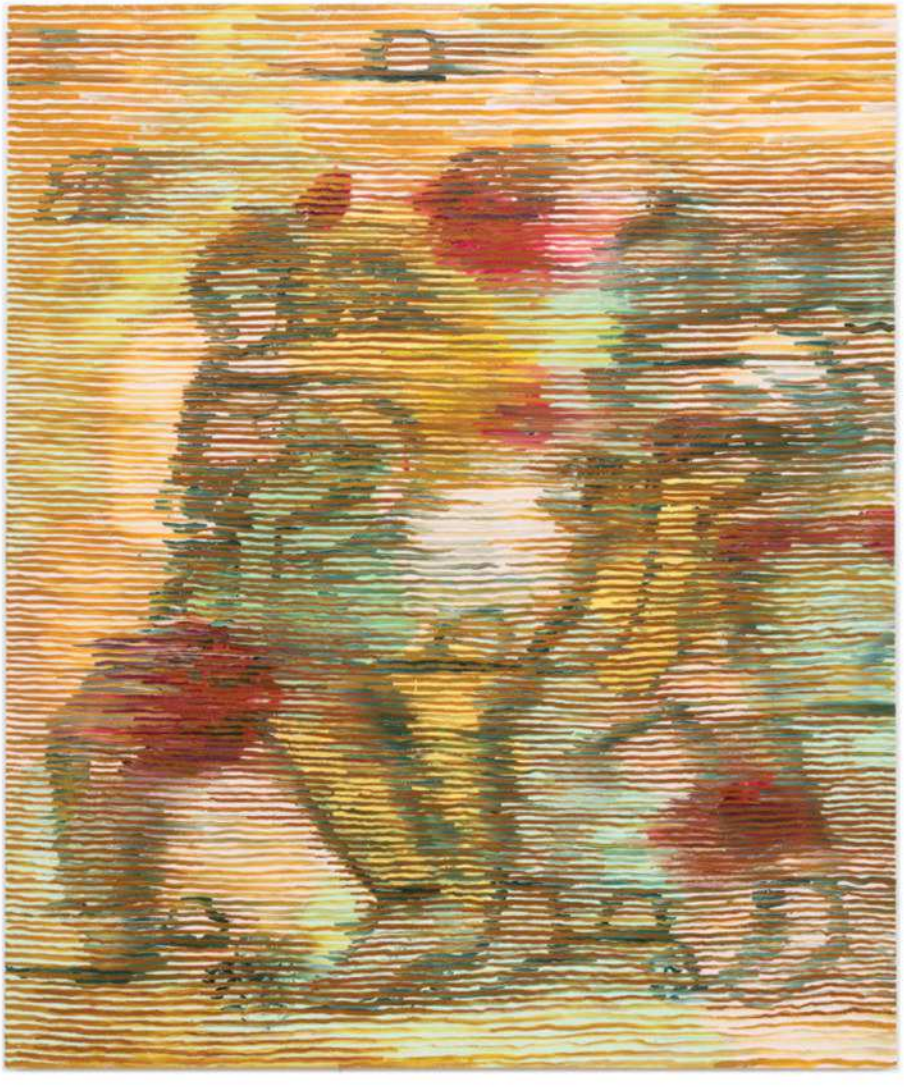
Delphine Hennelly

Run through the Fiesta | oil on canvas, 72 x 60 inches



Delphine Hennelly

In Arcadia There I Go | oil on canvas, 72 x 60 inches



Delphine Hennelly

Her Choice Her Tears | oil on canvas, 72 x 60 inches

Delphine Hennelly

New York, NY
delphinehennelly36@gmail.com / www.delphinehennelly.com / @delphinehennelly

b. 1979 Vancouver, Canada

Education

2017 MFA, Rutgers University, Rutgers, NJ
2002 BFA, The Cooper Union, New York, NY

Residencies

2014 NARS Residency, Brooklyn, NY
2003 Paintings Edge Residency, Idyllwild, CA

Professional Experience

2017 Part-time Lecturer, Rutgers University, Rutgers, NJ
Adjunct Lecturer, Brooklyn College, Brooklyn, NY

Group Exhibitions

2017 *Pre-Verse*, St. Charles Projects, Baltimore, MD
Borrowed, Spaceworks, Brooklyn, NY
Missing Me One Place Search Another, TIArts, Brooklyn, NY
Settling the Ghost, Standard Projects, Hortonville, WI

Awards

2017 John I. Bettenbender Memorial Performance Award
2016 Tepper Scholarship
2001 Elizabeth Greenshields Foundation Award
1999 Elizabeth Greenshields Foundation Award

Publication

2017 "Interview with Painter Delphine Hennelly," *BODY* online, January 13

I am interested in the use of a pastel palette suggesting a playful levity while subverting the trope of its gendered proclivity. Flower garlands decorate but also act as a foil—to distract. Stones lock the picture plane in place like paper weights. These motifs, along with the colors I choose, formally build a ligature from which to hang the image. Within this framework, repetition and decoration, either masking or unmasking, offer a multiplicity of possible interpretations. In her text titled "Patterns, Grids, and Painting," published in *Artforum* in 1975, Amy Goldin states: "Pattern is basically antithetical to the iconic image, for the nature of pattern implicitly denies the importance of singularity, purity, and absolute precision." I enjoy seeing how far I can subvert the iconic, ridding it of a singular meaning.





Ryan Nord Kitchen

Last Winter | oil on linen, 24 x 21 inches



Ryan Nord Kitchen

Dusk | oil on linen, 24 x 21 inches



Ryan Nord Kitchen

Moonlit Path | oil on linen, 24 x 21 inches

Ryan Nord Kitchen

New York, NY
212.375.8043 (Nicelle Beauchene Gallery)
www.ryannordkitchen.com

b. 1988 Eden Prairie, MN

Education

2014 MFA, Maryland Institute College of Art, Baltimore, MD
2011 BA, Luther College, Decorah, IA

Solo Exhibitions

2018 *Landscape Paintings*, Nicelle Beauchene Gallery, New York, NY
2016 *Winter Paintings*, Nicelle Beauchene Gallery, New York, NY
2015 *Summer Paintings*, Terrault Contemporary, Baltimore, MD
Paintings, Galleri Jacob Bjørn, Aarhus, Denmark
2014 *Polyrhythms*, Amalie Rothschild Gallery, Creative Alliance, Baltimore, MD

Group Exhibitions

2017 *Riot Act*, Gangway NPT Gallery, Newport, RI
Selected Works from the Bech Risvig Collection, Huset for Kunst og Design, Holstebro, Denmark
2016 *Salt Talk*, Auto Body, Bellport, NY
35 Works on Paper, BEERS London, London, England
The Clear and the Obscure, Lulu, Mexico City, Mexico
Mother Popcorn, Big Medium, Austin, TX
Jon Pilkington, Ryan Nord Kitchen, Stefanie Heinze, Rod Barton, London, England
2015 *Hands Off,* NAM Project Milano, Milan, Italy

Publication

2016 "Review: Ryan Nord Kitchen: Small Abstracts, Big Impact," *New York Times,* April 29

Represented by

Nicelle Beauchene Gallery, New York, NY

My paintings build on the work of my predecessors; Lois Dodd, Marsden Hartley, Paul Cézanne, to cite a few. Shuttling between abstraction and representation, my canvases' inclination toward pure gesture is refuted by their reference to the natural world, both archetypal and impressionistic. Through the rhythmic play and integration of fragmentary linear and planar elements, I work toward cultivating a contemporary and unique vernacular.

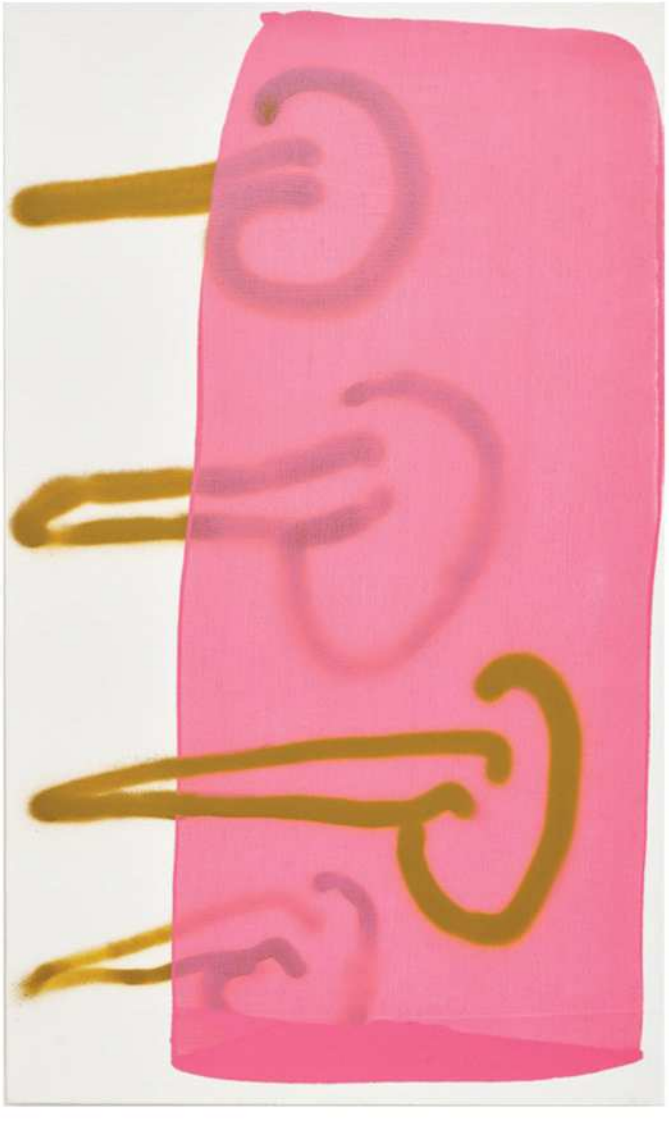
My practice resides somewhere between drawing and painting. Through the use of flattened volumes, shallow depth of field, and the tension created by heightened formal contrasts (figure and ground, surface and depth), I advocate for the continuation of modernism's distrust of mimesis, while acknowledging abstraction's need for realism as counterpoint. If seemingly improvised, each mark is indeed measured, informed by both my own experience of nature and my ongoing investigation of formal composition. Cumulatively, the works construct a lexicon of vistas, moonlit gardens, sunlit pathways, and river views that encourages a reverent, if idiosyncratic, reading of the American landscape.





Mel Reese

Civil Rights | acrylic and spray paint on canvas, 42 x 25 inches



Mel Reese

Misogyny | acrylic and spray paint on canvas, 42 x 25 inches



Mel Reese

Racism | acrylic and spray paint on canvas, 42 x 25 inches

Mel Reese

Brooklyn, NY
mreese_art@icloud.com / www.melreese.com / @melaniereese

b. 1991 Livingston, NJ

Education

2017 MFA, School of Visual Arts, New York, NY
2014 Post-Baccalaureate Certificate, San Francisco Art Institute, San Francisco, CA
2013 BS, Skidmore College, Saratoga Springs, NY

Residency

2017 Vermont Studio Center, Johnson, VT

Solo Exhibitions

2017 *SSS#23,* R&D Studios, Bushwood, NY
4 Trumps, Suzette LaValle, Brooklyn, NY

Group Exhibitions

2017 *Unicode*, SVA Exhibition, Flatiron Gallery, New York, NY
Cognitive Dissidence, Thesis Exhibition, SVA MFA Fine Arts, Brooklyn, NY
The Map Is Not the Territory, SVA MA Curatorial Practices, Pfizer Building, NY
58th Long Island Artist Exhibition, Art League of Long Island, Jeanie Tengelsen Gallery, Dix Hills, NY
¡¡¡Girls Gone Wild: NastyWomanEdition!!!, R&D Studios Bushwood, Ridgewood, NY
2016 *ARTIFICIAL FRILLS,* Cloying Parlor, Brooklyn, NY
Breach, Rabbit Hole Studio, Brooklyn, NY
2015 *Remember Me Offline*, SVA MA Curatorial Practice, New York, NY

Publications

2017 "NYC," *Vellum Magazine*, fall/winter
2016 "Women's Lib: Melanie Reese Talks Abstract Art," *THE KIND,* June 29

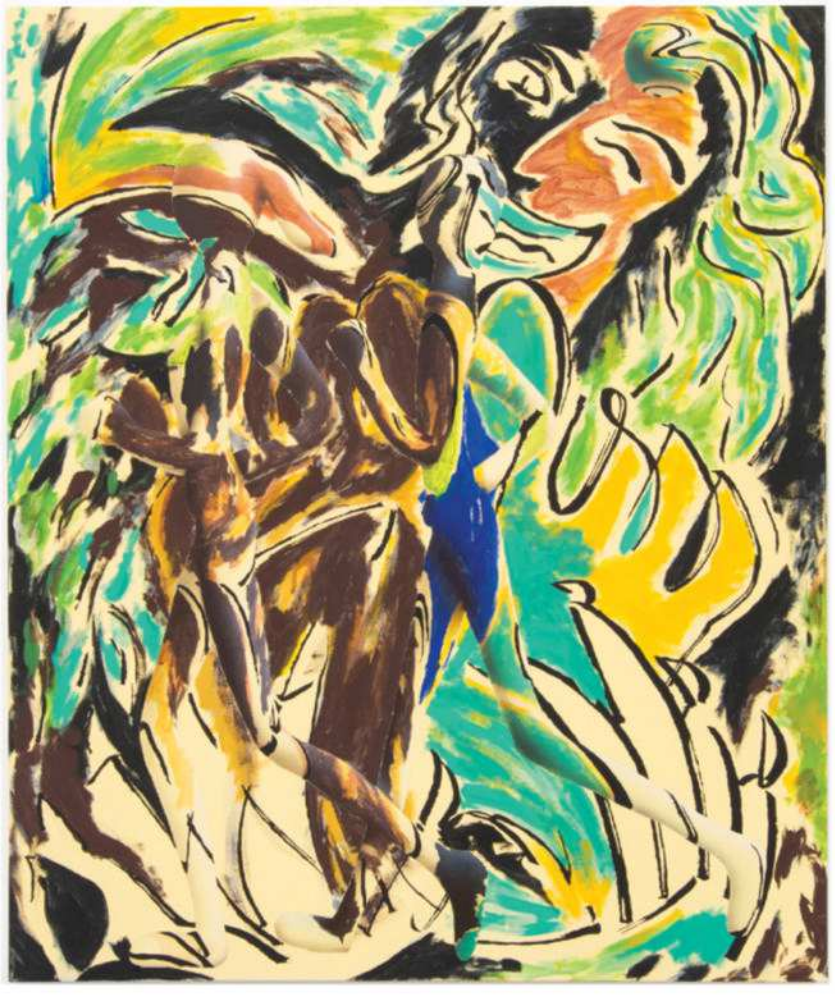
I am an observational artist who paints abstractly. In this series, I create minimalist paintings by layering lines and organic forms on canvas. Paint is applied in large, sweeping gestures that are physically laborious—tracing the movements of my body. These forms are both accentuated and complemented by lines that are applied with spray paint: a symbolic medium for marginalized groups. Both the forms and spray-painted lines are meant to interact with the frame of the painting, so the edge of the canvas itself becomes a line demarcating the limits of the work. The result is a tension between the sharper geometric edge of the canvas and the smoother organic forms that interact with it. This tension, along with the symbolic nature of the lines themselves, which are inspired by my everyday observations of the struggles faced by women, echoes the fight against social and legal forms of oppression. My paintings allow me to engage with these issues and add my own distinctive female voice to this collective, ongoing struggle.





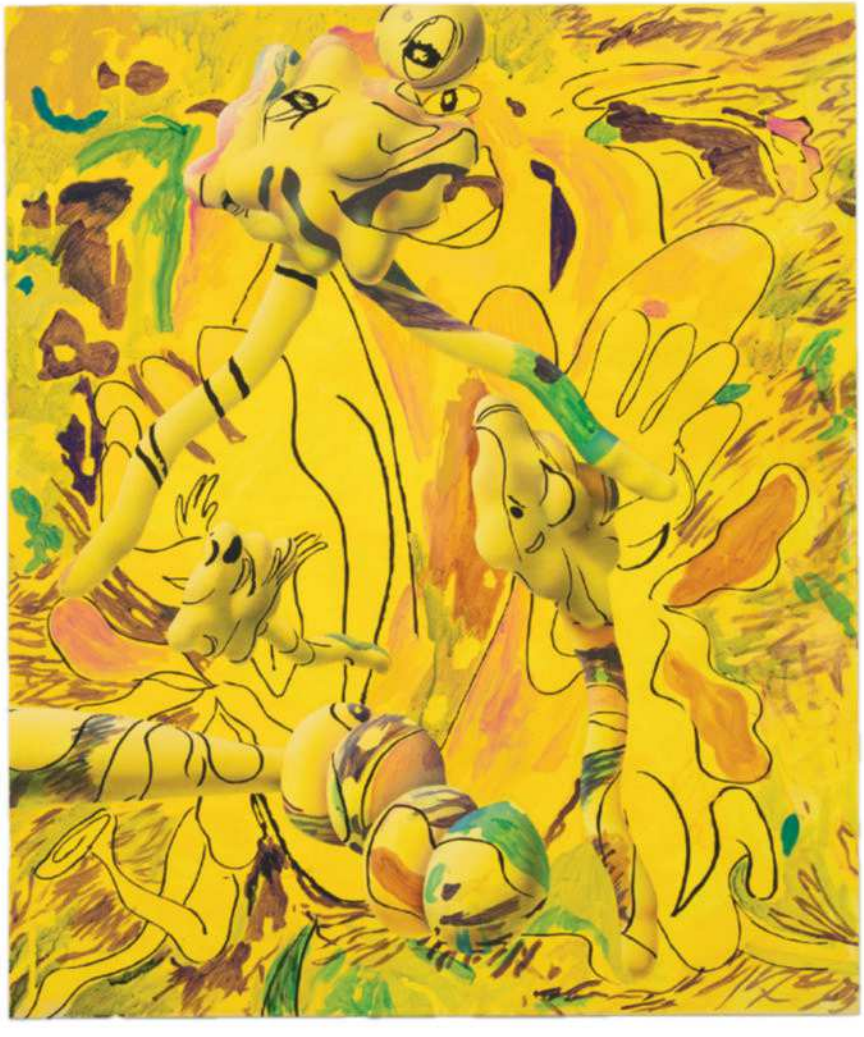
Cole Sayer

Break (Photosynthesis) | acrylic, Flashe, watercolor, and India ink on linen, 41 x 32.5 inches



Cole Sayer

Hands (Couple Jogging) | acrylic, Flashe, watercolor, and India ink on linen, 41 x 32.5 inches



Cole Sayer

Fairies (Photosynthesis) | acrylic, Flashe, watercolor, and India ink on linen, 41 x 32.5 inches

Cole Sayer

Brooklyn, NY
212.574.8152 (JTT)
@colesayer

b. 1984 Nashville, TN

Education

2015 MFA, Columbia University, New York, NY
2008 BFA, Maryland Institute College of Art, Baltimore, MD

Solo Exhibitions

2016 *Wicked*, JTT, New York, NY
2015 *Frankenstein*, David Petersen Gallery, Minneapolis, MN
2012 *We should have ended it all there in the Hamptons on acid like we said we would*, JTT, New York, NY
2011 *Good Place and No Place*, Karma, New York, NY

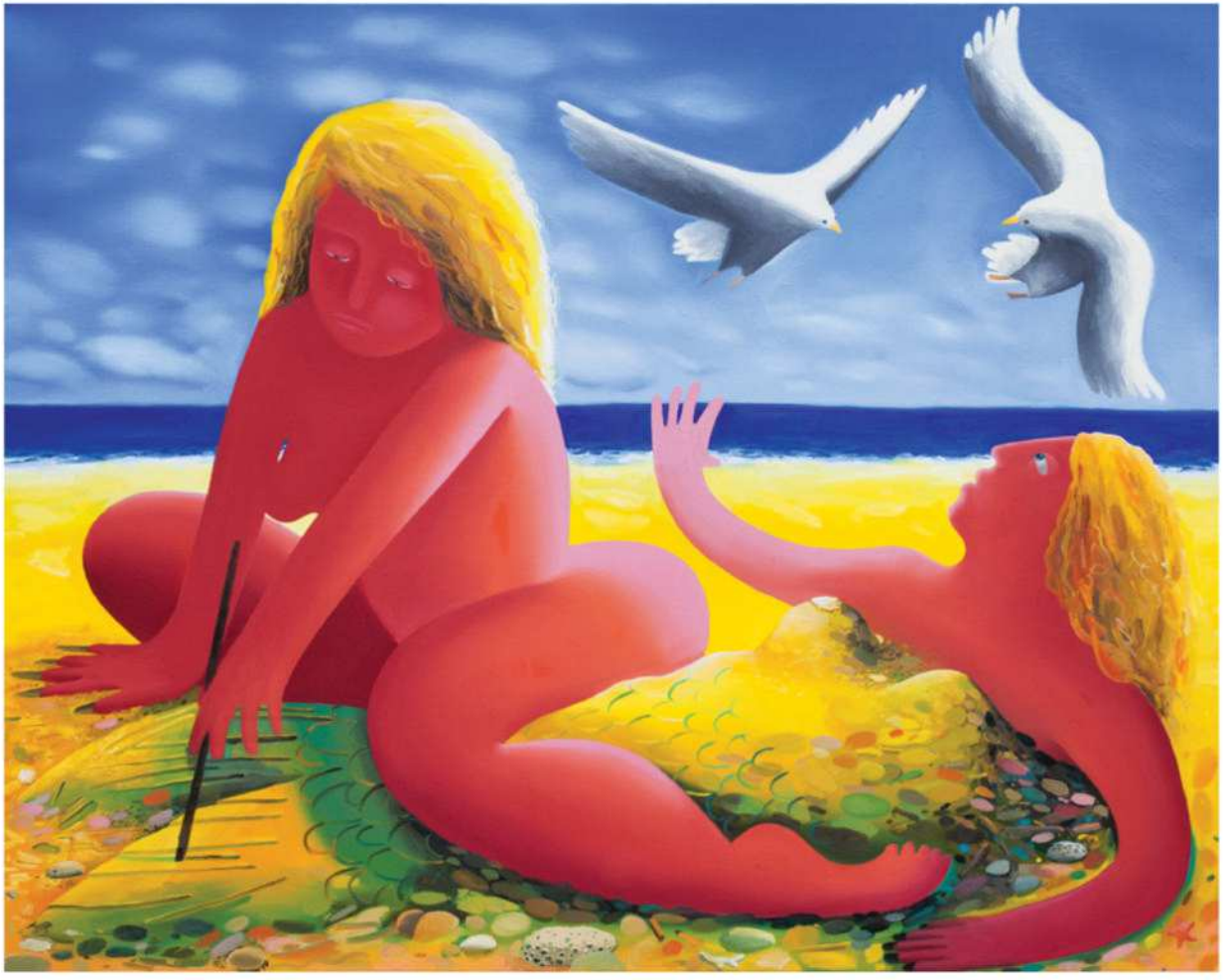
Group Exhibitions

2017 *The Coverly Set*, Sargent's Daughters, New York, NY
2015 *Continuous Surfaces*, Andrea Rosen Gallery, New York, NY
Columbia MFA Thesis Exhibition, Fisher Landau Center for Art, Queens, NY
2013 *Gattaca*, Michael Jon Gallery, Miami, FL
2011 *Karma*, White Flag Projects, St. Louis, MO

Represented by
JTT, New York, NY

I use 3-D software to layer images over computer-generated models. The resulting design is made into a painting. This technique of mapping one image onto another has a formal conceit I'm attracted to: through a subtle shift in perspective a thing can appear totally different than it did before. It is impossible to see both perspectives at the same time, requiring that you reorient your position for the other perspective to become clear. Like staring at a Magic Eye pattern until an image emerges, the shift is very dramatic. You can clearly pinpoint when you change your mind.





Eleanor Swordy

First Time | oil on canvas, 48 x 60 inches



Eleanor Swordy

Just Sleeping | oil on canvas, 48 x 60 inches



Eleanor Swordy

How It Was | oil on canvas, 36 x 48 inches

Eleanor Swordy

New York, NY
323.790.4882 (Moskowitz Bayse)
www.eleanorswordy.com

b. 1987 Paris, France

Education

2010 BFA, The Cooper Union, New York, NY

Solo Exhibitions

2018 Moskowitz Bayse, Los Angeles, CA
2017 *EXPO Chicago*, w/ Moskowitz Bayse, Chicago, IL
Who Died?, Moskowtiz Bayse, Los Angeles, CA
Home Invader, Full Haus, Los Angeles, CA

Group Exhibitions

2016 *Finger Food,* The Hand, New York, NY
Enlarged Fern, Moskowitz Bayse, Los Angeles, CA
2015 *Face It*, Full Haus, Los Angeles, CA
2014 *Sadan ser bla maerker ud i himlen*, TYS Gallery, Copenhagen, Denmark
2012 *Jamboree,* The Old School House, New York, NY
Brucennial 2012: Harder. Better, Fasterer, Strongerer, 159 Bleeker St, New York, NY
2011 *The Cocktail Party,* ABC No Rio, New York, NY
The Hand Presents: Public Sculpture, 1117 Dekalb, Brooklyn, NY
2010 *A Slow Evening with Slow School*, Robert Goff Gallery, New York, NY
Mise en Place, Recess Gallery, New York, NY

Award

2008 Rothenberg Travel Fellowship

Represented by

Moskowitz Bayse, Los Angeles, CA

My paintings depict my surroundings once they have been processed by my imagination and translated into paint. I choose the subject matter with the quality of this medium in mind, so that what I convey straddles illusionistic space and a coagulated world. The languid nature of the images reinforces this connection by drawing attention to the physical properties of the material.

I pose the represented figures to emphasize allegorical gesture and shift the narrative focus toward symbolism. Nodding to the historical precedent of paintings behaving as relics of the time in which they were made, this work develops a fresh mythology for the modern word.



Pricing

Prices published here, for the most part, represent the current price for a work established by the artist or his/her gallery. If a work has been sold prior to publication and a price is shown here, it represents the price the work would command if it were available at the time this book is produced (February - March 2018).

Paolo Arao
p14 $1,800 p15 $1,800 p16 $1,800

Aglaé Bassens
p18 $2,000 p19 $2,200 p20 $1,500

Morgan Blair
p22 POR p23 POR p24 POR

Julia Bunn
p26 $3,500 p27 $2,500 p28 $1,100

Loren Andrew Burke
p30 $1,000 p31 $800 p32 $400

Sedrick Chisom
p34 NFS p35 $4,000 p36 $3,000

Chomz
p38 $4,000 p39 NFS p40 $4,500

Matthew Cole
p42 $7,000 p43 $1,200 p44 $1,800

Sarah Coote
p46 POR p47 POR p48 POR

Corydon Cowansage
p50 $1,500 p51 NFS p52 NFS

Benjamin Degen
p54 POR p55 POR p56 POR

Peter Demos
p58 POR p59 POR p60 POR

Sean Downey
p62 $9,000 p63 $9,000 p64 $9,000

Allison Gray
p66 POR p67 POR p68 POR

Heidi Hahn
p70 POR p71 POR p72 POR

Kenichi Hoshine
p74 NFS p75 $12,000 p76 NFS

Annette Hur
p78 $5,000 p79 $2,300 p80 $2,300

Tomashi Jackson
p82 POR p83 POR p84 POR

Royal Jarmon
range of prices: $2,000 - $6,000

Sarah Lubin
p90 $5,000 p91 $5,000 p92 $5,000

Kimo Nelson
p94 POR p95 POR p96 POR

Tammy Nguyen
p98 $8,000 p99 $6,000 p100 $3,000

Maia Cruz Palileo
range of prices: $3,500 - $22,000

Anthony Palocci Jr.
p106 $1,200 p107 $1,200 p108 $1,200

Dana Powell
p110 POR p111 POR p112 POR

Karen Schifano
p114 $1,800 p115 $1,800 p116 $1,800

Erik Schoonebeek
p118 $1,200 p119 NFS p120 $3,000

Travis K. Schwab
p122 $6,500 p123 $2,800 p124 $1,800

Alexandria Smith
p126 $15,000 p127 NFS p128 $30,000

Joe Wardwell
p130 $12,000 p131 $12,000 p132 $9,500

Justin R. Webb
p134 $400 p135 NFS p136 $300

Robin F. Williams
range of prices: $10,000 - $30,000

Randy Wray
p142 POR p143 POR p144 POR

Leon Wen Xu
p146 $400 p147 $180 p148 $1,200

Gwen Yip
p150 $5,000 p151 $5,000 p152 $5,000

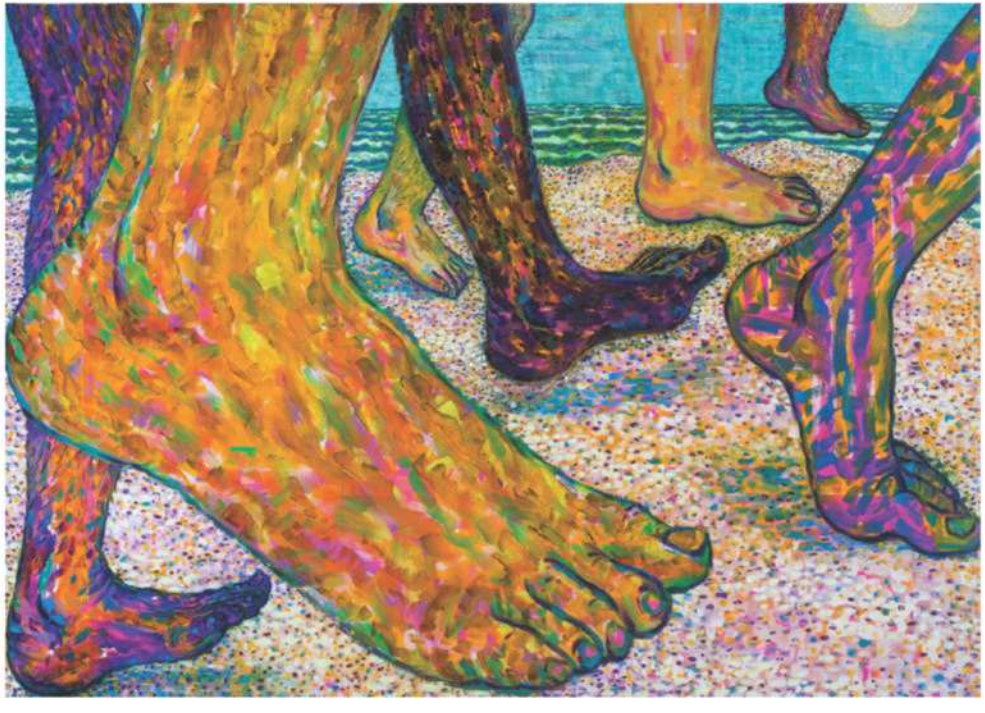
Delphine Hennelly
p156 $7,000 p157 NFS p158 NFS

Ryan Nord Kitchen
p160 NFS p161 NFS p162 NFS

Mel Reese
p164 $1,200 p165 $1,200 p166 $1,200

Cole Sayer
p168 $5,500 p169 $5,500 p170 $5,500

Eleanor Swordy
p172 NFS p173 NFS p174 NFS



New
American
Paintings

$20